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Dictionary
of Music and
Musicians®

EDITED BY
Stanley Sadie

5

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General Abbreviations

A	alto, contralto [voice]	Bte	Benedicite
a	alto [instrument]	Bucks.	Buckinghamshire (GB)
AB	see BA	Bulg	Bulgarian
ABC	American Broadcasting Company; Australian Broadcasting Commission	BVM	Blessed Virgin Mary
Abt	Abteilung [section]	BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J. S. Bach's works]
acc	accompaniment, accompanied by		
AD	anno Domini		
add, addl	additional		
add, addn	addition	c	circa [about]
ad lib	ad libitum	Calif.	California (USA)
Ag	Agnus Dei	CanD	Cantate Domino
all	alleluia	carn	Carnival
AM	see MA	CBC	Canadian Broadcasting Corporation
a m	ante meridiem [before noon]	CBE	Commander of the Order of the British Empire
amp	amplified	CBS	Columbia Broadcasting System (USA)
AMS	American Musicological Society	CBSO	City of Birmingham Symphony Orchestra
Anh	Anhang [appendix]	CeBeDeM	Centre Belge de Documentation Musicale
anon	anonymous(ly)	cel	celesta
ant	antiphon	CEMA	Council for the Encouragement of Music and the Arts [now the Arts Council of Great Britain]
appx	appendix	cf	confer [compare]
arr	arrangement, arranged by/for	c.f	cantus firmus
ASCAP	American Society of Composers, Authors and Publishers	CH	Companion of Honour
attrib	attribution, attributed to	chap.	chapter
Aug	August	Chin.	Chinese
aut	autumn	chit	chitarrone
		Cie	Compagnie
B	bass [voice]	cimb	cimbalom
b	Brainard catalogue [Tartini]	cl	clarinet
b	bass [instrument]	clvd	clavichord
b	born	cm	centimetre(s)
BA	Bachelor of Arts	CNRS	Centre National de la Recherche Scientifique (F)
Bar	baritone [voice]	Co.	Company; County
bar	baritone [instrument]	Cod.	Codex
BBC	British Broadcasting Corporation	col.	column
BC	British Columbia (Canada)	coll	collected by
bc	before Christ	collab.	in collaboration with
bc	basso continuo	comm	communion
Bd.	Band [volume]	conc	concerto
Berks.	Berkshire (GB)	cond.	conductor, conducted by
Berwicks.	Berwickshire (GB)	Conn.	Connecticut (USA)
bk	book	cont	continuo
BLitt	Bachelor of Letters/Literature	Corp.	Corporation
BM	British Museum	c.p.s.	cycles per second
BMI	Broadcast Music Inc. (USA)	Cr	Credo, Creed
BMus	Bachelor of Music	CSc	Candidate of Historical Sciences
bn	bassoon	Ct	countertenor
Bros.	Brothers	Cz.	Czech
Bs	Benedictus		

D	Deutsch catalogue [Schubert], Dounias catalogue [Tartini]	GmbH	Gesellschaft mit beschränkter Haftung [limited-liability company]
d.	denarius, denari [penny, pence]	govt	government [district in USSR]
<i>d</i>	died	grad	gradual
Dan.	Danish	GSM	Guildhall School of Music and Drama, London
db	double bass	gui	guitar
DBE	Dame Commander of the Order of the British Empire		
dbn	double bassoon		
DC	District of Columbia (USA)	H	Hoboken catalogue [Haydn]; Helm catalogue [C. P. E. Bach]
Dec	December	Hants	Hampshire (GB)
ded.	dedication, dedicated to	Heb	Hebrew
DeM	Deus miscratur	Herts.	Hertfordshire (GB)
Dept	Department	HMS	His/Her Majesty's Ship
Derbys	Derbyshire (GB)	HMV	His Master's Voice
dir.	director, directed by	hn	horn
diss	dissertation	Hon	Honorary; Honourable
DLitt	Doctor of Letters/Literature	hpd	harpichord
DMus	Doctor of Music	HRH	His/Her Royal Highness
DPhil	Doctor of Philosophy	Hung	Hungarian
DSc	Doctor of Science/Historical Sciences	Hunts	Huntingdonshire (GB)
		Hz	Hertz [c p s]
ed	editor, edited (by)		
edn	edition	IAML	International Association of Music Libraries
e.g.	exempli gratia [for example]	ibid	ibidem [in the same place]
elec	electric, electronic	ie	id est [that is]
EMI	Electrical and Musical Industries	IFMC	International Folk Music Council
Eng	English	Ill	Illinois (USA)
eng hn	english horn	IMS	International Musicological Society
ens	ensemble	Inc	Incorporated
esp	especially	inc	incomplete
etc	et cetera [and so on]	incl.	includes, including
ex., exx.	example, examples	Ind	Indiana (USA)
		inst	instrument, instrumental
f, ff	following page, following pages	int	introtit
f., ff	folio, folios	IPEM	Institute for Psycho-acoustics and Electronic Music, Brussels
<i>f</i>	forte	ISCM	International Society for Contemporary Music
fac.	facsimile	ISM	Incorporated Society of Musicians (GB)
fasc	fascicle	ISME	International Society of Music Educators
Feb	February	It	Italian
<i>ff</i>	fortissimo		
<i>fff</i>	fortississimo	Jan	January
fig.	figure [illustration]	Jap	Japanese
fl	flute	<i>Jh</i>	Jahrbuch [yearbook]
<i>fl</i>	floruit [he/she flourished]	Jg	Jahrgang [year of publication/volume]
<i>fp</i>	fortepiano	jr	junior
Fr.	French	Jub	Jubilate
frag	fragment		
FRAM	Fellow of the Royal Academy of Music, London		
FRCM	Fellow of the Royal College of Music, London		
FRCO	Fellow of the Royal College of Organists, London		
FRS	Fellow of the Royal Society, London	K	Kirkpatrick catalogue [D. Scarlatti], Kochel catalogue [Mozart, no. after / is from 6th edn]
		kbd	keyboard
Gael	Gaelic	KBE	Knight Commander of the Order of the British Empire
Ger	German	KCVO	Knight Commander of the Royal Victorian Order
Gk.	Greek		
Gl	Gloria	kHz	kilohertz
Glam.	Glamorgan (GB)	km	kilometre(s)
glock	glockenspiel	Ky	Kyrie
Glos., Gloucs.	Gloucestershire (GB)	Ky.	Kentucky (USA)

£	libra, librae [pound, pounds sterling]	Oct	October
L	Longo catalogue [D. Scarlatti]	off	offertory
Lancs.	Lancashire (GB)	OM	Order of Merit
Lat.	Latin	Ont	Ontario (Canada)
Leics.	Leicestershire (GB)	op, opp.	opus, opera
lib	libretto	op cit	opere citato [in the work cited]
Lincs.	Lincolnshire (GB)	opt	optional
lit	litany	orch	orchestra, orchestral
LitD	Doctor of Letters/Literature	orchd	orchestrated (by)
LlB	Bachelor of Laws	org	organ
LlD	Doctor of Laws	orig	original(ly)
L.P	long-playing record	ORTF	Office de Radiodiffusion-Télévision Française
LPO	London Philharmonic Orchestra	OUP	Oxford University Press
LSO	London Symphony Orchestra	ov	overture
Ltd	Limited		
M.	Monsieur	p	Pincherle catalogue [Vivaldi]
MA	Master of Arts	p	pars (1p. = <i>prima pars</i> , etc)
Mag	Magnificat	p pp	page, pages
mand	mandolin	p	piano
mar	marimba	p a	per annum
Mass	Massachusetts (USA)	PC	number of chanson in A Pillet and H Carstens <i>Bibliographie der Troubadours</i> (Halle, 1933)
MBE	Member of the Order of the British Empire	Penn.	Pennsylvania (USA)
Mez	mezzo-soprano	perc	percussion
mf	mezzo-forte	perf	performance, performed (by)
mic	microphone	pf	piano
Mich	Michigan (USA)	PhD	Doctor of Philosophy
Minn.	Minnesota (USA)	pic	piccolo
Mlle	Mademoiselle	pl	plate, plural
mm	millimetre(s)	p m.	post meridiem [after noon]
Mme	Madame	PO	Philharmonic Orchestra
MMus	Master of Music	Pol	Polish
mod	modulator	Port	Portuguese
Mon	Monmouthshire (GB)	posth	posthumous(ly)
movt	movement	POW	prisoner of war
MP	Member of Parliament (GB)	pp	pianissimo
mp	mezzo-piano	ppp	pianississimo
MS	manuscript	pr	printed
MSc	Master of Science(s)	PRO	Public Record Office, London
Mt	Mount	prol	prologue
MusB.	Bachelor of Music	PRS	Performing Right Society (GB)
MusBac		Ps	Psalms
MusD.	Doctor of Music	ps	psalm
MusDoc		pseud	pseudonym
MusM	Master of Music	pt	part
		ptbk	partbook
NBC	National Broadcasting Company (USA)	pubd	published
n d.	no date of publication	pubn	publication
NJ	New Jersey (USA)		
no	number	qnt	quintet
Nor.	Norwegian	qt	quartet
Northants	Northamptonshire (GB)		
Notts	Nottinghamshire (GB)		
Nov	November		
n.p	no place of publication		
nr.	near	R	[in signature] editorial revision
NSW	New South Wales (Australia)	R.	number of chanson in G. Raynaud <i>Bibliographie des chansonniers français des XIIIe et XIVe siècles</i> (Paris, 1884) and H. Spanke: <i>G. Raynauds Bibliographie des alt/ranzösischen Lieder</i> (Leiden, 1955)
Nunc	Nunc dimittis		
NY	New York State (USA)		
		R	response
ob	oboe	R	Ryom catalogue [Vivaldi]
obbl	obligato	R	photographic reprint
OBE	Officer of the Order of the British Empire		recto

General Abbreviations

RAF	Royal Air Force	T	tenor [voice]
RAI	Radio Audizioni Italiane	t	tenor [instrument]
RAM	Royal Academy of Music, London	TeD	Te Deum
RCA	Radio Corporation of America	Tenn	Tennessee (USA)
RCM	Royal College of Music, London	timp	timpani
re	response	tpt	trumpet
rec	recorder	Tr	treble [voice]
recit	recitative	tr	tract; treble [instrument]
red.	reduction, reduced for	trans.	translation, translated by
repr.	reprinted	transcr	transcription, transcribed by/for
Rev.	Reverend	trbn	trombone
rev.	revision, revised (by/for)		
RIdIM	Répertoire International d'Iconographie Musicale	U	University
RILM	Répertoire International de Littérature Musicale	UHF	ultra-high frequency
RISM	Répertoire International des Sources Musicales	UK	United Kingdom of Great Britain and Northern Ireland
RMCM	Royal Manchester College of Music	unacc	unaccompanied
RNCM	Royal Northern College of Music, Manchester	unattrib	unattributed
RO	Radio Orchestra	UNESCO	United Nations Educational, Scientific and Cultural Organization
Rom.	Romanian	unperf	unperformed
RPO	Royal Philharmonic Orchestra (GB)	unpubd	unpublished
RSFSR	Russian Soviet Federated Socialist Republic	US	United States [adjective]
RSO	Radio Symphony Orchestra	USA	United States of America
Rt Hon.	Right Honourable	USSR	Union of Soviet Socialist Republics
RTE	Radio Telefis Eireann (Ireland)		
Russ.	Russian	V	versicle
RV	Ryom catalogue [Vivaldi]	v, vv	voice, voices
		v, vv	verse, verses
		v	verso
S	San, Santa, Santo, São [Saint], soprano [voice]	va	viola
S.	south, southern	vc	cello
\$	dollars	vcle	versicle
s	soprano [instrument]	VEB	Volkseigener Betrieb [people's own industry]
s.	solidus, solidi [shilling, shillings]	Ven	Venite
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique (F)	VHF	very high frequency
San	Sanctus	vib	vibraphone
Sask.	Saskatchewan (Canada)	viz	videlicet [namely]
sax	saxophone	vle	violone
Sept	September	vn	violin
seq	sequence	vol.	volume
ser.	series		
sf, sfz	sforzando, sforzato	W.	west, western
sing.	singular	Warwicks.	Warwickshire (GB)
SJ	Societas Jesu (Society of Jesus)	Wilts	Wiltshire (GB)
SO	Symphony Orchestra	wint	winter
SPNM	Society for the Promotion of New Music (GB)	Wisc.	Wisconsin (USA)
spr.	spring	WoO, woo	Werke ohne Opuszahl [works without opus number]
SS	Saints	Worcs.	Worcestershire (GB)
Ss	Santissima, Santissimo	wq	Wotquenne catalogue [C. P. E. Bach]
SSR	Soviet Socialist Republic	ww	woodwind
St	Saint, Sint, Szent		
Staffs.	Staffordshire (GB)	xyl	xylophone
Ste	Sainte		
str	string(s)	Yorks.	Yorkshire (GB)
sum.	summer		
Sup	superius		
suppl.	supplement, supplementary		
Swed.	Swedish		
sym.	symphony, symphonic		
synth	synthesizer		Zimmerman catalogue [Purcell]

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc (titles of individual volumes are italicized)

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D - in the article 'Dictionaries and encyclopedias of music'; E - in the article 'Editions, historical', and P - in the list forming §III of the article 'Periodicals' (in this case the number in that list of the periodical concerned is added, in brackets). For other items, in particular national (non-musical) bibliographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not, in general, covered in this list. Although Festschrift titles are usually shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication, and where the dedicatee has an entry the editor's name may be found), for fuller information on musical Festschriften up to 1967 see W Gerbth *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The only congress report series listed below are those of the international and the German musicological associations; for others cited in the dictionary, sufficient information is always given for identification (society or topic; place, date of occurrence), full information may be found in J Tyrrell and R Wise. *A Guide to International Congress Reports in Music, 1900-1975* (London, 1979).

AM	<i>Acta musicologica</i> P [Intl 5]	BUCEM	<i>British Union-catalogue of Early Music</i> , ed E Schnapper (London, 1957)
ADB	<i>Allgemeine deutsche Biographie</i> (Leipzig, 1875-1912)	BurneyH	C Burney <i>A General History of Music from the Earliest Ages to the Present</i> (London, 1776-89) [p nos refer to edn of 1935/R1957]
AM	<i>Antiphonale monastium pro diurnis horis</i> (Paris, Tournai and Rome 1934)	BWQ	<i>Brass and Woodwind Quarterly</i> P [US756]
AMc (4McS)	<i>Algemeene muziekencyclopedie</i> (and suppl.) D		
AMJ	<i>Archiv für Musikforschung</i> P [D776]	CaM	<i>Catalogus musicus</i> E
AMI	<i>L'arte musicale in Italia</i> E	CEKM	<i>Corpus of Early Keyboard Music</i> F
AMP	<i>Antiquitates musicae in Polonia</i> E	CFMF	<i>Corpus of Early Music in Facsimile</i> E
AMu	<i>Archiv für Musikwissenschaft</i> P [D552]	CHM	<i>Collectanea historiae musicae</i> (in series <i>Bibliotheca historiae musicae cultores</i>) (Florence, 1953-)
AMZ	<i>Allgemeine musikalische Zeitung</i> P [D32, 154, 170]	CM	<i>Le chœur des muses</i> F
AM	<i>Allgemeine Musik-Zeitung</i> P [D203]	CMc	<i>Current Musicology</i> P [US747]
AnM	<i>Anuario musical</i> P [E91]	CMI	<i>I classici musicali italiani</i> E
AnMc	<i>Analecta musicologica</i> (some vols in series <i>Studien zur italienisch-deutschen Musikgeschichte</i>), Veröffentlichungen der Musikabteilung des Deutschen historischen Instituts in Rom (Cologne, 1963-)	CMM	<i>Corpus mensurabilis musicae</i> E
AnnM	<i>Annales musicologiques</i> P [F-638]	CMz	<i>Cercetări de muzicologie</i> P [R29]
AntMI	<i>Antiquae musicae italicae</i> F	CS	<i>E de Coussemaker: Scriptorum de musica medii aevi nova series</i> (Paris, 1864-76/R1963)
AR	<i>Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis</i> (Paris, Tournai and Rome, 1949)	ČSHS	<i>Československý hudební slovník</i> D
AS	<i>Antiphonale sarisburiense</i> , ed W H Frere (London, 1901 25/R1967)	CSM	<i>Corpus scriptorum de musica</i> E
		CSPD	<i>Calendar of State Papers (Domestic)</i> (London, 1856-1972)
		Cw	<i>Das Chorwerk</i> F
Baker 5 6	<i>Baker's Biographical Dictionary of Musicians</i> (5/1958 and 1971 suppl., 6/1978) D	DAB	<i>Dictionary of American Biography</i> (New York, 1928-)
BAMS	<i>Bulletin of the American Musicological Society</i> P [US540]	DAM	<i>Dansk aarbog for musikforskning</i> P [DK88]
BeJh	<i>Beethoven-Jahrbuch</i> [1953-] P [D925]	DBF	<i>Dictionnaire de biographie française</i> (Paris, 1933-)
BJh	<i>Bach-Jahrbuch</i> P [D434]	DBI	<i>Dizionario biografico degli italiani</i> (Rome, 1960-)
BMB	<i>Bibliotheca musica bononiensis</i> E	DBL	<i>Dansk biografisk leksikon</i> (Copenhagen, 1887-1905, 2/1933-)
BMw	<i>Beiträge zur Musikwissenschaft</i> P [D1013]	DBP	<i>Dicionário biográfico de músicos portugueses</i> D
BNB	<i>Biographie nationale [belge]</i> (Brussels, 1866-)	DČHP	<i>Dějiny české hudby v přikladech</i> E
BordasD	<i>Dictionnaire de la musique</i> (Paris, Bordas, 1970-76) D	DDI	<i>Denkmäler deutscher Tonkunst</i> E
Bouwsteenen	<i>Bouwsteenen jaarboek der Vereniging voor Nederlandsche muziekgeschiedenis</i> P [NL20]	DHM	<i>Documenta historiae musicae</i> E
JVNM	H M Brown <i>Instrumental Music Printed before 1600 a Bibliography</i> (Cambridge, Mass., 2/1967)	DJhM	<i>Deutsches Jahrbuch der Musikwissenschaft</i> P [D980]
BrownI		DM	<i>Documenta musicologica</i> F
BSIM	<i>Bulletin français de la Société Internationale de [Musique]</i> [previously <i>Le Mercure musical</i> , also other titles] P [F364]	DNB	<i>Dictionary of National Biography</i> (London, 1885-1901, suppl.)
		DTB	<i>Denkmäler der Tonkunst in Bayern</i> E
		DTÖ	<i>Denkmäler der Tonkunst in Österreich</i> F

- EDM Das Erbe deutscher Musik E
 EECM Early English Church Music E
 EIT *Ezhegodnik imperatorskikh teatrov* P [USSR17]
 EitnerQ R Eitner *Biographisch-bibliographisches Quellen-Lexikon* D
 EitnerS R Eitner *Bibliographie der Musik-Sammelwerke des XVI und XVII Jahrhunderts* (Berlin, 1877)
 EKM English (later Early) Keyboard Music E
 Et The English Lute-songs
 EM The English Madrigalists F
 EM Ethnomusicology P [US664]
 EMDC *Encyclopédie de la musique et dictionnaire du Conservatoire* D
 EMN *Exempla musica neerlandica* L
 EMS The English Madrigal School F
 ES *Enciclopedia dello spettacolo* D
 ESL The English School of Lutenist-songwriters F

 FAM *Fontes artis musicae* P [Int16]
 FasquelleE *Encyclopédie de la musique* (Paris: Fasquelle, 1958-61) D
 FCVR Florilège du concert vocal de la renaissance F
 FétisB F-J Fétis *Biographie universelle des musiciens* (2/ 1860-65) (and suppl.) D

 GerberL R Gerber *Historisch-biographisches Lexikon der Tonkünstler* D
 GerberNI R Gerber *Neues historisch-biographisches Lexikon der Tonkünstler* D
 GfMKB *Gesellschaft für Musikforschung Kongressbericht* [1950]
 GMB *Geschichte der Musik in Beispielen*, ed A Schering (Leipzig, 1931) L
 GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
 Grove 1(5) G Grove, ed *A Dictionary of Music and Musicians*, 2nd 5th edns as *Grove's Dictionary of Music and Musicians* D
 Grove 6 *The New Grove Dictionary of Music and Musicians* D
 GS *Graduale sarisburiense*, ed W H Frere (London, 1894/R1967)
 GS M Gerbert *Scriptores ecclesiastici de musica sacra* (St Blasen, 1784/R1963)
 GSJ *The Galpin Society Journal* P [GB415]

 HAM *Historical Anthology of Music*, ed A T Davison and W Apel, 1 (Cambridge, Mass., 1946, rev. 2/ 1949), n (Cambridge, Mass., 1950) L
 HawkinsH J Hawkins, *A General History of the Science and Practice of Music* (London, 1776) [p. nos. refer to edn of 1853/R1963]
 HJb *Handel-Jahrbuch* P [D712, 968]
 HM Hortius musicus F
 HMT *Handwörterbuch der musikalischen Terminologie* D
 HMw *Handbuch der Musikwissenschaft*, ed E. Bücken (Potsdam, 1927-) [monograph series]
 HMYB *Hinrichsen's Musical Year Book* P [GB381]
 HPM Harvard Publications in Music F
 HR *Hudební revue* P [CS80]
 HRo *Hudební rozhledy* P [CS176]
 HV *Hudební věda* P [CS204]

 IIM *Izvestiya na Instituta za muzika* P [BG14]
 IIma *Istituto et monumenta* E
 IMi *Istituzioni e monumenti dell'arte musicale italiana* E
 IMSCR *International Musicological Society Congress Report* [1930]
 IMwSCR *International Musical Society Congress Report* [1906-11]
 IRASM *International Review of the Aesthetics and Sociology of Music* P [Int132]
 IRMO S L Ginzburg *Istoriya russkoy muziki v notnikh obraztsakh* D
 IRMAS *The International Review of Music Aesthetics and Sociology* P [Int132]
 IZ *Instrumentenbau-Zeitschrift* P [D806]

 JAMS *Journal of the American Musicological Society* P [US613]
 JbMP *Jahrbuch der Musikbibliothek Peters* P [D336]
 JFDSS *The Journal of the English Folk Dance and Song Society* P [GB341]
 JFSS *Journal of the Folk-song Society* P [GB183]
 JIFMC *Journal of the International Folk Music Council* P [Int110]
 JMT *Journal of Music Theory* P [US683]
 JRBm *Journal of Renaissance and Baroque Music* P [US590]
 JRML *Journal of Research in Music Education* P [US665]
 JvNM see Bouwsteenen *JvNM* P [N120]

 KJb *Kirchenmusikalisches Jahrbuch* P [D284]
 KM *Kwartalnik muzyczny* P [Pl35-64]

 LaborD *Diccionario de la música Labor*
 LaMusicaD *La musica dizionario* D
 LaMusicaE *La musica enciclopedia storica* D
 LM *Licari de muzicologie* P [R27]
 LSJ *The Lute Society Journal* P [GB487]
 LU *Liber usualis musicae et officii providentis et festis duplicibus (cum cantu gregoriano)* (Solesmes, 1896, many later edns., incl. Tournai, 1963)

 MA *The Musical Antiquary* P [GB240]
 MAB *Musica antiqua bohemica* F
 MAM *Musik alter Meister* E
 MAP *Musica antiqua polonica* F
 MAS [publications of the British] *Musical Antiquarian Society* L
 MB *Musica britannica* F
 MC *Musica da camera* F
 MD *Musica disciplina* P [US590]
 ME *Musikal'naya entsiklopediya* D
 MEM *Maestros de l'escolania de Montserrat* L
 Mf *Die Musikforschung* P [D839]
 MGg *Die Musik in Geschichte und Gegenwart* D
 MH *Musica hispánica* F
 MJb *Mo-art-Jahrbuch des Zentralinstituts für Mozartforschung* [1950-] P [A254]
 MI *Musik und Letters* P [GB280]
 MI MI *Monumenta lyrica medi aevi italica* F
 MM *Modern Music* P [US488]
 MMA *Miscellanea musicologica* [Australia] P [AUS19]
 MMB *Monumenta musicae byzantinae* L
 MMBel *Monumenta musicae belgicae* E
 MMC *Miscellanea musicologica* [Czechoslovakia] P [CS191]
 MMI *Monumentos de la música española* F
 MMITR *Monuments de la musique française au temps de la renaissance* L
 MMg *Monatshefte für Musikgeschichte* P [D188]
 MMI *Monumenti di musica italiana* F
 MMN *Monumenta musicae neerlandicae* E
 MMP *Monumenta musicae in Polonia* F
 MMR *The Monthly Musical Record* P [GB75]
 MMRF *Les maîtres musiciens de la renaissance française* F
 MMS *Monumenta musicae svecicae* F
 MO *Musical Opinion* P [GB90]
 MQ *The Musical Quarterly* P [US447]
 MR *The Music Review* P [GB376]
 MRM *Monuments of Renaissance Music* E
 MRS *Musiche rinascimentali siciliane* E
 MS *Muzikal'nyy sovremennik* P [USSR37]
 MSD *Musicological Studies and Documents*, ed A Carapetyan (Rome, 1951)
 MI *The Musical Times* P [GB33]
 MVH *Musica viva historica* F
 MVSSP *Musiche vocali strumentali sacre e profane* F
 Mw *Das Musikwerk* E
 MZ *Muzikološki zbornik* P [YU37]

 NA *Note d'archivio per la storia musicale* P [I186]
 NBjH *Neues Beethoven-Jahrbuch* P [D636]
 NBL *Norsk biografisk leksikon* (Oslo, 1921)
 NDB *Neue deutsche Biographie* (Berlin, 1953-)
 NM *Nagels Musikarchiv* E
 NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911-37)
 NÖB *Neue österreichische Biographie* (Vienna, 1923)

- NOHM *The New Oxford History of Music*, ed F Wellesz, J A Westrup and G Abraham (London, 1954-)
- NRM1 *Nuova rivista musicale italiana* P [1282]
- NZM *Neue Zeitschrift für Musik* P [D75, 1088]
- OHM *The Oxford History of Music*, ed W H Hadow (Oxford, 1901-5, enlarged 2/1929-38)
- OM *Opus musicum* P [CS222]
- ÖM *Osterreichische Musikzeitschrift* P [A233]
- PalMus *Paleographie musicale* (Solesmes, 1889-) [see entry SotPSMFs]
- PAMS *Papers of the American Musicological Society* P [US543]
- PAMw *Publikationen alterer praktischer und theoretischer Musikwerke* E
- PBC *Publicaciones del departamento de musica de la Biblioteca de Catalunya* I
- PG *Patrologiae cursus completus*, II Series graeca, ed J-P Migne (Paris, 1857-1912)
- PGIM *Publikationen der Gesellschaft für Musikforschung* E
- PIISM *Pubblicazioni dell'Istituto italiano per la storia della musica* E
- PI *Patrologiae cursus completus*, I Series latina, ed J-P Migne (Paris, 1844-64)
- PM *Portugaliae musica* E
- PM4 *Proceedings of the Musical Association* P [GB80]
- PMFC *Polyphonic Music of the Fourteenth Century* E
- PNM *Perspectives of New Music* P [US724]
- PRM *Polski rocznik muzykologiczny* P [PL 85]
- PRM4 *Proceedings of the Royal Musical Association* P [GB80]
- PSB *Polski słownik biograficzny* (Kraków, 1935)
- PSFM *Publications de la Société française de musicologie* E
- Quadern della RaM *Quadern della Rassegna musicale* P [I 272]
- Rad JAZU *Rad Jugoslawanske akademije znanosti i umjetnosti* (Zagreb, 1867-)
- RaM *La rassegna musicale* P [I 197]
- RBM *Revue belge de musicologie* P [B126]
- RdM *Revue de musicologie* P [I 462]
- ReM *La revue musicale* [1920-] P [E 475]
- RHC M *Revue d'histoire et de critique musicales* [1901], *La revue musicale* [1902-10] P [E 320]
- Ricordi *Enciclopedia della musica* (Milan Ricordi 1963-4) D
- Riemann I 12 *Riemann Musik Lexikon* (12, 1959-75) D
- RIM *Rivista italiana di musicologia* P [I 280]
- RISM *Repertoire international des sources musicales* [see entry under this title]
- RMARC *R[oyal] M[usical] A[ssociation] Research Chronicle* P [GB496]
- RMFC *Recherches sur la musique française classique* P [E 677]
- RMG *Russkaya muzykal'naya gazeta* P [USSR19]
- RMI *Rivista musicale italiana* P [I 84]
- RMS *Renaissance Manuscript Studies* E
- RN *Renaissance News* P [see US590]
- RRMBE *Recent Researches in the Music of the Baroque Era* E
- RRMR *Recent Researches in the Music of the Renaissance* E
- Sartori B *C Sartori Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952-68)
- SBI *Svenska biografiskt lexikon* (Stockholm, 1918-)
- Schmidl D *C Schmidl Dizionario dei musicisti* (and suppl.) D (SchmidlDS)
- SCMA *Smith College Music Archives* E
- Seeger I *H Seeger Musiklexikon* D
- SFM [University of California] Series of Early Music E
- SH *Slovenska hudba* P [CS192]
- SMG *Sammelbände der Internationalen Musik-Gesellschaft* P [Intl 2]
- SM *Studia musicologica Academiae scientiarum hungaricae* P [H49]
- SMA *Studies in Music* [Australia] P [AUS20]
- SMd *Schweizerische Musikdenkmäler* E
- SMI *Schweizer Musiker Lexikon* D
- SMM *Summa musicae medi aevi* E
- SMN *Studia musicologica norvegica* P [N45]
- SMP *Słownik muzyków polskich* D
- SMw *Studien zur Musikwissenschaft* P [D536]
- SM- *Schweizerische Musikzeitung/Revue musicale suisse* P [C H4]
- SOB *Süddeutsche Orgelmeister des Barock* E
- SovM *Sovetskaya muzika* P [USSR66]
- STM *Svensk tidskrift för musikforskning* P [S46]
- TCM *Tudor Church Music* E
- TM *Thesauri musici* E
- 11 NM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* P [NL26]
- UVNM *Uitgaven der Vereniging voor Nederlandse muziekgeschiedenis* E
- VMPH *Veröffentlichungen der Musik-Bibliothek Paul Hirsch* I
- FMw *Vierteljahrschrift für Musikwissenschaft* P [D282]
- Vogel B *F Vogel Bibliothek der gedruckten weltlichen Vocalemusik Italiens aus den Jahren 1500 bis 1700* (Berlin, 1892), rev., enlarged, by A Einstein (Hildesheim, 1962), further addns in *AnMc*, nos 4, 5, 9 and 12, further rev. by F Lesure and C Sartori as *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700* (Geneva, 1978)
- Walther M1 *J G Walther Musicalisches Lexicon oder Musicalische Bibliothek* D
- WDMP *Wydawnictwo dawnej muzyki polskiej* E
- WF *Wellesley Edition* E
- WF-CIS *Wellesley Edition Cantata Index Series* E
- YIMC *Yearbook of the International Folk Music Council* P [Intl 31]
- ZIM *Zeitschrift für Musik* P [D75]
- ZHMP *Zródła do historii muzyki polskiej* E
- ZI *Zeitschrift für Instrumentenbau* P [D249]
- ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P [Intl 3]
- ZI *Zener lexikon* D
- ZMw *Zeitschrift für Musikwissenschaft* P [D556]

Library Sigla

The system of library sigla in this dictionary follows that used in its publications (Series A) by Répertoire International des Sources Musicales, Kassel, by permission. Below are listed the sigla to be found; a few of them are additional to those in the published RISM lists, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted. For German sigla, the intermediate *brd* and *ddr* are excluded; the list below shows in which part of Germany or Berlin each library is located.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A AUSTRIA			
<i>Ee</i>	Eisenstadt, Esterházy-Archiv	<i>Wdto</i>	—, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
<i>Eh</i>	—, Haydn Museum	<i>Wgm</i>	—, Gesellschaft der Musikfreunde
<i>Ek</i>	—, Stadtpfarrkirche	<i>Wh</i>	—, Pfarrarchiv Hernal
<i>F</i>	Fiecht, Benediktinerordensstift St Georgenberg	<i>Whh</i>	—, Hauptverband des Österreichischen Buchhandels
<i>Gd</i>	Graz, Diözesan Archiv	<i>Wk</i>	—, Pfarrkirche St Karl Borromeus
<i>Gk</i>	—, Hochschule für Musik und Darstellende Kunst	<i>Wkann</i>	—, Hans Kann, private collection
<i>Gl</i>	—, Steiermarkische Landesbibliothek am Joanneum	<i>Wkh</i>	—, Kirche am Hof
<i>Gmu</i>	—, Musikwissenschaftliches Institut der Universität	<i>Wkm</i>	—, Kunsthistorisches Museum
<i>Gu</i>	—, Universitätsbibliothek	<i>Wl</i>	—, Archiv für Niederösterreich (Landesarchiv)
<i>GÜ</i>	Fürth bei Gottweig, Benediktinerstift	<i>Wm</i>	—, Minoritenkonvent
<i>GÜ</i>	Güssing, Franziskaner Kloster	<i>Wmg</i>	—, Pfarre, Maria am Gestade
<i>H</i>	Herzogenburg, Chorherrenstift	<i>Wmi</i>	—, Musikwissenschaftliches Institut der Universität
<i>HE</i>	Heiligenkreuz, Zisterzienserstift	<i>Wmk</i>	—, Akademie für Musik und Darstellende Kunst
<i>Ik</i>	Innsbruck, Konservatorium	<i>Wn</i>	—, Österreichische Nationalbibliothek, Musiksammlung
<i>Imf</i>	—, Museum Ferdinandeum	<i>Wogm</i>	—, Österreichische Gesellschaft für Musik
<i>Imi</i>	—, Musikwissenschaftliches Institut der Universität	<i>Wp</i>	—, Musikarchiv, Piaristenkirche Maria Treu
<i>Iu</i>	—, Universitätsbibliothek	<i>Wph</i>	—, Wiener Philharmoniker, Archiv und Bibliothek
<i>Iw</i>	—, Pramonstratenser-Chorherrenstift Wilten	<i>Wps</i>	—, Priesterseminar
<i>KN</i>	Klosterneuburg, Augustiner-Chorherrenstift	<i>Ws</i>	—, Schottenstift
<i>KR</i>	Kremsmünster, Benediktinerstift	<i>Wsa</i>	—, Stadtarchiv
<i>L</i>	Lilienfeld, Zisterzienser-Stift	<i>Wsp</i>	—, St Peter, Musikarchiv
<i>LA</i>	Lambach, Benediktinerstift	<i>Wst</i>	—, Stadtbibliothek, Musiksammlung
<i>LEx</i>	Leoben, Pfarrbibliothek St Xaver	<i>Wu</i>	—, Universitätsbibliothek
<i>LIm</i>	Linz, Oberösterreichisches Landesarchiv	<i>Ww</i>	—, Pfarrarchiv Währing
<i>LLs</i>	—, Bundesstaatliche Studienbibliothek	<i>Wweimann</i>	—, Alexander Weinmann, private collection
<i>M</i>	Melk an der Donau, Benediktinerstift	<i>Wwessely</i>	—, Othmar Wessely, private collection
<i>MB</i>	Michaelbeuern, Benediktinerabtei	<i>WAY</i>	Waydhofen an der Ybbs, Pfarre
<i>MÖ</i>	Mödling, Pfarrkirche St Othmar	<i>WE</i>	Wels, Stift
<i>MZ</i>	Mariazell, Benediktiner-Priorat	<i>Wll</i>	Wilhering, Zisterzienserstift
<i>N</i>	Neuburg, Pfarrarchiv	<i>Z</i>	Zwettl, Zisterzienserstift
<i>NS</i>	Neustift, Pfarrarchiv		
<i>R</i>	Rein, Zisterzienserstift		
<i>Sca</i>	Salzburg, Museum Carolino Augusteum		
<i>Sd</i>	—, Dom-Musikarchiv		
<i>Sk</i>	—, Kapitelbibliothek		
<i>Sm</i>	—, Internationale Stiftung Mozarteum		
<i>Smi</i>	—, Musikwissenschaftliches Institut der Universität		
<i>Sn</i>	—, Nonnberg, Benediktiner-Frauenstift		
<i>Ssp</i>	—, St Peter Benediktiner-Erzabtei		
<i>SB</i>	Schlierbach, Stift		
<i>SCH</i>	Schlagl, Pramonstratenser-Stift		
<i>SE</i>	Seckau, Benediktinerabtei		
<i>SEI</i>	Seitenstetten, Benediktinerstift		
<i>SF</i>	St Florian, Augustiner-Chorherrenstift		
<i>SH</i>	Solbad Hall, Franziskaner-Kloster		
<i>SL</i>	St Lambrecht, Benediktiner-Abtei		
<i>SP</i>	St Pölten, Diözesanarchiv		
<i>SPL</i>	St Paul, Stift		
<i>ST</i>	Stams, Zisterzienserstift		
<i>STE</i>	Steyr, Stadtpfarrarchiv		
<i>TU</i>	Tulln, Pfarrkirche St Stephan		
<i>Wd</i>	Vienna, Stephansdom		
<i>Wdo</i>	—, Zentralarchiv des Deutschen Ordens		

B BELGIUM

<i>Aa</i>	Antwerp, Stadsarchief
<i>Aac</i>	—, Archief en Museum voor het Vlaamse Cultuurleren
<i>Ac</i>	—, Koninklijk Vlaams Muziekconservatorium
<i>Ak</i>	—, Onze-Lieve-Vrouwkathedraal
<i>Amp</i>	—, Museum Plantijn Moretus
<i>Apersoons</i>	—, Guido Persoons, private collection
<i>As</i>	—, Stadtbibliothek
<i>Ava</i>	—, Kerkebestuur St-Andries
<i>Asj</i>	—, Collegiale en Parochiale Kerk St-Jacob
<i>Averwilt</i>	—, F Verwilt, private collection
<i>AN</i>	—, Anderlecht, St-Guiden Kerk
<i>Ba</i>	Brussels, Archives de la Ville
<i>Bc</i>	—, Conservatoire Royal de Musique
<i>Bcdm</i>	—, Centre Belge de Documentation Musicale [CeBelDeM]
<i>Bg</i>	—, Eglise de Ste Gudule
<i>Bi</i>	—, Institut de Psycho-acoustique et de Musique Electronique

- Br** —, Bibliothèque Royale Albert Ier/Koninklijke Bibliotheek Albert I
Br1b —, Radiodiffusion-Télévision Belge
Bsp —, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium
D Diest, St Sulpitiuskerk
Gar Ghent (Gent, Gand), Stadsarchief
Gc —, Koninklijk Muziekconservatorium
Gcd —, Culturele Dienst Provincie Ost Vlaanderen
Geh —, St Baafsarchief med Bibliotheek Van Damme
Gu —, Ryksuniversiteit, Centrale Bibliotheek
K Kortrijk, St Martinskerk
Lc Liège, Conservatoire Royal de Musique
Lu —, Université de Liège
LJc Lier, Conservatoire
LJg —, St Gummaruskerk
LV Louvain, Dominikanenklooster
LVu —, Université de Louvain
M Mons, Conservatoire Royal de Musique
MA Morlanwelz-Mariemont, Musée de Mariemont
MEa Mechelen, Archief en Stadsbibliotheek
MES —, Stedelijke Openbare Bibliotheek
OU Oudenaarde, Parochiale Kerk
Tc Tournai, Chapitre de la Cathédrale
Tv —, Bibliothèque de la Ville
TI Tienen, St Germanuskerk
Z Zoutleeuw, St Leonarduskerk
- BR BRAZIL**
Rem Rio de Janeiro, Escola de Musica, Universidade Federal do Rio de Janeiro
Rn —, Biblioteca Nacional
- C CANADA**
E Edmonton, University of Alberta
Fc Fredericton, Christ Church Cathedral
Ku Kingston, Queens University, Douglas Library
Lu London, University of Western Ontario, Lawson Memorial Library
Mc Montreal, Conservatoire de Musique et d'Art Dramatique
Mfisher —, Sidney T. Fisher, private collection [in Tu]
Mm —, McGill University, Faculty and Conservatorium of Music and Redpath Libraries
On Ottawa, National Library of Canada
Qc Quebec, Cathédrale de la Sainte-Trinité
Qul —, Université Laval
SAu Sackville, Mt Allison University
SJm St John, New Brunswick Museum
Tb Toronto, Canadian Broadcasting Corporation
Tm —, Royal Ontario Museum
Tolnick —, Harvey J. Olnick, private collection
Tp —, Toronto Public Library, Music Branch
Tu —, University of Toronto, Faculty of Music
Vu Vancouver, University of British Columbia Library, Fine Arts Division
W Winnipeg, University of Manitoba
- CH SWITZERLAND**
A Aarau, Aargauische Kantonsbibliothek
AShoboken Ascona, Anthony van Hoboken, private collection
Bchrusten Basle, Werner Christen, private collection
Bm —, Musikakademie der Stadt
Bmi —, Musikwissenschaftliches Institut der Universität
Bu —, Öffentliche Bibliothek der Universität, Musiksammlung
BA Baden, Historisches Museum (Landvogtei-Schloss)
BEk Berne, Konservatorium
BEI —, Schweizerische Landesbibliothek
BEms —, Musikwissenschaftliches Seminar der Universität
BEsu —, Stadt- und Universitätsbibliothek, Bürgerbibliothek
BI Biel, Stadtbibliothek
C Chur, Kantonsbibliothek Graubünden
D Disentis, Stift
E Einsiedeln, Benediktinerkloster
EN Engelberg, Stift
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
Ff —, Franziskaner-Kloster
Fk —, Kapuziner-Kloster
Fsn —, Kapitel St Nikolaus
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gamoudruz Geneva, Emile Amoudruz, private collection
Gc —, Conservatoire de Musique
Gpu —, Bibliothèque Publique et Universitaire
- GLTschudi**
Lmg —, Stiftsarchiv St Leodegar
Ls —, Zentralbibliothek
Lz —, Zentralbibliothek
LAc Lausanne, Conservatoire de Musique
LAcu —, Bibliothèque Cantonale et Universitaire
I.U Lugano, Biblioteca Cantonale
Mbernegg Maiefeld, Sprecher von Bernegg, private collection
MO Morges, Bibliothèque de la Ville
MÜ Mustair, Frauenkloster
N Neuchâtel, Bibliothèque Publique
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
Sa —, Staatsarchiv
Sk —, Kathedrale
SA Sarnen, Bibliothek des Kollegiums
SAJ —, Frauenkloster
SCH Schwyz, Kantonsbibliothek
SGs St Gall, Stiftsbibliothek
SGv —, Stadtbibliothek
SH Schaffhausen, Stadtbibliothek
SM St Maurice, Bibliothèque de l'Abbaye
SO Solothurn, Zentralbibliothek, Musiksammlung
TH Thun, Stadtbibliothek
W Winterthur, Stadtbibliothek
Wpeer —, Peer private collection
Zi Zurich, Israelitische Kulturgemeinde
Zjacobhi —, Erwin R. Jacobi, private collection
Zk —, Konservatorium und Musikhochschule
Zma —, Schweizerisches Musik-Archiv
Zms —, Musikwissenschaftliches Seminar der Universität
Zp —, Pestalozzianum
Zz —, Zentralbibliothek
ZG Zug, Stadtbibliothek
ZO Zofingen, Stadtbibliothek
ZU Zuoz, Gemeindearchiv
- B**
- CS CZECHOSLOVAKIA**
Bb Brno, Klatř Milosrdných Bratř [in Bm]
Bm —, Ústav Dějiny Hudby Moravského Musea, Hudebněhistorické Oddělení
Bu —, Státní Vědecká Knihovna, Universitní Knihovna
BA Bakov nad Jizerou, pobočka Státního Archivu v Mladé Boleslavi
BEI Bělá pod Bezdězem, Městské Muzeum
BER Beroun, Okresní Archiv
BRa Bratislava, Okresní Archiv
BRe —, Evangelická a. v. Církevní Knihovna
BRhs —, Knihovna Hudobného Seminara Filosofickej Fakulty University Komenského
BRnm —, Slovenské Národné Muzeum, Hudobné Oddelenie
BRsa —, Státní Ústřední Archiv Slovenskej Socialistickej Republiky
BRsav —, Slovenská Akadémia Vied
BRu —, Univerzitná Knihovna
BREsi Břežnice, Děkaný Kostel Sv Ignáce
BSk Banská Štiavnica, Farský Rímsko-Katolícký Kostol, Archiv Choru
CH Cheb, Okresní Archiv
CHOD Chocov, Děkaný Úřad
CHOm —, Městské Muzeum
H Hronov, Muzeum Aloise Jiráka
HK Hradec Králové, Muzeum
HOm Hořice, Vlastivědné Muzeum
J Jur pri Bratislave, Okresní Archiv, Bratislava-Vidick
Jla Jindřichův Hradec, Státní Archiv
Jim —, Vlastivědné Muzeum
K Český Krumlov, Pracoviště Státního Archivu Třeboň, Hudební Sbirka
KL Klatovy, Okresní Archiv
KO Košice, Městský Archiv
KOL Kolín, Děkaný Chrám
KRa Kroměříž, Státní Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archiv
KRA Králupy, Děkaný Úřad
KRE Kremnica, Městský Archiv
KU Kutná Hora, Oblastní Muzeum
KVd Karlovy Vary, Děkaný Úřad
KVso —, Karlovarský Symfonický Orchestr
L Levoča, Rímsko-Katolícký Farský Kostol
LJa Česká Lipa, Okresní Archiv

[illegible]

<i>BIT</i>	Bitterfeld, DDR, Kreismuseum	<i>ERu</i>	, Universitätsbibliothek
<i>BK</i>	Bernkastel-Kues, BRD, Cusanusstift	<i>ES</i>	Essen, BRD, Musikbucherei der Stadtbucherei
<i>BKÖ</i>	Bad Köstritz, DDR, Pfarrarchiv	<i>EU</i>	Eutin, BRD, Kreisbibliothek
<i>BMeK</i>	Bremen, BRD, Bucherei der Bremer Evangelischen Kirche	<i>F</i>	Frankfurt am Main, BRD, Stadt- und Universitätsbibliothek
<i>BM</i>	—, Staats- und Universitätsbibliothek	<i>Fkm</i>	, Museum für Kunsthandwerk
<i>BNba</i>	Bonn, BRD, Beethoven Haus und Beethoven-Archiv	<i>Fmi</i>	, Musikwissenschaftliches Institut der Johann Wolfgang von Goethe-Universität
<i>BNek</i>	—, Gemeindeverband der Evangelischen Kirche	<i>Fsg</i>	, Philosophisch-Theologische Hochschule St. Georgen
<i>BNms</i>	—, Musikwissenschaftliches Seminar der Universität	<i>Isn</i>	—, Bibliothek für Neuere Sprachen und Musik
<i>BNu</i>	—, Universitätsbibliothek	<i>IBa</i>	Freiberg, DDR, Stadtbibliothek
<i>BO</i>	—, Bollstedt, Pfarramt	<i>FBb</i>	—, Bergakademie, Bucherei
<i>BOC/Hb</i>	Bochum, BRD, Bergbaumuseum	<i>FBo</i>	—, Geschwister-Schöll-Oberschule, Historische Bibliothek
<i>BOC/Hm</i>	—, Musikwissenschaftliches Institut der Ruhr-Universität	<i>FBk</i>	—, Stadt- und Kreisbibliothek
<i>BOCHs</i>	—, Stadtbibliothek, Musikbucherei	<i>FF</i>	Frankfurt an der Oder, DDR, Stadt- und Bezirksbibliothek
<i>BRp</i>	Borna, DDR, Pfarrkirche	<i>FG</i>	Freyburg, DDR, Pfarrarchiv
<i>BS</i>	Brunswick, BRD, Stadtarchiv und Stadtbibliothek	<i>FLa</i>	Flensburg, BRD, Stadtbibliothek
<i>BT/H</i>	Barth, DDR, Kirchenbibliothek	<i>HS</i>	—, Staatliches Gymnasium
<i>BU</i>	Budingen, BRD, Fürstlich Ysenburg- und Büdingisches Archiv und Schlossbibliothek	<i>FRb</i>	Freiburg im Breisgau, BRD, Collegium Borromaeum
<i>BW</i>	Burgwindheim über Bamberg, BRD, Katholisches Pfarramt	<i>FRms</i>	—, Musikwissenschaftliches Seminar der Universität
<i>CI</i>	Coburg, BRD, Landesbibliothek	<i>FRu</i>	—, Universitätsbibliothek
<i>Cm</i>	—, Moritzkirche	<i>FRs</i>	Friedberg, BRD, Stadtbibliothek
<i>Cv</i>	—, Kunstsammlung der Veste Coburg	<i>IRIs</i>	—, Theologisches Seminar der Evangelischen Kirche in Hessen und Nassau
<i>CA</i>	Castell, BRD, Fürstlich Castell'sche Bibliothek	<i>FS</i>	Freising, BRD, Dombibliothek
<i>CD</i>	Crottendorf, DDR, Kantoreiarchiv	<i>FUj</i>	Iulda, BRD, Kloster Frauenberg
<i>CR</i>	Crimmitschau, DDR, Stadtkirche St. Laurentius	<i>FUl</i>	—, Hessische Landesbibliothek
<i>CZ</i>	Clausthal Zellerfeld, BRD, Kirchenbibliothek	<i>FUp</i>	—, Bischöfliches Priesterseminar, Bibliothek der Philosophisch-Theologischen Hochschule
<i>Czu</i>	Culmburg, Universitätsbibliothek	<i>Ga</i>	Göttingen, BRD, Staatliches Archivlager
<i>Dhm</i>	Dresden, DDR, Hochschule für Musik Carl Maria von Weber	<i>Gb</i>	—, Johann Sebastian Bach-Institut
<i>Dkh</i>	—, Katholische Hofkirche	<i>Gm</i>	—, Musikwissenschaftliches Seminar der Universität
<i>DI</i>	—, Bibliothek und Museum Iobau [in <i>Dib</i>]	<i>Gs</i>	—, Niedersächsische Staats- und Universitätsbibliothek
<i>Dla</i>	—, Staatsarchiv	<i>G4</i>	Gaussig bei Bautzen, DDR, Schlossbibliothek
<i>Dib</i>	—, Sächsische Landesbibliothek	<i>GAll</i>	Gandersheim, BRD, Stiftsbibliothek
<i>Dmb</i>	—, Musikbibliothek	<i>GAM</i>	Gau-Algesheim, BRD, Stadtbibliothek
<i>Ds</i>	—, Staatstheater	<i>GAR</i>	Giary am Inn, BRD, Philosophisch-Theologische Ordenshochschule der Redemptoristen
<i>DB</i>	Dettelbach über Kitzingen, BRD, Franziskanerkloster	<i>GBB</i>	Grossembach, DDR, Pfarrarchiv
<i>DEI</i>	Desau, DDR, Universitäts- und Landesbibliothek	<i>GBR</i>	Grossembach bei Arnstadt, DDR, Pfarrbibliothek
<i>DLs</i>	—, Stadtarchiv, Rathaus	<i>GD</i>	Gaesdonck über Goch, BRD, Collegium Augustinianum
<i>DI</i>	Dillingen an der Donau, BRD, Kreis- und Studienbibliothek	<i>GF</i>	Geleznau, DDR, Pfarrarchiv
<i>Dlp</i>	—, Bischöfliches Priesterseminar	<i>GERk</i>	Gera, DDR, Kirchenarchiv
<i>DIN</i>	Dinkelsbühl, BRD, Katholisches Pfarramt St. Georg	<i>GERs</i>	—, Stadtmuseum
<i>DIP</i>	Dippoldswalde, DDR, Evangelisch-Lutherisches Pfarramt	<i>GLRsh</i>	—, Stadt- und Bezirksbibliothek
<i>DL</i>	Delitzsch, DDR, Museum und Bibliothek	<i>GL</i>	Geyer, DDR, Kirchenbibliothek
<i>DM</i>	Dortmund, BRD, Stadt- und Landesbibliothek	<i>GF</i>	Grosfahner, DDR, Pfarrarchiv Starcklof-Eschenberger
<i>DO</i>	Donauwiesing, BRD, Fürstlich Fürstenbergische Hofbibliothek, private collection	<i>Ghk</i>	Geithain, DDR, Evangelisch-Lutherisches Pfarramt
<i>DQ</i>	Dobeln, DDR, Pfarrbibliothek St. Nikolai	<i>GHNa</i>	Grossenhain, DDR, Archiv
<i>DÖf</i>	Döflingen über Bolingen, BRD, Pfarrbibliothek	<i>GHnk</i>	—, Kirche
<i>DS</i>	Darmstadt, BRD, Hessische Landes- und Hochschulbibliothek	<i>GI</i>	Giessen, BRD, Justus Liebig-Universität
<i>DSm</i>	—, Internationales Musikinstitut	<i>GL</i>	Goslar, BRD, Marktkirchenbibliothek
<i>DSk</i>	—, Kirchenleitung der Evangelischen Kirche in Hessen und Nassau	<i>GLA</i>	Glashütte, DDR, Pfarrarchiv
<i>DT</i>	Detmold, BRD, Lippische Landesbibliothek	<i>GM</i>	Grimma, DDR, Göschenhaus, Johannes Sturm, private collection
<i>DÜgg</i>	Düsseldorf, BRD, Staatliches Görres-Gymnasium	<i>GMI</i>	—, Landesschule
<i>DÜha</i>	—, Hauptstaatsarchiv	<i>GO</i>	Gotha, DDR, Evangelisch-Lutherische Stadtkirchengemeinde
<i>DÜk</i>	—, Goethe-Museum	<i>GOu</i>	—, Augustinerkirche
<i>DÜl</i>	—, Landes- und Stadtbibliothek	<i>GÖg</i>	—, Gymnasium
<i>DÜmb</i>	—, Stadtbuchereien, Musikbucherei	<i>GOL</i>	—, Forschungsbibliothek [former Landesbibliothek]
<i>DÜR</i>	Düren, BRD, Stadtbucherei, Leopold-Hoesch-Museum	<i>GOs</i>	—, Stadtarchiv
<i>Ek</i>	Eichstatt, BRD, Kapuzinerkloster	<i>GOsk</i>	—, Stadt- und Kreisbibliothek
<i>Es</i>	—, Staats- und Seminarbibliothek	<i>GOp</i>	Gorlitz, DDR, Evangelischer Parochialverband
<i>EW</i>	—, Benediktinerinnen-Abtei St. Walburg	<i>GOs</i>	—, Stadtbibliothek
<i>EB</i>	Ebrach, BRD, Katholisches Pfarramt	<i>GÖsp</i>	—, Pfarramt St. Peter
<i>EBS</i>	Ebstorf, BRD, Kloster	<i>GOL</i>	Goldbach bei Gotha, DDR, Pfarrarchiv
<i>EF</i>	Erfurt, DDR, Wissenschaftliche Bibliothek der Stadt	<i>GRm</i>	Greifswald, DDR, Institut für Musikwissenschaft
<i>EFd</i>	—, Dombibliothek	<i>GRk</i>	—, Konviktionalbibliothek
<i>EFs</i>	—, Stadt- und Bezirksbibliothek	<i>GRu</i>	—, Ernst-Moritz-Arndt-Universität
<i>FLa</i>	Eisenach, DDR, Stadtarchiv	<i>GRÜ</i>	Grunhain, DDR, Pfarramt
<i>Elb</i>	—, Bachhaus und Bachmuseum	<i>GÜ</i>	Güstrow, BRD, Heimatmuseum
<i>EII</i>	—, Landeskirchenrat	<i>GZ</i>	Greiz, DDR, Stadt- und Kreisbibliothek
<i>EIHp</i>	Eichtersheim, BRD, Pfarrbibliothek	<i>GZbk</i>	—, Staatliche Buch- und Kupferstichsammlung
<i>EL</i>	Eisleben, DDR, Andreas-Bibliothek		
<i>EM</i>	Emden, BRD, Grosse Kirche		
<i>EMM</i>	Emmerich, BRD, Staatliches Gymnasium		
<i>EN</i>	Engelberg, BRD, Franziskanerkloster		
<i>ERms</i>	Erlangen, BRD, Musikwissenschaftliches Seminar der Universität		



- GZmb* —, Städtische Musikbibliothek
GZsa —, Historisches Staatsarchiv
Gh Hamburg, BRD, Staatsarchiv
Hch —, Gymnasium Christianeum
Hhm —, Harburg, Helmsmuseum
Hj —, Gelehrtenschule des Johanneum
Hkm —, Kunstgewerbemuseum
Hmb —, Musikbucherei der Hamburger Öffentlichen Bücherhallen
Hmg —, Museum für Hamburgische Geschichte
Hmi —, Musikwissenschaftliches Institut der Universität
Hs —, Staats- und Universitätsbibliothek
Hsa —, Senatsarchiv
Hth —, Universität, Theatersammlung
Haf Halle an der Saale, DDR, Hauptbibliothek und Archiv der Franckeschen Stiftungen [in *Hau*]
HAh —, Handel-Haus
HAmi —, Institut für Musikwissenschaft der Martin Luther-Universität
HAmk —, Marienbibliothek
HAs —, Stadt- und Bezirksbibliothek
Hau —, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAI Hainichen, DDR, Heimatmuseum
HB Heilbronn, BRD, Stadtarchiv
HCHs Hechingen, BRD, Stiftskirche
HD Hermsdorf, DDR, Pfarrarchiv
HEk Heidelberg, BRD, Evangelisches Kirchenmusikalisches Institut
HEms —, Musikwissenschaftliches Seminar der Universität
HEu —, Universitätsbibliothek
HER Herrnhut, DDR, Archiv der Bruder-Unitat
HEY Heynitz, DDR, Pfarrbibliothek
HG Havelberg, DDR, Museum
HHa Hildburghausen, DDR, Stadtarchiv
Hib Hildesheim, BRD, Beverin'sche Bibliothek
HIm —, St Michaelskirche
HIp —, Bischöfliches Priesterseminar
HL Haltenbergstetten, BRD, Schloss über Niederstetten, Fürst zu Hohenlohe-Jagstberg'sche Bibliothek, private collection
HLN Hameln, BRD, Stadtbucherei des Schiller-Gymnasiums
HN Herborn, BRD, Evangelisches Theologisches Seminar
HO Hof an der Saale, BRD, Jean Paul-Gymnasium
HÖr —, Stadtarchiv, Ratsbibliothek
HÖE Hohenstein-Ernstthal, DDR, Kantoreiarchiv der Christophorikirche
HOG Hofgeismar, BRD, Predigerseminar
HOR Horst, BRD, Evangelisch-Luthersches Pfarramt
HR Harburg über Donauworth, BRD, Fürstlich Oettingen-Wallerstein'sche Bibliothek, private collection
HSj Helmstedt, BRD, Juleum
Hsk —, Kantorat zu St Stephan [in *W*]
HSm —, Kloster Marienberg
HSwandersleb —, Bibliothek Pastor Wandersleb
HTa Halberstadt, DDR, Stadtarchiv
HTd —, Dombibliothek
HTg —, Gleimhaus
HVh Hannover, BRD, Staatliche Hochschule für Musik und Theater
HVk —, Arbeitsstelle für Gottesdienst und Kirchenmusik der Evangelisch-Lutherschen Landeskirche
HVi —, Niedersächsische Landesbibliothek
HVs —, Stadtbibliothek
HVsa —, Staatsarchiv
HVih —, Technische Hochschule
HX Hoxter, BRD, Kirchenbibliothek St Nikolaus
Iek Isny, BRD, Evangelische Kirche St Nikolaus
Iq —, Fürstlich Quadt'sche Bibliothek, private collection
ILk Ilmenau, DDR, Kirchenbibliothek
ILs —, Stadtarchiv
IN Indersdorf über Dachau, BRD, Katholisches Pfarramt
Jmb Jena, DDR, Ernst Abbe-Bucherei, Musikbucherei
Jmi —, Musikwissenschaftliches Institut der Friedrich-Schiller-Universität
Ju —, Universitätsbibliothek der Friedrich-Schiller-Universität
JA Jahnsdorf bei Stollberg, DDR, Pfarrarchiv
JE Jever, BRD, Marien-Gymnasium
Kdma Kassel, BRD, Deutsches Musikgeschichtliches Archiv
Kl —, Murhardsche Bibliothek der Stadt und Landesbibliothek
Km —, Musikakademie
Ksp —, Louis-Spohr-Gedenk- und Forschungsstätte
KA Karlsruhe, BRD, Badische Landesbibliothek
KAsp —, Pfarramt St Peter
KAu —, Universitätsbibliothek
KAL Kaldenkirchen, BRD, Pfarrbibliothek
KARj Karl-Marx-Stadt, DDR, Jacobi-Kirche
KARr —, Ratsarchiv
KARs —, Stadt- und Bezirksbibliothek
KBs Koblenz, BRD, Stadtbibliothek
KBFk Koblenz-Ehrenbreitstein, BRD, Provinzialat der Kapuziner
KFm Kaufbeuren, BRD, Stadtpfarrkirche St Martin
KFs —, Stadtbucherei
Kil Kiel, BRD, Schleswig-Holsteinische Landesbibliothek
KImu —, Musikwissenschaftliches Institut der Christian-Albrecht Universität
KIu —, Universitätsbibliothek
KIN Kindelbrück, DDR, Pfarrarchiv, Evangelisches Pfarramt
KMk Kamenz, DDR, Evangelisch-Lutherische Hauptkirche
KMI —, Lessingmuseum
KMs —, Stadtarchiv
KNd Cologne, BRD, Erzbischöfliche Diözesan- und Dombibliothek
KNh —, Staatliche Hochschule für Musik
KNhr —, Joseph Haydn-Institut
KNmu —, Musikwissenschaftliches Institut der Universität
KNu —, Universitäts- und Stadtbibliothek
KÖ Kothem, DDR, Heimatmuseum
KPk Kempten, BRD, Kirchenbibliothek, Evangelisch-Luthersches Pfarramt St Mang
KPs —, Stadtbucherei
KPsI —, Stadtpfarrkirche St Lorenz
KR Kleinrohrsorf über Bischofswerda, DDR, Pfarrkirchenbibliothek
KT Klingenthal, DDR, Kirchenbibliothek
KU Kulmbach, BRD, Stadtarchiv
KZa Konstanz, BRD, Stadtarchiv
KZr —, Rosgarten-Museum
KZs —, Städtische Wessenberg-Bibliothek
Lm Luneburg, BRD, Michaelisschule
Lr —, Ratsbucherei
LA Landshut, BRD, Historischer Verein für Niederbayern
LAU Laubach, BRD, Graflich Solms-Laubach'sche Bibliothek
LB Langenburg, BRD, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek, private collection
LCH Lich, BRD, Fürstlich Solms-Lich'sche Bibliothek, private collection
LEh Leipzig, DDR, Bach-Archiv
LEbh —, Breitkopf & Hartel, Verlagsarchiv
LEdb —, Deutsche Bucherei, Musikaliensammlung
LEm —, Musikbibliothek der Stadt
LEmh —, Hochschule für Musik
LEmi —, Musikwissenschaftliches Institut der Karl-Marx-Universität
LEsm —, Museum für Geschichte der Stadt
LEt —, Thomasschule
LEu —, Universitätsbibliothek der Karl-Marx-Universität
LFN Laufen an der Salzach, BRD, Stiftsarchiv
LHD Langenensdorf über Freiberg, DDR, Pfarramt
LI Lindau, BRD, Stadtbibliothek
LIM Limbach am Main, BRD, Pfarramt
LL Langula über Muhlhausen, DDR, Pfarramt
LM Leithem über Donauwörth, BRD, Schlossbibliothek
LO Freiherr von Tucher
LÖ Loccum über Wunstorf, BRD, Klosterbibliothek
LÖ Lossnitz, DDR, Pfarrarchiv
LR Lahr, BRD, Lehrerbibliothek des Scheffel-Gymnasiums
LST Lichtenstein, DDR, Kantoreiarchiv von St Laurentius
LÜd Lübeck, BRD, Distler Archiv
LÜh —, Bibliothek der Hansestadt
LUC Luckau, DDR, Nikolaikirche
Ma Munich, BRD, Franziskanerkloster St Anna
Mb —, Benediktinerabtei St Bonifaz
Mbm —, Metropolitankapitel
Mbn —, Bayerisches Nationalmuseum
Mbs —, Bayerische Staatsbibliothek

<i>Meg</i>	—, Georgianum, Herzogliches Priesterseminar	<i>NBss</i>	—, Studienseminar
<i>Mdm</i>	—, Deutsches Museum	<i>NEhz</i>	Neuenstein, BRD, Hohenlohe-Zentral-Archiv
<i>Mh</i>	—, Staatliche Hochschule für Musik	<i>NEschumm</i>	—, Karl Schumm, private collection
<i>MI</i>	—, Evangelisch-Luthersches Landeskirchenamt	<i>NERkl</i>	Neuenrade, BRD, Kirchenbibliothek
<i>Mmb</i>	—, Städtische Musikbibliothek	<i>NEZp</i>	Neckarelz, BRD, Pfarrbibliothek
<i>Mms</i>	—, Musikwissenschaftliches Seminar der Universität	<i>NGp</i>	Neckargemünd, BRD, Pfarrarchiv
<i>Msl</i>	—, Süddeutsche Lehrerbucherei	<i>Nlw</i>	Nieheim über Bad Driburg, BRD, Weberhaus
<i>Mih</i>	—, Theatermuseum der Clara-Ziegler-Stiftung	<i>NI</i>	Nördlingen, BRD, Stadtlarchiv, Stadtbibliothek und Volksbucherei
<i>Mu</i>	—, Universitätsbibliothek	<i>Nlk</i>	—, Kirchenbibliothek St Georg
<i>Mwg</i>	—, Wilhelms-Gymnasium, Lehrerbibliothek	<i>NM</i>	Neumünster, BRD, Schleswig-Holsteinische Musiksammlung der Stadt [in <i>KII</i>]
<i>MAk</i>	Magdeburg, DDR, Kulturhistorisches Museum, Klosterbibliothek	<i>NO</i>	Nordhausen, DDR, Humboldt-Oberschule
<i>MAkon</i>	—, Konsistorialbibliothek	<i>NS</i>	Neustadt an der Aisch, BRD, Evangelische Kirchenbibliothek
<i>MAI</i>	—, Landeshauptarchiv	<i>NSg</i>	—, Gymnasialbibliothek
<i>MAs</i>	—, Stadt- und Bezirksbibliothek	<i>NT</i>	Neumarkt-St. Veit, BRD, Pfarrkirche
<i>MB</i>	Marbach an der Neckar, BRD, Schiller-Nationalmuseum	<i>NW</i>	Neustadt an der Weinstraße, BRD, Heimatmuseum
<i>MBG</i>	Milttenberg am Main, BRD, Franziskanerkloster	<i>OB</i>	Ottobauern, BRD, Benediktiner-Abtei
<i>MCH</i>	Maria Laach über Andernach, BRD, Benediktinerabtei	<i>OI</i>	Offenbach am Main, BRD, Verlagsarchiv André
<i>ME</i>	Meissen, DDR, Stadt- und Kreisbibliothek	<i>OII</i>	Oberfrankenham, DDR, Pfarrarchiv
<i>MEIk</i>	Meiningen, DDR, Evangelisch-Luthersche Kirchengemeinde	<i>OLI</i>	Oldenburg, BRD, Landesbibliothek
<i>MEII</i>	—, Staatsarchiv	<i>OLn</i>	—, Niedersächsisches Staatsarchiv
<i>MFlo</i>	—, Opernarchiv	<i>OLH</i>	Olbernhau, DDR, Pfarrarchiv
<i>MFI</i>	—, Staatliche Museen mit Reger-Archiv	<i>ORB</i>	Oranienbaum, DDR, Landesarchiv Historisches Staatsarchiv
<i>MEI</i>	Meldorf, BRD, Joachimches Bibliothek, Dithmarsches Landesmuseum	<i>OS</i>	Oschatz, DDR, Iphoralbibliothek
<i>MERu</i>	Merseburg, DDR, Domstift	<i>OSa</i>	Osnabrück, BRD, Niedersächsisches Staatsarchiv
<i>MLRr</i>	—, Regierungsbibliothek	<i>OSm</i>	—, Städtisches Museum
<i>MLRs</i>	—, Stadt- und Kreisbibliothek	<i>Pg</i>	Passau, BRD, Gymnasialbibliothek
<i>MERz</i>	—, Deutsches Zentral-Archiv, Historische Abteilung	<i>PK</i>	—, Bischofliches Klerikalseminar
<i>MFI</i>	Münsterfeld, BRD, St. Michael-Gymnasium	<i>Ps</i>	—, Bischofliches Ordinariat
<i>MGim</i>	Marburg an der Lahn, BRD, Musikwissenschaftliches Institut der Philipps-Universität	<i>PA</i>	—, Staatliche Bibliothek
<i>MGs</i>	—, Staatsarchiv und Archivschule	<i>PI</i>	Paderborn, BRD, Frz. bischofliche Akademische Bibliothek
<i>MGu</i>	—, Universitätsbibliothek der Philipps-Universität	<i>POh</i>	Pirna, DDR, Stadtlarchiv
<i>MH</i>	Mannheim, BRD, Wissenschaftliche Stadtbibliothek und Universitätsbibliothek	<i>PR</i>	Potsdam, DDR, Pädagogische Hochschule
<i>MHm</i>	—, Reiss-Museum		Pretzschendorf über Dippoldswalde, DDR, Pfarrarchiv
<i>MHR</i>	Mulheim, BRD, Stadtbibliothek	<i>PL</i>	Pulsnitz, DDR, Nikolaikirche
<i>MI</i>	Michelstadt, BRD, Evangelisches Pfarramt West	<i>PW</i>	Pesterwitz bei Dresden, DDR, Pfarrarchiv
<i>MA</i>	Markneukirchen, DDR, Gewerbemuseum	<i>Q</i>	Quedlinburg, DDR, Stadt- und Kreisbibliothek
<i>MIHh</i>	Mühlhausen, DDR, Blasiuskirche	<i>QUh</i>	Querfurt, DDR, Heimatmuseum
<i>MLHr</i>	—, Ratsarchiv im Stadtlarchiv	<i>QUk</i>	—, Stadtkirche
<i>MMm</i>	Memmingen, BRD, Evangelisch-Luthersches Pfarramt St. Martin	<i>Rm</i>	Regensburg, BRD, Institut für Musikforschung [in <i>Ru</i>]
<i>MMs</i>	—, Stadtbibliothek	<i>Rp</i>	—, Bischofliche Zentralbibliothek
<i>MO</i>	Molln, BRD, Evangelisch-Luthersche Kirchengemeinde St. Nikolai	<i>Rv</i>	—, Staatliche Bibliothek
<i>MOSp</i>	Mosbach, BRD, Pfarrbibliothek	<i>Rtt</i>	—, Fürstlich Thurn und Taxis'sche Hofbibliothek, private collection
<i>MR</i>	Marienbergr, BRD, Kirchenbibliothek	<i>Ru</i>	—, Universitätsbibliothek
<i>MS</i>	Münsterschwarzach über Kitzingen am Main, BRD, Abtei	<i>RAid</i>	Ratzeburg, BRD, Domarchiv
<i>MT</i>	Metten über Deggenndorf, BRD, Abtei	<i>RB</i>	Rothenburg ob der Tauber, BRD, Stadtlarchiv und Rats- und Konsistorialbibliothek
<i>MUd</i>	Münster, BRD, Bischofliches Diözesanarchiv	<i>RF</i>	Reutberg bei Schafflach, BRD, Franziskanerinnen-Kloster
<i>MUms</i>	—, Musikwissenschaftliches Seminar der Universität	<i>REU</i>	Reuden, DDR, Pfarrarchiv
<i>MÜp</i>	—, Bischofliches Priesterseminar und Sanktimsammlung	<i>RH</i>	Rhecla, BRD, Fürst zu Bentheim-Tecklenburgische Bibliothek [in <i>MH</i> und <i>MÜu</i>]
<i>MUrt</i>	—, Seminar für Reformierte Theologie	<i>RIE</i>	Riesa, DDR, Heimatmuseum
<i>MUs</i>	—, Sanktims-Bibliothek [in <i>MÜp</i>]	<i>RI</i>	Reutlingen, BRD, Stadtlarchiv
<i>MUsa</i>	—, Staatsarchiv	<i>RMurr</i>	Ramelsho über Winsen, BRD, G. Marr, private collection
<i>MUu</i>	—, Universitätsbibliothek	<i>ROm</i>	Rostock, DDR, Institut für Musikwissenschaft der Universität
<i>MUG</i>	Mugeln, DDR, Pfarrarchiv	<i>ROs</i>	—, Stadt- und Bezirksbibliothek
<i>MWR</i>	Marienweiher über Kulmbach, BRD, Franziskanerkloster	<i>ROu</i>	—, Universitätsbibliothek
<i>MZJederhofer</i>	Mainz, BRD, Hellmut Federhofer, private collection	<i>RO</i>	Rohrsdorf über Meissen, DDR, Pfarrbibliothek
<i>MZgm</i>	—, Gutenberg-Museum	<i>RÖM</i>	Romhild, DDR, Pfarrarchiv
<i>MZgottron</i>	—, Adam Gottron, private collection	<i>ROT</i>	Rotenburg, BRD, Predigerseminar
<i>MZm</i>	—, Musikwissenschaftliches Institut der Universität	<i>ROTTd</i>	Rottenburg an der Neckar, BRD, Diözesanbibliothek
<i>MZp</i>	—, Bischofliches Priesterseminar	<i>ROITp</i>	—, Bischofliches Priesterseminar
<i>MZs</i>	—, Stadtbibliothek und Stadtlarchiv	<i>RI</i>	Rastatt, BRD, Friedrich-Wilhelm-Gymnasium
<i>MZsch</i>	—, Musikverlag B. Schott's Sohn	<i>RIh</i>	Rudolstadt, DDR, Hofkapellarchiv
<i>MZu</i>	—, Universitätsbibliothek der Johannes-Gutenberg-Universität	<i>RUI</i>	—, Staatsarchiv
<i>Ngm</i>	Nürnberg, BRD, Germanisches National-Museum	<i>RI</i>	Rudenhausen über Kitzingen, BRD, Fürst Castell-Rudenhausen Bibliothek
<i>Nla</i>	—, Landeskirkliches Archiv	<i>Seo</i>	Stuttgart, BRD, Bibliothek und Archiv des Evangelischen Oberkirchenrats
<i>N</i>	—, Stadtbibliothek	<i>Sh</i>	—, Staatliche Hochschule für Musik und Darstellende Kunst
<i>NA4</i>	Neustadt an der Orla, DDR, Pfarrarchiv	<i>SI</i>	—, Württembergische Landesbibliothek
<i>NAUs</i>	Naumburg, DDR, Stadtlarchiv	<i>SAh</i>	Saalfeld, DDR, Heimatmuseum
<i>NAUw</i>	—, Wenzelskirche	<i>SAAm</i>	Saarbrücken, BRD, Musikwissenschaftliches Institut der Universität
<i>NBsb</i>	Neuburg an der Donau, BRD, Staatliche Bibliothek		

<i>SA Au</i>	--, Universitätsbibliothek	<i>WEH</i>	Weierhol, BRD, Mennonitische Forschungsstelle
<i>SBg</i>	Straubing, BRD, Johannes Turmair-Gymnasium	<i>WLI</i>	Waltenburg, BRD, Benediktinerkloster
<i>SBj</i>	---, Kirchenbibliothek St Jakob	<i>WER</i>	Wernigerode, DDR, Heimatmuseum, Harzbucherei
<i>SBk</i>	---, Karmeliter-Kloster	<i>WERK</i>	Werthem am Main, BRD, Evangelisches Pfarramt
<i>SC Hiv</i>	Schwabisch Hall, BRD, Historischer Verein für Württembergisch-Franken	<i>WERL</i>	---, Fürstlich Lowenstein'sche Bibliothek, private collection
<i>SC Hm</i>	---, Archiv der St Michaelskirche	<i>WEY</i>	Weyarn, BRD, Pfarrkirche [in FS]
<i>SC Hr</i>	---, Ratbibliothek im Stadtarchiv	<i>WT</i>	Weissenfels, DDR, Heimatmuseum
<i>SC HLY</i>	Scheyern über Pfaffenhofen, BRD, Benediktiner- abtei	<i>WFg</i>	---, Heinrich-Schütz-Gedenkstätte
<i>SC HM</i>	Schmolln, DDR, Archiv der Stadtkirche	<i>WGl</i>	Wittenberg, DDR, Stadtkirche
<i>SC HM1</i>	Schmiedeberg bei Dresden, DDR, Pfarramt		---, Reformationsgeschichtliches Museum, Luther- halle
<i>SC HWherold</i>	Schwabach, BRD, Herold collection	<i>W Gp</i>	---, Evangelisches Predigerseminar
<i>SC HWk</i>	---, Kirchenbibliothek	<i>WH</i>	Windsheim, BRD, Stadtbibliothek
<i>SDF</i>	Schlehdorf, BRD, Katholische Pfarrkirche	<i>WII</i>	Wiesbaden, BRD, Hessische Landesbibliothek
<i>SF</i>	Schwenfurt-Oberndorf, BRD, Kirchen- und Pfarr- bibliothek des Evangelisch-Lutherschen Pfarramts	<i>WII d</i>	Wilster, BRD, Stadtarchiv (Doos'sche Bibliothek)
<i>Stsj</i>	---, Pfarramt St Johannis, Sakristei-Bibliothek	<i>W L</i>	Wuppertal, BRD, Wissenschaftliche Stadtbibliothek
<i>SGh</i>	Schleusingen, DDR, Heimatmuseum	<i>WM</i>	Wismar, DDR, Stadtarchiv
<i>SHk</i>	Sondershausen, DDR, Stadtkirche	<i>WO</i>	Worms, BRD, Stadtbibliothek
<i>SHs</i>	---, Stadt- und Kreisbibliothek	<i>WRdn</i>	Weimar, DDR, Deutsches Nationaltheater
<i>SHvk</i>	---, Schlosskirche	<i>WRem</i>	---, Goethe-National-Museum
<i>SI</i>	Sigmaringen, BRD, Fürstlich Hohenzollernsche Hofbibliothek, private collection	<i>WRgs</i>	---, Goethe-Schiller-Archiv und Franz-Liszt Museum
<i>SLk</i>	Salzwedel, DDR, Katharinenkirche	<i>WRh</i>	---, Franz-Liszt-Hochschule
<i>SLm</i>	---, J. T. Dannel Museum	<i>WRhk</i>	---, Herderkirche
<i>SLmk</i>	---, Marienkirche	<i>WRiv</i>	---, Institut für Volksmusikforschung
<i>SNed</i>	Schmalkalden, DDR, Evangelisches Dekanat	<i>WRl</i>	---, Landeshauptarchiv
<i>SNh</i>	---, Heimatmuseum Schloss Wilhelmsburg	<i>WRs</i>	---, Stadtbucherei, Musikbucherei
<i>SO</i>	Soest, BRD, Stadtbibliothek im Stadtarchiv	<i>WRtl</i>	---, Thüringische Landesbibliothek Musiksam- lung
<i>SONp</i>	Schonau bei Heidenberg, BRD, Pfarrbibliothek	<i>WR</i>	---, Zentralbibliothek der Deutschen Klassik
<i>SPib</i>	Speyer, BRD, Pfälzische Landesbibliothek, Musik- abteilung	<i>WS</i>	Wasserburg am Inn, BRD, Choralarchiv St Jakob, Pfarramt
<i>SPik</i>	---, Bibliothek des Protestantischen Landes- kirchenrats der Pfalz	<i>W tms</i>	Wurtzbur, BRD, Musikwissenschaftliches Seminar der Universität
<i>SPF</i>	Schulpforta, DDR, Heimbücherei	<i>W Ua</i>	---, Stadtarchiv
<i>SSa</i>	Stralsund, DDR, Bibliothek des Stadtarchivs	<i>W Uu</i>	---, Universitätsbibliothek
<i>ST</i>	Stade, BRD, Predigerbibliothek [in RO1]	<i>V</i>	Xanten, BRD, Stifts- und Pfarrbibliothek
<i>STO</i>	Stolberg, DDR, Bibliothek	<i>Z</i>	Zwickau, DDR, Ratsschulbibliothek
<i>SUA</i>	Sulzenbrücken, DDR, Pfarrarchiv	<i>Zmk</i>	---, Domkantorei der Marienkirche
<i>SUH</i>	Suhl, DDR, Stadt- und Bezirksbibliothek Martin Andersen Nexo	<i>Zsch</i>	---, Robert-Schumann-Haus
<i>SWI</i>	Schwern, DDR, Wissenschaftliche Allgemein- bibliothek [former Mecklenburgische Landes- bibliothek]	<i>ZF</i>	Zerbst, DDR, Stadtarchiv
<i>SWs</i>	---, Stadt- und Bezirksbibliothek, Musikabteilung	<i>Zfo</i>	---, Bücherei der Erweiterten Oberschule
<i>SWsk</i>	---, Schlosskirchenchor	<i>Zgh</i>	Zorbis, DDR, Heimatmuseum
<i>SWth</i>	---, Mecklenburgisches Staatstheater	<i>ZGj</i>	---, Pfarramt St Jacobi
<i>SZ</i>	Schleiz, DDR, Stadtkirche	<i>ZI</i>	Zittau, DDR, Stadt- und Kreisbibliothek
<i>Tes</i>	Tubingen, BRD, Evangelisches Stift	<i>Zla</i>	---, Stadtarchiv
<i>TI</i>	---, Schwabisches Landesmusikarchiv [in Tmu]	<i>ZI</i>	Zeil, BRD, Fürstlich Waldburg Zeil'sches Archiv, private collection
<i>Tmu</i>	---, Musikwissenschaftliches Institut der Eberhard Karls-Universität	<i>ZW</i>	Zweibrücken, BRD, Bibliotheca Bipontina Wissen- schaftliche Bibliothek am Herzog-Wolfgang Gymnasium
<i>Tu</i>	---, Universitätsbibliothek	<i>ZZ</i>	Zeitz, DDR, Heimatmuseum
<i>Tw</i>	---, Bibliothek des Wilhelmstiftes	<i>ZZs</i>	---, Stiftsbibliothek
<i>TAB</i>	Tabarz, DDR, Pfarrarchiv, Evangelisch-Lutheri- sches Pfarramt		
<i>TEG</i>	Tegernsee, BRD, Pfarrkirche, Katholisches Pfarr- amt	<i>A</i>	DA DINMARK
<i>TEI</i>	Tensendorf, BRD, Katholisches Pfarramt	<i>Aschoenbaum</i>	Århus, Statsbiblioteket
<i>TH</i>	Themar, DDR, Pfarramt	<i>Hfog</i>	Dragør, Camillo Schoenbaum, private collection
<i>TH</i>	Tittmoning, BRD, Kollegiatstift	<i>Ki</i>	Hellerup, Dan Fog, private collection
<i>TO</i>	Torgau, DDR, Johann-Walter-Kantorei		Copenhagen, Carl Claudius Musikhistoriske Sam- ling
<i>TOek</i>	---, Evangelische Kirchengemeinde	<i>Kh</i>	---, Københavns Kommunes Hovedbiblioteket
<i>TOs</i>	---, Stadtarchiv	<i>Kk</i>	---, Det Kongelige Bibliotek
<i>TRb</i>	Trier, BRD, Bistumsarchiv und Dombibliothek	<i>Kmk</i>	---, Det Kongelige Danske Musikkonservatorium
<i>TRp</i>	---, Priesterseminar	<i>Km(m)</i>	---, Musikhistorisk Museum
<i>TRs</i>	---, Stadtbibliothek	<i>Ks</i>	---, Samfundet til Udgivelse af Dansk Musik
<i>Us</i>	Ulm, BRD, Stadtbibliothek	<i>Kt</i>	---, Teaterhistorisk Museum
<i>Ush</i>	---, Von Schermer'sche Familienstiftung	<i>Ku</i>	---, Universitätsbiblioteket 1. Afdeling
<i>UDa</i>	Udestedt über Erfurt, DDR, Pfarrarchiv, Evangelisch-Luthersches Pfarramt	<i>Kv</i>	---, Københavns Universitet, Musikvidenskabeligt Institut
<i>V</i>	Villingen, BRD, Stadtsche Sammlung	<i>Ol</i>	Odense, Landsarkivet for Fyen, Karen Brahes Bib- liothek
<i>VI</i>	Viernau, DDR, Pfarramt	<i>Ou</i>	---, Universitätsbibliothek
<i>W</i>	Wollenbuttel, BRD, Herzog August Bibliothek	<i>Rk</i>	Ribe, Stifts- og Katedralskoles Bibliotek
<i>Wa</i>	---, Niedersächsisches Staatsarchiv	<i>Sa</i>	Sorø, Sorø Akademis Bibliotek
<i>WA</i>	Waldheim, DDR, Stadtkirche St Nikolai		
<i>WAB</i>	Waldenburg, DDR, Kirchenmusikalisches Bibliothek von St Bartholomäus		
<i>WB</i>	Weissenburg, BRD, Stadtbibliothek	<i>Ac</i>	E SPAIN
<i>WBB</i>	Walberg, BRD, Albertus-Magnus-Akademie, Biblio- thek St Albert	<i>Asa</i>	Ávila, Catedral
<i>WD</i>	Wiesentheid, BRD, Musiksammlung des Grafen von Schonborn-Wiesentheid, private collection	<i>Avt</i>	---, Monasterio de S Ana (Real Monasterio de Encarnación)
<i>WE</i>	Weiden, BRD, Pfannenstiel'sche Bibliothek, Evan- gelisch-Luthersches Pfarramt	<i>Al</i>	---, Monasterio del S Tomás, Archivo de la Iglesia
		<i>Al B</i>	Alquizar, Colegiata
		<i>AS</i>	Albarracín, Colegiata
		<i>Ba</i>	Astorga, Catedral
		<i>Bac</i>	Barcelona, Real Academia de Ciencias y Artes
			---, Corona de Aragón

<i>Bc</i>	. Biblioteca de Cataluña	<i>SAuJ</i>	. Universidad Pontificia, Facultad de Filosofía y Letras
<i>Bca</i>	. Catedral		
<i>Bcapdevila</i>	. Felipe Capdevila Rovira, private collection	<i>SAN</i>	Santander, Biblioteca de Menéndez y Pelayo
<i>Bcm</i>	. Conservatorio Superior Municipal de Música	<i>SC</i>	Santiago de Compostela, Catedral
<i>Bch</i>	-. Instituto Municipal de Historia (formerly Archivo Histórico de la Ciudad)	<i>SCu</i>	. Biblioteca Universitaria
	-. Instituto Español de Musicología	<i>SD</i>	Santo Domingo de la Calzada, Archivo
<i>Bim</i>	. Instituto del Teatro (formerly Museo del Arte Escénico)	<i>SE</i>	Segovia, Catedral
<i>Bit</i>	. Biblioteca Orleó Catala	<i>SEG</i>	Segorbe, Catedral
<i>Boc</i>	-. S. Maria del Mar	<i>SI</i>	Silos, Monasterio Benedictino (Abadía) de S. Domingo
<i>Bom</i>	. Biblioteca del Universidad	<i>SiG</i>	Siguencia, Catedral
<i>Bu</i>	. Badajoz, Catedral	<i>SIM</i>	Simancas, Archivo General
<i>BA</i>	Burgos, Catedral	<i>SO</i>	Soria, Biblioteca Pública
<i>BUa</i>	. Monasterio de Las Huelgas	<i>Te</i>	Toledo, Archivo Capitular
<i>BUh</i>	. Museo Arqueológico	<i>Ip</i>	-. Biblioteca Pública Provincial y Museo de la Santa Cruz
<i>BUm</i>	. Biblioteca Provincial		Tarragona, Catedral
<i>BUp</i>	. Parroquia de S. Esteban	<i>FAc</i>	. Biblioteca Pública
<i>BUc</i>	Cordoba, Catedral	<i>TO</i>	Tortosa, Catedral
<i>C</i>	Calahorra, Catedral	<i>IV</i>	Tudela, Colegiata (formerly Catedral) de S. Maria
<i>CA</i>	Calatayud, Colegiata de S. Maria	<i>IZ</i>	Tarazona, Catedral
<i>CAI</i>	Cardona, Archivo Comunal	<i>I (also SI)</i>	Sco de Urgel, Catedral
<i>CA R</i>	Cuenca, Catedral	<i>V</i>	Valladolid, Catedral
<i>CU</i>	. Instituto de Música Religiosa	<i>Vp</i>	. Parroquia de Santiago
<i>CUi</i>	Cádiz, Archivo Capitular	<i>V Au</i>	Valencia, Archivo, Biblioteca y Museos Municipales
<i>CZ</i>	El Escorial, Real Monasterio de S. Lorenzo	<i>V Ac</i>	-. Catedral
<i>F</i>	Gerona, Biblioteca Catedralicia	<i>V Am</i>	. Conservatorio Superior de Música
	. Museo Diocesano	<i>V Ac p</i>	. Colegio y Seminario del Corpus Christi del Patriarca
<i>m</i>	. Biblioteca Pública		. Instituto Valenciano de Musicología
<i>p</i>	. Seminario Gerundense	<i>V Am</i>	Biblioteca Universitaria
<i>R</i>	Granada, Catedral	<i>V Au</i>	Vich, Museo Episcopal
<i>Rc</i>	. Capilla Real	<i>VI</i>	Vitoria, Catedral
<i>GU</i>	Guadalupe, Real Monasterio de S. Maria	<i>V II</i>	Saragossa, Archivo de Música del Cabildo
<i>H</i>	Huesca, Catedral	<i>Zu</i>	. Colegio Calasanci
<i>J</i>	Jaén, Catedral	<i>Zu</i>	. Facultad de Medicina
<i>JA</i>	Jaén, Catedral	<i>Zp</i>	. Biblioteca Pública
<i>JP4</i>	Las Palmas, Catedral de Canarias	<i>Zs</i>	. Biblioteca Capitular de la Seo
<i>La</i>	León, Catedral	<i>Zu</i>	. Seminario de S. Carlos
<i>Li</i>	. Colegiata de S. Isidoro	<i>Zu</i>	. Biblioteca Universitaria
<i>Ip</i>	. Biblioteca Pública Provincial	<i>Zp</i>	. Iglesia Metropolitana [in <i>Zu</i>]
<i>LLa</i>	Lerida, Catedral	<i>ZA</i>	Zamora, Catedral
<i>LM</i>	. Museo Diocesano		
<i>Ma</i>	Madrid, Real Academia de Bellas Artes de S. Fernando	<i>C</i>	<i>EIRI IRELAND</i>
<i>Mah</i>	. Archivo Histórico Nacional (Real Academia de la Historia)	<i>Du</i>	Cork, University College
<i>Mam</i>	. Biblioteca Musical (circulante)	<i>Dam</i>	Dublin, Royal Irish Academy
<i>Mat</i>	. Museo Archivo Teatral	<i>Dch</i>	. Royal Irish Academy of Music
<i>Mc</i>	. Conservatorio Superior de Música	<i>Dcc</i>	. Chester Beatty Library
<i>Mca</i>	. Casa de Alba, private collection	<i>Dm</i>	. Christ Church Cathedral
<i>Mcs</i>	. Congregación de Nuestra Señora	<i>Dmh</i>	. Marsh's Library
<i>Mic</i>	. Instituto de Cultura Hispánica, Section de Música	<i>Dm</i>	. Mercer's Hospital
<i>Mit</i>	. Ministerio de Información y Turismo	<i>Dpc</i>	. National Library and Museum of Ireland
<i>Mlg</i>	. Fundación Lázaro Galdiano	<i>Duc</i>	. St Patrick's Cathedral
<i>Mm</i>	. Biblioteca Municipal		. Trinity College
<i>Mmc</i>	. Casa Ducal de Medinaceli, Bartolomé March Servera, private collection		. University College
<i>Mn</i>	. Biblioteca Nacional		
<i>Mp</i>	. Palacio Real	<i>4</i>	<i>II EGYPT</i>
<i>Mpm</i>	-. Patronato Marcelino Menéndez y Pelayo del Consejo Superior de Investigaciones Científicas	<i>Au</i>	Mt Sinai
<i>Mri</i>	. Radio Nacional de España-Televisión	<i>AB</i>	
<i>Msa</i>	-. Sociedad General de Autores de España	<i>AG</i>	<i>F FRANCE</i>
<i>Mst</i>	-. Ciudad Universitaria, Facultad de Filosofía y Letras, Biblioteca de S. Isidoro	<i>AI</i>	Avignon, Bibliothèque Municipale, Musée Calvet
<i>MA</i>	Málaga, Catedral	<i>ALA</i>	. Archives Départementales de Vaucluse
<i>MO</i>	Monterriat, Monasterio de S. Maria	<i>ALA m</i>	Abbeville, Bibliothèque Municipale
<i>MON</i>	Mondofiedo, Catedral	<i>AL</i>	Agen, Archives Départementales de Lot-et-Garonne
<i>OI</i>	Olot, Biblioteca Popular	<i>AM</i>	Albi, Bibliothèque Municipale
<i>OR</i>	Orense, Catedral	<i>AN</i>	Aix-en-Provence, Conservatoire
<i>ORI</i>	Orhuela, Catedral	<i>ANG</i>	. Bibliothèque Municipale, Bibliothèque Mejanès
<i>OS</i>	Osma, Catedral	<i>ANN</i>	. Maitrise de la Cathédrale
<i>Ov</i>	Oviedo, Catedral Metropolitana	<i>API</i>	Alençon, Bibliothèque Municipale
<i>P</i>	Plasencia, Catedral	<i>AR</i>	Ambiens, Bibliothèque Municipale
<i>PAc</i>	Palma de Mallorca, Catedral	<i>ASO</i>	Angers, Bibliothèque Municipale
<i>PAP</i>	-. Biblioteca Provincial	<i>AT</i>	Angoulême, Bibliothèque Municipale
<i>PAMc</i>	Pamplona, Catedral	<i>AT I</i>	Annecy, Bibliothèque Municipale
<i>PAMm</i>	. Museo Sarasate	<i>AV</i>	Apt, Cathédrale Ste Anne
<i>PAS</i>	Pastrana, Iglesia Parroquial	<i>AVR</i>	Arles, Bibliothèque Municipale
<i>RO</i>	Roncesvalles, Monasterio de S. Maria	<i>B</i>	Arras, Bibliothèque Municipale
<i>Se</i>	Seville, Catedral	<i>Bu</i>	Asnières-sur-Oise, François Lang, private collection
<i>Sco</i>	. Biblioteca Capitular Colombina [in <i>Sc</i>]	<i>Be</i>	Auxerre, Bibliothèque Municipale
<i>SA</i>	Salamanca, Catedral	<i>BD</i>	Autun, Bibliothèque Municipale
<i>SAcabo</i>	. José López-Calo, private collection	<i>BE</i>	Avallon, Société d'Etudes d'Avallon
<i>SAu</i>	. Universidad Pontificia, Biblioteca Universitaria	<i>BER</i>	Avranches, Bibliothèque Municipale

<i>BG</i>	Bourg-en-Bresse, Bibliothèque Municipale et Musée de l'Ain	<i>NO</i>	Noyon, Bibliothèque Municipale
<i>BL</i>	Blois, Bibliothèque Municipale	<i>NS</i>	Nîmes, Bibliothèque Municipale
<i>BO</i>	Bordeaux, Bibliothèque Municipale	<i>NT</i>	Niort, Bibliothèque Municipale
<i>BOI</i>	Boisguillaume, Musée Boieldieu	<i>O</i>	Orléans, Bibliothèque Municipale
<i>BOU</i>	Bourbourg, Bibliothèque Municipale	<i>Pa</i>	Paris, Bibliothèque de l'Arsenal
<i>BR</i>	Brest, Bibliothèque Municipale	<i>Pal</i>	—, American Library in Paris
<i>BS</i>	Bouges, Bibliothèque Municipale	<i>Phf</i>	—, Centre de Documentation Benjamin Franklin
<i>BSM</i>	Boulogne-sur-Mer, Bibliothèque Municipale	<i>Pr</i>	—, Conservatoire National de Musique [in <i>Pn</i>]
<i>C</i>	Carpentras, Bibliothèque Ingumbertine et Musée de Carpentras	<i>Pcf</i>	—, Comédie-Française, Bibliothèque
<i>CA</i>	Cambray, Bibliothèque Municipale	<i>Pcs</i>	—, Centre National de la Recherche Scientifique
<i>CAc</i>	—, Cathédrale	<i>Pe</i>	—, Schola Cantorum (Ecole Supérieure de
<i>CAD</i>	Cadoun, Bibliothèque de l'Abbaye	<i>Pgérard</i>	Musique, Danse et Art Dramatique)
<i>CAH</i>	Cahors, Bibliothèque Municipale	<i>Pr</i>	—, Yves Gérard, private collection
<i>CAI</i>	Calais, Bibliothèque Municipale	<i>Pim</i>	—, Bibliothèque de l'Institut
<i>CC</i>	Carcassonne, Bibliothèque Municipale		—, Institut de Musicologie de l'Université, Bibliothèque Pierre Aubry
<i>CF</i>	Clermont-Ferrand, Bibliothèque Municipale et Université, Section Centrale et Section Lettres	<i>Pis</i>	—, Institut Supérieur de Musique Liturgique
<i>CH</i>	Chantilly, Musée Condé	<i>Pm</i>	—, Bibliothèque Mazarine
<i>CHA</i>	Châteauroux, Bibliothèque Municipale	<i>Pma</i>	—, Musée National des Arts et Traditions Populaires
<i>CHE</i>	Cherbourg, Bibliothèque et Archives Municipales	<i>Pmeyer</i>	—, André Meyer, private collection
<i>CHM</i>	Chambéry, Bibliothèque Municipale	<i>Pmg</i>	—, Musée Guimet
<i>CHR</i>	Chartres, Bibliothèque Municipale	<i>Pmh</i>	—, Musée de l'Homme
<i>CN</i>	Cæn, Bibliothèque Municipale	<i>Pn</i>	—, Bibliothèque Nationale
<i>CNe</i>	—, Conservatoire National de Musique	<i>Po</i>	—, Bibliothèque-Musée de l'Opéra
<i>CO</i>	Colmar, Bibliothèque Municipale	<i>Pphon</i>	—, Phonothèque Nationale, Bibliothèque et Musée
<i>COs</i>	—, Consistoire de l'Eglise de la Confession d'Augsbourg à Colmar	<i>Ppincherle</i>	—, Marc Pincherle, private collection [dispersed 1975]
<i>COU'm</i>	Coutances, Bibliothèque Municipale	<i>Ppo</i>	—, Bibliothèque Polonoise de Paris
<i>COU's</i>	—, Grand Séminaire	<i>Prothchild</i>	—, Germaine, Baronne Edouard de Rothschild, private collection
<i>CSM</i>	Châlons-sur-Marne, Bibliothèque Municipale	<i>Prt</i>	—, Office de Radiodiffusion-Télévision Française
<i>CV</i>	Charleville, Bibliothèque Municipale	<i>Psc</i>	—, Société des Auteurs et Compositeurs Dramatiques
<i>De</i>	Dijon, Bibliothèque du Conservatoire	<i>Pu</i>	—, Société des Auteurs, Compositeurs et Editeurs de Musique
<i>Dm</i>	—, Bibliothèque Municipale (Bibliothèque Publique)	<i>Pvg</i>	—, Bibliothèque Ste Genevieve
<i>DI</i>	Dieppe, Bibliothèque Municipale	<i>Pshp</i>	—, Bibliothèque de la Société d'Histoire du Protestantisme
<i>DO</i>	Dôle, Bibliothèque Municipale		—, Séminaire Israélite de France
<i>DOU</i>	Douai, Bibliothèque Municipale	<i>Pu</i>	—, Genevieve Thibault, private collection
<i>E</i>	Epinal, Bibliothèque Municipale	<i>Pthibault</i>	Pau, Bibliothèque Municipale
<i>EP</i>	Eprenay, Bibliothèque Municipale	<i>PAT</i>	—, Pergueux, Bibliothèque Municipale
<i>EV</i>	Evreux, Bibliothèque Municipale	<i>PF</i>	Poitiers, Bibliothèque Municipale
<i>F</i>	Foix, Bibliothèque Municipale	<i>PO</i>	—, Faculté des Lettres de l'Université de Poitiers, Section de Musicologie
<i>G</i>	Grenoble, Bibliothèque Municipale	<i>POu</i>	Rouen, Conservatoire
<i>Ge</i>	—, Ecole Régionale de Musique, de Danse et d'Art Dramatique	<i>Ri</i>	—, Bibliothèque Municipale
<i>GAP</i>	Gap, Archives Départementales des Hautes-Alpes	<i>R(m)</i>	Rennes, Bibliothèque Municipale
<i>H</i>	Hyères, Bibliothèque Municipale	<i>RL</i>	Roanne, Bibliothèque Municipale
<i>Lc</i>	Lille, Conservatoire	<i>RO</i>	Rhems, Bibliothèque de la Cathédrale
<i>Lfc</i>	—, Facultés Catholiques	<i>Rsc</i>	Strasbourg, Conservatoire
<i>Lm</i>	—, Bibliothèque Municipale	<i>Sc</i>	—, Grand Séminaire (Séminaire Catholique)
<i>LA</i>	Laon, Bibliothèque Municipale	<i>Sgt(w)</i>	—, Institut de Musicologie de l'Université
<i>LB</i>	La Bourne, Bibliothèque Municipale	<i>Sm</i>	—, Archives et Bibliothèque Municipale
<i>LG</i>	Lamoges, Bibliothèque Municipale	<i>Sn</i>	—, Bibliothèque Nationale et Universitaire
<i>LH</i>	Le Havre, Bibliothèque Municipale	<i>Sva</i>	—, Société des Amis des Arts de Strasbourg
<i>LM</i>	Le Mans, Bibliothèque Municipale	<i>Syp</i>	—, Séminaire Protestant
<i>LO</i>	Louviers, Bibliothèque Municipale	<i>SA</i>	Salins, Bibliothèque Municipale
<i>LP</i>	Le Puy-en-Velay, Bibliothèque Municipale	<i>SAU</i>	Saumur, Bibliothèque Municipale
<i>LR</i>	La Rochelle, Bibliothèque Municipale	<i>SCL</i>	St-Claude, Bibliothèque Municipale
<i>LV</i>	Laval, Bibliothèque Municipale	<i>SDL</i>	St-Denis, Bibliothèque Municipale
<i>LYc</i>	Lyons, Conservatoire National de Musique	<i>SDI</i>	St-Dié, Bibliothèque Municipale
<i>LYm</i>	—, Bibliothèque Municipale	<i>SE</i>	Sens, Bibliothèque Municipale
<i>Mc</i>	Marseille, Conservatoire de Musique et de Déclamation	<i>SEI</i>	Selestat, Bibliothèque Municipale
<i>Mm</i>	—, Bibliothèque Municipale	<i>SERRANI</i>	Serrant, Château
<i>MAC</i>	Mâcon, Bibliothèque Municipale	<i>SO</i>	Solesmes, Abbaye St-Pierre
<i>MD</i>	Montbéliard, Bibliothèque Municipale	<i>SOI</i>	Soissons, Bibliothèque Municipale
<i>MEI</i>	Melun, Bibliothèque Municipale	<i>SQ</i>	St Quentin, Bibliothèque Municipale
<i>MH</i>	Mulhouse, Bibliothèque Municipale	<i>T</i>	Troyes, Bibliothèque Municipale
<i>MIL</i>	Millau, Bibliothèque Municipale	<i>TH</i>	Thiers, Bibliothèque Municipale
<i>MIR</i>	Mirecourt, Bibliothèque Municipale	<i>Tlc</i>	Toulouse, Conservatoire
<i>ML</i>	Moulins, Bibliothèque Municipale	<i>Il.d</i>	—, Musée Dupuy
<i>MLN</i>	Montluçon, Bibliothèque Municipale	<i>ILm</i>	—, Bibliothèque Municipale
<i>MO</i>	Montpellier, Faculté de Médecine de l'Université	<i>TO</i>	Tours, Bibliothèque Municipale
<i>MOV</i>	—, Bibliothèque de la Ville et du Musée Fabre	<i>TOgs</i>	—, Grand Séminaire
<i>MON</i>	Montauban, Bibliothèque Municipale	<i>Toul</i>	—, Bibliothèque Universitaire, Section Lettres
<i>MZ</i>	Metz, Bibliothèque Municipale	<i>TOur</i>	—, Centre d'Etudes Supérieures de la Renaissance
<i>Nd</i>	Nantes, Bibliothèque du Musée Dobrée	<i>TOU</i>	Toulon, Ecole Nationale de Musique
<i>Ne</i>	—, Ecole Nationale de Musique, d'Art Dramatique et de Danse	<i>TOUm</i>	—, Bibliothèque Municipale
<i>Nm</i>	—, Bibliothèque Municipale	<i>TOUs</i>	—, Société des Amis du Vieux Toulon
<i>NAc</i>	Nancy, Conservatoire	<i>TU</i>	Tulle, Bibliothèque Municipale
<i>NAm</i>	—, Bibliothèque Municipale	<i>V</i>	Versailles, Bibliothèque Municipale
<i>NAR</i>	Narbonne, Bibliothèque Municipale	<i>IA</i>	Vannes, Bibliothèque Municipale
<i>NI</i>	Nice, Bibliothèque Municipale	<i>VAL</i>	Valenciennes, Bibliothèque Municipale
<i>Nlc</i>	—, Conservatoire de Musique	<i>VE</i>	Vesoul, Bibliothèque Municipale
		<i>VN</i>	Verdun, Bibliothèque Municipale

GB GREAT BRITAIN

- A* Aberdeen, University Library, King's College
AB Aberystwyth, National Library of Wales
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
Bp Birmingham, Public Libraries
Bu —, University of Birmingham, Barber Institute of Fine Arts
BA Bath, Municipal Library
BEas Bedford, Bedfordshire Archaeological Society
BEar —, Bedfordshire County Record Office
BEp —, Public Library Music Department
BENccke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRb Bristol, Baptist College Library
BRp —, Public Libraries, Central Library
BRu —, University of Bristol Library
Cc Cambridge, Corpus Christi College
Cch —, Christ's College
Ccl —, Clare College
Cfm —, Fitzwilliam Museum
Cge —, Gonville and Caius College
Cj —, St John's College
Cjet —, Jesus College
Cke —, Rowe Music Library, King's College
Cmc —, Magdalene College
Cp —, Peterhouse
Cpb —, Pembroke College
Cpl —, Pendlebury Library of Music
Ctr —, Trinity College
Cu —, University Library
Cumc —, University Music Club
Cus —, Cambridge Union Society
CA Canterbury, Cathedral
CAR Carlisle, Cathedral
CDp Cardiff, Public Libraries, Central Library
CDu —, University College of South Wales and Monmouthshire
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
Ch —, Cathedral
DR Durham, Cathedral
DRu —, University Library
DU Dundee, Public Libraries
En Edinburgh, National Library of Scotland
Enc —, New College Library
Lp —, Public Library, Central Public Library
Li —, Reid Music Library of the University of Edinburgh
Ls —, Signet Library
Lu —, University Library
LL Ely, Cathedral
EXc Exeter, Cathedral
EXcl —, Central Library
EXed —, East Devon Area Record Office
EXu —, University Library
Ge Glasgow, Euing Music Library
Gm —, Mitchell Library
Gyma —, Scottish Music Archive
Gic —, Trinity College
G —, University Library
GI Gloucester, Cathedral
H Hereford, Cathedral
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
Lam London, Royal Academy of Music
Lbbc —, British Broadcasting Corporation
Lbc —, British Council
Lbm —, British Library, Reference Division (formerly British Museum) (= *Lbf*)
Lcm —, Royal College of Music
Lco —, Royal College of Organists
Lcs —, Vaughan Williams Memorial Library (Cecil Sharp Library)
Ldc —, Dulwich College
Lgc —, Gresham College (Guildhall Library)
Lkc —, University of London, King's College
Llp —, Lambeth Palace
Lmic —, British Music Information Centre
Lmp —, Marylebone Public Library
Lpro —, Public Record Office
Lsc —, Sion College
Lsm —, Royal Society of Musicians of Great Britain
Lsp —, St Paul's Cathedral
Ltc —, Trinity College of Music
Lu —, University of London, Music Library

- Lva* —, Victoria and Albert Museum
Lwa —, Westminster Abbey
Lwcm —, Westminster Central Music Library
LA Lancaster, District Central Library
LAu —, University Library
LEhr Leeds, University of Leeds, Brotherton Collection
LEc —, Leeds Public Libraries, Music Department, Central Library
LF Lichfield, Cathedral
LI Lincoln, Cathedral
LVp Liverpool, Public Libraries, Central Library
LVu —, University Music Department
Mch Manchester, Chetham's Library
Mcm —, Royal Northern College of Music
Mp —, Central Public Library, Henry Watson Music Library
Mr —, John Rylands University Library, Deansgate Branch
Mrothwell —, Evelyn Rothwell, private collection
Mu —, John Rylands University Library
NO Nottingham, University Library
NW Norwich, Central Library
NWr —, Norfolk and Norwich Record Office
Oh Oxford, Bodleian Library
Ohc —, Brasenose College
Och —, Christ Church
Oh —, St John's College
Olc —, Lincoln College
Omc —, Magdalen College
Oni —, New College
Onc —, Oriel College
Ogc —, Queen's College
Ouf —, University, Faculty of Music
Oumc —, University Music Club and Union
P Perth, Sandeman Music Library
R Reading, University, Music Library
RI Ripon, Cathedral
RO Rochester, Cathedral
SA St Andrews, University Library
SB Salisbury, Cathedral
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Shropshire County Record Office
SOP Southampton, Public Library
SR Studley Royal, Fountains Abbey MS 23 [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust
STm —, Shakespeare Memorial Library
T Tenbury, St Michael's College [Toulouse-Philidor collection now largely in *F-Pn*, *V*]
W Wells, Cathedral
WB Wimborne, Minster
WC Winchester, Chapter Library
WCi —, Winchester College
WI Wigan, Public Library
WO Worcester, Cathedral
WRch Windsor, St George's Chapter Library
WRec —, Eton College
Y York, Minster
Yi —, Borthwick Institute of Historical Research

GR GREECE

- At* Athens, Ethniké Biblíotheké tes Hellados
AT Mt Athos, Koutloumousi Monastery
ATSch —, Chilandari Monastery
ATSDionision —, Dionision Monastery
ATSGreat lavra —, Monastery of the Great Lavra
ATSiiron —, Iviron Monastery
ATSVerbian —, Serbian Monastery
ATSVatopedi —, Vatopedi Monastery
LA Lavra
P Patmos

H HUNGARY

- Ba* Budapest, Magyar Tudományos Akadémia Régkönyvtára és Kézirattár
Ba(mi) —, Magyar Tudományos Akadémia Zenetudományi Intézet Könyvtára
Bh —, Bartók Béla Zeneművészeti Szakközépiskola Könyvtára
Bev —, Evangélikus Országos Könyvtár
Bf —, Belvárosi Főpöbáti templom Kottatára
Bj —, Józsefvárosi Evangélikus Egyházközség Kottatára
Bl —, Liszt Ferenc Zeneművészeti Főiskola Könyvtára
Bm —, Budavári Nagyboldogasszony Templom Kottatára

<i>Bn</i>	—, Országos Széchényi Könyvtára	<i>At</i>	Atri, Museo della Basilica Cattedrale, Biblioteca Capitolare
<i>Bo</i>	, Állami Operaház	<i>Baf</i>	Bologna, Accademia Filarmonica
<i>Bp</i>	, Piarista Gimnázium Könyvtára	<i>Bam</i>	, Biblioteca della Casa di Risparmio (Biblioteca Ambrosini)
<i>Br</i>	—, Raday Gyűjtemény, Könyvtár és Levéltár	<i>Bav</i>	, Archivio di Stato
<i>Bs</i>	, Központi Szeminárium Könyvtár	<i>Bb</i>	, Civico Museo Bibliografico Musicale
<i>Bst</i>	, Szent István Bazilika Kottatára	<i>Bca</i>	—, Biblioteca Comunale dell'Arciginnasio
<i>Bu</i>	, Egyetemi Könyvtár	<i>Bl</i>	, Conservatorio di Musica G. B. Martini
<i>BA</i>	Bártfa, church of St Aegidius [in <i>Bn</i>]	<i>Bof</i>	, Oratorio dei Filippini
<i>CSg</i>	Csurgo, Csokonai Vitéz Mihály Gimnázium Könyvtára	<i>Bpm</i>	, Facoltà di Magistero dell'Università degli Studi, Scuola di Perfezionamento in Musicologia
<i>DR</i>	Debrecen, Tiszántúli Reformatus Egyházkerület Nagykönyvtára	<i>Bsd</i>	—, Convento di S. Domenico
<i>DRm</i>	—, Déri Múzeum	<i>Bst</i>	—, Convento di S. Francesco
<i>DRu</i>	, Kossuth Lajos Tudományegyetem Könyvtára	<i>Bsm</i>	, Biblioteca Conventuale S. Maria dei Servi
<i>Ea</i>	Esztergom, Komárom Megyei Levéltár	<i>Bsp</i>	, Basilica di S. Petronio
<i>Elko</i>	—, Főszekesegyházi Kottatár	<i>Bu</i>	, Biblioteca Universitaria
<i>Elko</i>	—, Főszekesegyházi Könyvtár	<i>BACA</i>	Barri, Biblioteca Capitolare
<i>Em</i>	, Keresztény Múzeum Könyvtára	<i>BACP</i>	, Conservatorio di Musica Nicola Piccinni
<i>EG</i>	Eger, Főegyházmegyeri Könyvtár	<i>BAGiovine</i>	, Alfredo Giovine, private collection
<i>EGb</i>	, Bazilika Kottatára	<i>BAn</i>	, Biblioteca Nazionale Sagarriga Visconti-Volpi
<i>Gc</i>	Győr, Püspöki Papnevelő Intézet Könyvtára	<i>BAR</i>	Barletta, Biblioteca Comunale Sabino Ioffredo
<i>Gk</i>	—, Szekesegyházi Kottatár	<i>BDO</i>	Bassano del Grappa, Biblioteca Civica
<i>Gm</i>	—, Xantus János Múzeum	<i>BL</i>	Belluno, Biblioteca del Seminario
<i>Gz</i>	—, Zeneművészeti Szakközépiskola Könyvtára	<i>BLA</i>	, Biblioteca Civica
<i>GOn</i>	Gyongyos, Országos Széchényi Könyvtár, Bajza József Műemlékkönyvtár	<i>BLc</i>	Bergamo, Biblioteca Civica Angelo Mai
<i>Gym</i>	Gyula, Múzeum	<i>BLi</i>	, Civico Istituto Musicale Gaetano Donizetti
<i>KF</i>	Keszthely, Országos Széchényi Könyvtár Helikon Könyvtára	<i>Bl</i>	Bitonto, Biblioteca Comunale Vitale Giordano
<i>KI</i>	Kiskunhalas, Reformatus Egyházközseg Könyvtára	<i>BRa</i>	Brescia, Ateneo di Scienze Lettere ed Arti
<i>KÖ</i>	Koszeg, Plébaniatemplom Kottatára	<i>BRd</i>	—, Duomo
<i>KÖm</i>	, Jurisich Múzeum	<i>BRi</i>	, Istituto Musicale A. Venturi
<i>MOp</i>	Mosonmagyaróvár, 1. sz. Plébaniatemplom Kottatára	<i>BRp</i>	, Archivio di S. Maria della Pace
<i>NY</i>	Nyíregyháza, Reformatus Városi Egyházközseg Könyvtára	<i>BRq</i>	, Biblioteca Civica Queriniana
<i>P</i>	Pecs, Szekesegyházi Kottatár	<i>BRs</i>	, Seminario Vescovile
<i>PA</i>	Papa, Dunántúli Reformatus Egyházkerület Könyvtára	<i>BRsg</i>	, S. Giovanni Evangelista (Cappella del Ss. Sacramento)
<i>PH</i>	Pannonhalma, Szent Benedekrend Központi Főkönyvtára	<i>BRsmg</i>	, Madonna delle Grazie
<i>Se</i>	Sopron, Evangélikus Egyházközseg Könyvtára	<i>BRvs</i>	, S. Salvatore
<i>Sg</i>	, Berzsenyi Daniel Gimnázium Könyvtára	<i>BRF</i>	Bressanone, Seminario Vescovile Vicentinum
<i>Sl</i>	, István Ferenc Múzeum	<i>BRl</i>	Brindisi, Biblioteca Pubblica Arcivescovile Annibale de Leo
<i>Sp</i>	—, Szentlelkéről és Szent Mihályról Nevezett Városplebánia Kottatára	<i>Bl</i>	Benevento, Archivio Capitolare
<i>Sst</i>	, Storno Gyűjtemény	<i>Bl a</i>	, Archivio di Stato
<i>SA</i>	Sárospatak, Tiszaminnei Reformatus Egyházkerület Nagykönyvtára	<i>Bl am</i>	, Biblioteca e Archivio Storico Provinciale Antonio Mellini
<i>SD</i>	Széksárd, Balogh Ádám Megyei Múzeum	<i>BLV</i>	Borgo Val di Toro, Biblioteca Comunale Manara
<i>SFK</i>	Szekesfehervár, Püspöki Könyvtár	<i>BZa</i>	Bolzano, Archivio di Stato
<i>Sfm</i>	—, István Király Múzeum	<i>BZc</i>	—, Conservatorio di Musica Claudio Monteverdi
<i>Sfs</i>	—, Szekesegyházi Kottatár	<i>BZd</i>	—, Duomo
<i>SG</i>	Szeged, Somogyi Könyvtár	<i>BZf</i>	, Biblioteca dei Minori Francescani
<i>SGm</i>	—, Móra Ferenc Múzeum	<i>BZtoggenburg</i>	, Count Toggenburg, private collection
<i>SGu</i>	, Szegedi Orvostudományi Egyetem Könyvtára	<i>C Ac</i>	Cagliari, Biblioteca Comunale
<i>SY</i>	Szombathely, Püspöki Könyvtár	<i>C Ac on</i>	, Conservatorio di Musica Giovanni Pierluigi da Palestrina
<i>SYb</i>	—, Berzsenyi Daniel Megyei Könyvtár	<i>C Asm</i>	, Cattedrale S. Maria
<i>SYm</i>	—, Smidt Múzeum	<i>C Au</i>	, Biblioteca Universitaria
<i>T</i>	Tata, Plébaniatemplom Kottatára	<i>C AP</i>	Capua, Museo Provinciale Campano
<i>V</i>	Vac, Szekesegyházi Kottatár	<i>C ARc</i>	Castell'Arquato, Chiesa Collegiata
<i>VE</i>	Veszprém, Püspöki Könyvtár	<i>C ARu(p)</i>	, Archivio Capitolare (Archivio Parrocchiale)
<i>VEs</i>	—, Szekesegyházi Kottatár	<i>CATa</i>	Catania, Archivio di Stato
		<i>CATc</i>	, Biblioteche Riunite Civica e Antonio Ursino
			Recupero
		<i>CATm</i>	, Museo Bellimano
		<i>CATss</i>	—, Società di Storia Patria per la Sicilia Orientale
<i>Ac</i>	Assisi, Biblioteca Comunale	<i>CC</i>	Citta di Castello, Duomo
<i>Ad</i>	—, Cattedrale S. Rufino	<i>CCc</i>	—, Biblioteca Comunale
<i>Al</i>	, S. Francesco	<i>CD</i>	Codogno, Biblioteca Civica Popolare L. Ricca
<i>AC</i>	Arcatenza, Biblioteca Comunale	<i>CEh(sm)</i>	Cesena, Badia S. Maria del Monte
<i>AG</i>	Agrigento, Biblioteca Luccheseana	<i>Cec</i>	—, Biblioteca Comunale Malatestuana
<i>AGI</i>	Agira, Biblioteca Comunale	<i>CEN</i>	Cento, S. Biagio
<i>AGN</i>	Agnone, Biblioteca Emidiana	<i>CF</i>	Civiale del Friuli, Archivio Capitolare
<i>AL</i>	Albenga, Cattedrale	<i>CFm</i>	, Museo Archeologico Nazionale
<i>ALEa</i>	Alessandria, Archivio di Stato	<i>CHR</i>	Chieri, Facoltà Teologica dei Gesuiti
<i>ALEx</i>	—, Istituto Musicale Antonio Vivaldi	<i>CHT</i>	Chieti, Biblioteca Provinciale Angelo Camillo de Meis
<i>AN</i>	Ancona, Biblioteca Comunale	<i>CHV</i>	Chiavenna, Biblioteca Capitolare Laurenziana
<i>ANcap</i>	—, Biblioteca Capitolare	<i>CLE</i>	Corleone, Biblioteca Comunale Francesco Bentivegna
<i>And</i>	—, Archivio della Cappella del Duomo		
<i>AO</i>	Aosta, Seminario Maggiore	<i>CLO</i>	Corlono, Chiesa della Reggia Ducale
<i>AP</i>	Ascoli Picena, Biblioteca Comunale	<i>CMac</i>	Casale Monferrato, Archivio Capitolare
<i>AQ</i>	Aquila, Archivio della Basilica	<i>CMbc</i>	, Biblioteca Civica
<i>ARc</i>	Arezzo, Biblioteca Consorziale	<i>CMs</i>	, Seminario Vescovile
<i>ARd</i>	—, Duomo	<i>CMl</i>	Camogli, Biblioteca Comunale Nicolo' Cueno
<i>ASe(d)</i>	Asti, Archivio Capitolare (Duomo)	<i>CMO</i>	Camernò, Biblioteca Valentiniana e Comunale
<i>ASi</i>	—, Istituto Musicale Giuseppe Verdi	<i>COc</i>	Como, Biblioteca Comunale
<i>ASv</i>	—, Seminario Vescovile	<i>COD</i>	—, Duomo

<i>CORi</i>	Correggio, Biblioteca Comunale	<i>LOcl</i>	—, Biblioteca Comunale Laudense
<i>COS</i>	Cosenza, Biblioteca Civica	<i>LT</i>	Loreto, Archivio Storico della Cappella Lauretana
<i>CPa</i>	Carpi, Archivio Paolo Guastoli della Commissione di Storia Patria de Carpi	<i>IU</i>	Lugo, Biblioteca Comunale Fabrizio Trivi
<i>CPi</i>	—, Biblioteca Comunale	<i>Ma</i>	Milan, Biblioteca Ambrosiana
<i>CR</i>	Cremona, Biblioteca Statale	<i>Malferi</i>	—, Treccani degli Alfieri, private collection
<i>CRd</i>	—, Duomo	<i>Mb</i>	—, Biblioteca Nazionale Bradense
<i>CRL</i>	Crema, Biblioteca Comunale	<i>Mi</i>	—, Conservatorio di Musica Giuseppe Verdi
<i>CRti</i>	—, Istituto Musicale L. Falcioni	<i>Mca</i>	—, Archivio della Curia Arcivescovile
<i>CT</i>	Cortona, Biblioteca Comunale e dell'Accademia Etrusca	<i>Mcapt(d)</i>	—, Cappella Musicale del Duomo
<i>CZoni.to</i>	Cazzago S. Martino, Orizio private collection	<i>Mcom</i>	—, Biblioteca Comunale
<i>DO</i>	Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvaro	<i>Md</i>	—, Archivio della Cappella Musicale del Duomo
<i>E</i>	Enna, Biblioteca Comunale	<i>Mdona</i>	—, Mariangelo Donà, private collection
<i>Fa</i>	Florence, Ss Annunziata	<i>Mr</i>	—, Archivio Storico Ricordi (Casa Editrice)
<i>Faq</i>	—, Pius XII Institute, Graduate School of Fine Arts, Aquinas Library	<i>Ms</i>	—, Biblioteca Teatrale Livia Simoni
<i>Fas</i>	—, Archivio di Stato	<i>Msartori</i>	—, Claudio Sartori, private collection
<i>Fc</i>	—, Conservatorio di Musica Luigi Cherubini	<i>Mt</i>	—, Biblioteca Trivulziana
<i>Fd</i>	—, Duomo	<i>Mvidusso</i>	—, Carlo Vidusso, private collection
<i>Flabbri</i>	—, M. Flabbri, private collection	<i>MAu</i>	Mantua, Archivio di Stato
<i>Fl</i>	—, Biblioteca Medicea-Laurenziana	<i>MAud</i>	—, Archivio Storico Diocesano
<i>Im</i>	—, Biblioteca Marucelliana	<i>MAav</i>	—, Accademia Virghiana di Scienze, Lettere ed Arti
<i>In</i>	—, Biblioteca Nazionale Centrale	<i>MAc</i>	—, Biblioteca Comunale
<i>Iolschki</i>	—, Iolschki private collection	<i>MAi</i>	—, Istituto Musicale Lucio Campiani
<i>Ir</i>	—, Biblioteca Riccardiana e Moreniana	<i>MAp</i>	—, Duomo S. Pietro
<i>Iv</i>	—, Seminario Arcivescovile Maggiore	<i>MAi</i>	—, Seminario Vescovile
<i>Iva</i>	—, Biblioteca Domenicana Chiesa S. Maria Novella	<i>MAC</i>	Macerata, Biblioteca Comunale Mozzi-Borgetti
<i>Ism</i>	—, Convento S. Marco	<i>MACu</i>	—, Archivio di Stato
<i>Iu</i>	—, Università degli Studi, Facoltà di Lettere e Filosofia	<i>MC</i>	Monte Cassino, Biblioteca dell'Abbazia
<i>IA</i>	Fabriano, Biblioteca Comunale	<i>ME</i>	Messina, Biblioteca Universitaria
<i>IAd</i>	—, Duomo	<i>MLmli</i>	—, Alfonso Meli, private collection
<i>IAN</i>	Fano, Biblioteca Comunale Federiciana	<i>MEntotra</i>	—, Arturo Nicotri, private collection
<i>FBR</i>	Fossombrone, Biblioteca Civica Passionei	<i>MLs</i>	—, Biblioteca Pannina del Seminario Arcivescovile
<i>FBonghluoli</i>	Ferrara, Bonghluoli private collection	<i>MFC</i>	Molfetta, Biblioteca Comunale Giovanni Panunzio
<i>Fi</i>	—, Biblioteca Comunale Ariostea	<i>MFSr</i>	—, Pontificio Seminario Regionale Pio XI
<i>FFd</i>	—, Duomo	<i>MFSv</i>	—, Seminario Vescovile
<i>FMichelini</i>	—, Bruto Michelini, private collection	<i>MOa</i>	Modena, Accademia Nazionale di Scienze Lettere ed Arti
<i>FFeltr</i>	Feltre, Biblioteca Comunale	<i>MOd</i>	—, Duomo
<i>FFId</i>	—, Duomo	<i>MOdep</i>	—, Deputazione di Storia Patria per le Antiche Province Modenesi
<i>FFIm</i>	—, Museo Civico	<i>MOi</i>	—, Biblioteca Estense
<i>FFM</i>	Finale Emilia, Biblioteca Comunale	<i>MOj</i>	—, Archivio Fermi
<i>FFRi</i>	Fermo, Biblioteca Comunale	<i>MOl</i>	—, Liceo Musicale Orazio Vecchi
<i>FFRid</i>	—, Duomo	<i>MOs</i>	—, Archivio di Stato
<i>FFRI</i>	—, Liceo Musicale Girolamo Frescobaldi	<i>MTventuri</i>	Montecatini-Terme, Antonio Venturi private collection
<i>FFRMichelini</i>	—, Bruno Michelini, private collection	<i>MV</i>	Montevergine, Biblioteca del Santuario
<i>FO</i>	Forlì, Biblioteca Comunale Aurelio Saffi	<i>MZ</i>	Monza, Insigne Basilica di S. Giovanni Battista
<i>FOd</i>	—, Duomo	<i>MZc</i>	—, Biblioteca Civica
<i>FOG</i>	Foggia, Biblioteca Provinciale	<i>Na</i>	Naples, Archivio di Stato
<i>FOli</i>	Foligno, Biblioteca Comunale	<i>Ni</i>	—, Conservatorio di Musica S. Pietro a Majella
<i>FOId</i>	—, Duomo	<i>Nj</i>	—, Biblioteca Oratoriana dei Filippini
<i>FOSc</i>	Fossano, Biblioteca Civica	<i>Nlp</i>	—, Biblioteca Lucchesi-Palli [in <i>Nn</i>]
<i>FOZa(d)</i>	Faenza, Archivio Capitolare (Duomo)	<i>Nn</i>	—, Biblioteca Nazionale Vittorio Emanuele III
<i>FZc</i>	—, Biblioteca Comunale	<i>Ns</i>	—, Seminario Arcivescovile
<i>FZsavini</i>	—, Ino Savini, private collection	<i>Nsn</i>	—, Società Napoletana di Storia Patria
<i>Gi</i>	Genoa, Biblioteca Civica Berio	<i>Nu</i>	—, Biblioteca Universitaria
<i>Gf</i>	—, Biblioteca Franzoniana	<i>NO</i>	Novacello, Biblioteca dell'Abbazia
<i>Ggrasso</i>	—, Lorenzina Grasso, private collection	<i>NON</i>	Nonantola, Seminario Abbatiale
<i>G(l)</i>	—, Conservatorio di Musica Nicolò Paganini	<i>NOI</i>	Novara, Biblioteca Civica
<i>Gim</i>	—, Istituto Mazziniano	<i>NOI d</i>	—, Archivio Musicale Classico del Duomo
<i>Gsc</i>	—, S. Caterina	<i>NOVg</i>	—, Archivio e Biblioteca di S. Gaudenzio
<i>Gsmh</i>	—, S. Maria della Castagna	<i>NOVi</i>	—, Civico Istituto Musicale Brera
<i>Gsmid</i>	—, S. Maria di Castello, Biblioteca dei Domenicani	<i>NOVg</i>	—, Archivio Musicale di S. Gaudenzio
<i>Gu</i>	—, Biblioteca Universitaria	<i>NT</i>	Noto, Biblioteca Comunale
<i>GL</i>	Ganna, Badia Benedittina	<i>Oi</i>	Orvieto, Biblioteca Comunale Luigi Fumi
<i>GN</i>	Gemona, Duomo	<i>Od</i>	—, Biblioteca dell'Opera del Duomo
<i>GN</i>	Giulianova, Biblioteca Comunale Vincenzo Bindi	<i>OR</i>	Oristano, Seminario Arcivescovile
<i>GO</i>	Gorizia, Seminario Teologico Centrale	<i>ORI</i>	Ortona, Biblioteca Comunale
<i>GR</i>	Grottaferrata, Badia Greca	<i>OS</i>	Ostiglia, Biblioteca Musicale Greggiati
<i>GUA</i>	Guastalla, Biblioteca Municipale Maldotti	<i>OSI</i>	Osimo, Biblioteca Comunale
<i>GU/Bsp</i>	Gubbio, Biblioteca Comunale Sperelliana	<i>Phonelli</i>	Padua, F. Bonelli, private collection
<i>I</i>	Imola, Biblioteca Comunale	<i>Pi</i>	—, Biblioteca Capitolare
<i>Ie</i>	Iesi, Archivio Comunale	<i>Pca</i>	—, Biblioteca Antoniana, Basilica del Santo
<i>Iv</i>	Ivrea, Biblioteca Capitolare	<i>Pci</i>	—, Museo Civico, Biblioteca Civica e Archivio Comunale
<i>La</i>	Lucca, Archivio di Stato	<i>Pi(l)</i>	—, Istituto Musicale Cesare Pollini
<i>La</i>	—, Biblioteca Capitolare Felmiana	<i>Ppapafava</i>	—, Novello Papafava dei Carretti, private collection
<i>Lg</i>	—, Biblioteca Statale	<i>Ps</i>	—, Seminario Vescovile
<i>Li</i>	—, Istituto Musicale Luigi Boccherini	<i>Pu</i>	—, Biblioteca Universitaria
<i>Is</i>	—, Seminario Vescovile	<i>PAac</i>	Parma, Archivio Capitolare
<i>LA</i>	L'Aquila, Biblioteca Provinciale Salvatore Tommasi	<i>PAas</i>	—, Archivio di Stato
<i>LE</i>	Lecce, Biblioteca Provinciale Nicola Bernardini	<i>PAc</i>	—, Conservatorio di Musica Arrigo Boito
<i>LI</i>	Livorno, Biblioteca Comunale Labronica Francesco Domenico Guerrazzi	<i>PAi</i>	—, Istituto di Studi Verdiani
<i>LOc</i>	Lodi, Biblioteca Capitolare	<i>PAsg</i>	—, S. Giovanni Evangelista
		<i>PAsi</i>	—, Madonna della Steccata

- PAI* —, Teatro Regio
PAL Palestrina, Biblioteca Comunale Fantoniana
PAVc Pavia, S Maria del Carmine
PAVi —, Civico Istituto Musicale Franco Vittadini
PAVs —, Seminario Vescovile
PAVsm —, S Michele
PAVsp —, S Pietro in Ciel d'Oro
PAVu —, Biblioteca Universitaria
PCa Piacenza, Collegio Alberoni
PCc —, Biblioteca Comunale Passerini Landi
PCcon —, Conservatorio di Musica G. Nicolini
PCd —, Duomo
PCsa —, Biblioteca e Archivio Capitolare di S Antonino
PCsm —, S Maria di Campagna
PEc Perugia, Biblioteca Comunale Augusta
PEd —, Cattedrale
PEI —, Conservatorio di Musica Francesco Morlacchi
PEsp —, S Pietro
PEA Pescaia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica Gioacchino Rossini

PEScerava —, Amadeo Cerasa, private collection [now *VTcerava*]
PEsd —, Duomo
PESo —, Biblioteca Oliveriana
Pla Pisa, Archivio di Stato
Plarc —, Biblioteca Arcivescovile Cardinale Pietro Maffei
Plc —, Museo Nazionale di S Matteo
Plca —, Biblioteca Cateriniana
Plcc —, Archivio e Biblioteca Certosa di Calci
Plp —, Archivio Musicale dell'Opera della Primaziale
Plr —, Biblioteca Raffaelli
Plraffaelli —, Raffaelli private collection
Pls —, Fondo Simoneschi
Plst —, Chiesa dei Cavalieri di S Stefano
PIN Pinerolo, Biblioteca Comunale Camillo Allinudi
Pla Palermo, Archivio di Stato
PLcom —, Biblioteca Comunale
PLcon —, Conservatorio Vincenzo Bellini
PLd —, Duomo
PLi —, Istituto di Storia della Musica, Facoltà di Lettere, Università degli Studi

PLm —, Teatro Massimo
PLn —, Biblioteca Nazionale
PLpagano —, Roberto Pagano, private collection
PLs —, Baron Pietro Emanuele Sgadani di Lo Monaco, private collection [in Casa di Lavoro e Preghiera Padre Massini]

PLsd —, Archivio Storico Diocesano
PO Potenza, Biblioteca Provinciale
POa —, Archivio di Stato
POd —, Duomo
PR Prato, Duomo
PS Pistoia, Cattedrale
PSc —, Biblioteca Comunale Forteguerrina
Ra Roma, Biblioteca Angelica
Rac —, Accademia di Francia
Raf —, Accademia Filarmonica Romana
Ras —, Archivio di Stato
Rc —, Biblioteca Casanatense
Reg —, Curia Generalizia dei Padri Gesuiti, Pontificio Collegio Germano-Ungarico

Rehristoff —, Boris Christoff, private collection
Rens —, Archivio della Chiesa Nazionale Spagnuola
Rco —, Congregazione dell'Oratorio
Rcsg —, Oratorio di S Girolamo della Cantà
Rdi —, Discoteca di Stato
Rdp —, Archivio Doria-Pamphili, private collection
Rf —, Archivio dei Filippini
Rgiazotto —, Remo Giazotto, private collection
Ria —, Istituto Nazionale di Archeologia e Storia dell'Arte

Rif —, Istituto di Fisiologia dell'Università
Rig —, Istituto Storico Germanico
Rims —, Pontificio Istituto di Musica Sacra
Rla —, Biblioteca Lancisiana
Rli —, Accademia Nazionale dei Lincei e Corsiniana
Rlib —, Basilica Liberiana
Rn —, Biblioteca Nazionale Centrale Vittorio Emanuele III

Rp —, Biblioteca Pasqualini [in *Rsc*]
Rps —, Pio Sodalizio di Piceni
Rsc —, Conservatorio di Musica S Cecilia
Rsg —, S Giovanni in Laterano
Rsgf —, Arciconfraternità di S Giovanni dei Fiorentini
Rslf —, S Luigi de' Francesi

Rsm —, Archivio Capitolare di S Maria Maggiore [in *Rvat*]

Rsmm —, S Maria di Monserrato
Rsmi —, S Maria in Trastevere
Rsp —, Santo Spirito in Sassia
Rss —, S Sabina (Venerabile Convento)
Rv —, Biblioteca Vallicelliana
Rvat —, Biblioteca Apostolica Vaticana

RA Ravenna, Duomo
RAc —, Biblioteca Comunale Classense
RAs —, Seminario Arcivescovile dei Ss Angeli Custodi

REas Reggio Emilia, Archivio di Stato
REc —, Archivio e Biblioteca Capitolare del Duomo
RED —, Archivio Capitolare del Duomo
REm —, Biblioteca Municipale
REsp —, Archivio Capitolare di S Prospero

RIM Rimini, Biblioteca Civica Gambalunga
RO Rosate, S Stefano
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVi Rovigo, Accademia dei Concordi
Sac Siena, Accademia Musicale Chigiana
Sas —, Archivio di Stato
Si —, Biblioteca Comunale degli Intronati
Sd —, Archivio Musicale dell'Opera del Duomo
Smo —, Biblioteca annessa al Monumento Nazionale di Monte Oliveti Maggiore

SA Savona, Biblioteca Civica Anton Giulio Barnili
SAL Saluzzo, Archivio del Duomo
SAS Sassari, Biblioteca Universitaria
SDF San Daniele del Friuli, Biblioteca Civica Guarneriana

SE Sengalia, Biblioteca Comunale Antonelliana
SI Siracusa, Biblioteca Comunale
SML Santa Margherita Ligure, Biblioteca Comunale Francesco Domenico Costa

SO Sant'Oreste, Collegiata di S Lorenzo
SON Sondrio, Biblioteca Civica Pio Rajna
SPc Spoleto, Biblioteca Comunale
SPd —, Duomo
SPe Spello, Collegiata S Maria Maggiore
ST Stresa, Biblioteca Rosminiana
SUsb Subiaco, Biblioteca S Benedetto
SUs —, Monumenta Nazionale dell'Abbazia di S Scolastica

Ta Turin, Archivio di Stato
Tb —, Convento di Benevagienna
Tci —, Biblioteca Civica Musicale Andrea della Corte
Tco —, Conservatorio Statale di Musica Giuseppe Verdi
Td —, Duomo
Tf —, Accademia Filarmonica
Ti —, Istituto Salesiano Valsalice
Tmc —, Museo Civico
Tn —, Biblioteca Nazionale Universitaria
Tr —, Biblioteca Reale
Trt —, Archivio Musicale Radiotelevisione Italiana

TE Terni, Istituto Musicale G. Briccialdi
TEa —, Biblioteca Comunale

TI Termini-Imerese, Biblioteca Liciniana
ILP Torre del Lago Puccini, Museo di Casa Puccini
TOD Todi, Biblioteca Comunale Lorenzo Feom
TOL Tolentino, Biblioteca Comunale Filelfica

TRa Trent, Archivio di Stato
TRc —, Biblioteca Comunale
TRmd —, Museo Diocesano
TRmn —, Museo Nazionale
TRmr —, Museo del Risorgimento
TRE Treviso, Count Gian Ludovico Sola-Cabati, private collection

TRN Trani, Biblioteca Comunale G. Bovio
TRP Trapani, Biblioteca Fardelliana
TScl(com) Trieste, Biblioteca Civica

TSem —, Civici Musei di Storia ed Arte
TScon —, Conservatorio di Musica G. Tartini
TSmt —, Civico Museo Teatrale di Fondazione Carlo Schmidl

TSsc —, Fondazione Giovanni Scaramangà de Altomonte

TSsg —, Archivio della Cappella della Cattedrale S. Giusto

TVca(d) Treviso, Biblioteca Capitolare (Duomo)
TVco —, Biblioteca Comunale

Us Urbino, Cappella del Sacramento (Duomo)
Uyf —, S Francesco [in *Uu*]
Uu —, Biblioteca Universitaria

UD Udine, Duomo
UDA —, Archivio di Stato

- UDc* —, Biblioteca Comunale Vincenzo Joppi
UDr —, Istituto Musicale Jacopo Tomadini
URBc Urbana, Biblioteca Comunale
URBcap —, Biblioteca Capitolare (Duomo)
Vas Venice, Archivio di Stato
Vc —, Conservatorio di Musica Benedetto Marcello
Vcg —, Biblioteca Casa di Goldoni
Vgc —, Biblioteca e Istituto della Fondazione Giorgio Cini
Vlevi —, Fondazione Ugo Levi
Vmarcello —, Andrighetti Marcello, private collection
Vmc —, Museo Civico Correr
Vnm —, Biblioteca Nazionale Marciana
Vqs —, Accademia Querini-Stampalia
Vs —, Seminario Patriarcale
Vf —, Conventuale di S. Francesco
Vsm —, Procuratoria di S. Marco
Vsmc —, S. Maria della Consolazione detta Della Fava
Vt —, Teatro la Fenice
Va Varese, Archivio Prepositurale di S. Vittore
Vc —, Biblioteca Civica
VCC Vercelli, Biblioteca Civica
Vcd —, Duomo (Biblioteca Capitolare)
Vcs —, Seminario Vescovile
VD Viadana, Biblioteca Civica
Vlaf Verona, Società Accademia Filarmonica
Vas —, Archivio di Stato
Vec —, Biblioteca Civica
Vcap —, Biblioteca Capitolare (Cattedrale)
Vfs —, Seminario Vescovile
Vfg —, S. Giorgio in Branda
VG Voghera, Collegiata di S. Lorenzo
Vh Vicenza, Biblioteca Civica Bertoliana
Vil —, Duomo
Vmc —, Museo Civico
Vmr —, Museo del Risorgimento
Vs —, Seminario Vescovile
VGsa Vigevano, Duomo S. Ambrogio
VGsa —, S. Ignazio
VM Vimercate, S. Stefano
VO Volterra, Biblioteca Guarnacci
Vt Viterbo, Biblioteca Comunale degli Ardenti
Vcarosi —, Attilio Carosi, private collection
Vcerasa —, Amadeo Cerasa, private collection
Vtp —, Biblioteca Pio XII Pontificio Seminario Regionale
Vts —, Seminario Diocesano
VTM Ventimiglia, Civica Biblioteca Aprosiana
- J* Jerusalem, Jewish National and University Library
Jp —, Patriarchal Library
S Mt Sinai
SS St Sabas, Monastery
- IS ICELAND*
Rn Reykjavik, National Library
- J JAPAN*
Tm Tokyo, Musashino Ongaku Daigaku
Tma(Tmc) —, Bibliotheca Musashino Academia Musicae
Tn —, Nanki Music Library, Ohki private collection
- N NORWAY*
Bo Bergen, Offentlige Bibliotek
Bu —, Universitetsbiblioteket
Oic Oslo, Norwegian Music Information Centre
Oim —, Institutt for Musikkvitenskap, Universitet
Ok —, Musik-Konservatorium
Onk —, Norsk Komponistforening
Or —, Norsk Rikskringkasting
Ou —, Universitetsbiblioteket
Oum —, Universitetsbiblioteket, Norsk Musikkksamling
T Trondheim, Kongelige Norske Videnskabers Selskab
Tmu —, Musikkvitenskapelig Institutt
- NL THE NETHERLANDS*
Ad Amsterdam, Stichting Donemus
At —, Toonkunst-Bibliotheek
Au —, Universiteitsbibliotheek
Avnm —, Bibliotheek der Vereniging voor Nederlandse Muziekgeschiedenis [in *At*]
AN Amerongen, Archief van het Kasteel der Graven Bentinck, private collection
- BI* Bilthoven, Stichting Gaudeamus
D Deventer, Stads- of Athenacumbibliotheek
DHa The Hague, Koninklijk Huisarchief
DHgm —, Gemeentemuseum
DHk —, Koninklijke Bibliotheek
DHmw —, Rijksmuseum
G Groningen, Universiteitsbibliotheek
Hs Haarlem, Stadsbibliotheek
Hlr Hilversum, Radio Nederland
L Leiden, Gemeentearchief
Lml —, Museum Lakenhal
Li —, Bibliotheca Thysiana [in *Lu*]
Lu —, Bibliotheek der Rijksuniversiteit
Lw —, Bibliotheque Wallonne
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Archief van de Illustre Lieve Vrouwe Broederschap
Um Utrecht, Instituut voor Muziekwetenschap der Rijksuniversiteit
Usg —, St. Gregorius Vereniging, Bibliotheek [in *Um*]
Uu —, Bibliotheek der Rijksuniversiteit
- NZ NEW ZEALAND*
Ap Auckland, Public Library
Au —, University Library
Dp Dunedin, Public Library
Wt Wellington, Alexander Turnbull Library
- P PORTUGAL*
AN Angra do Heroísmo, Biblioteca Pública e Arquivo Distrital
AR Arouca, Museu Regional de Arte Sacra do Mosteiro de Arouca
AV Aveiro, Museu de Aveiro, Mosteiro de Jesus
BA Barreiro, Biblioteca Municipal
BRp Braga, Biblioteca Pública e Arquivo Distrital
BRs —, Se de Braga
C Coimbra, Biblioteca Geral da Universidade
Cm —, Biblioteca Municipal
Cmn —, Museu Nacional de Machado de Castro
Cs —, Se Nova
Cug —, Biblioteca Geral da Universidade
Cul —, Faculdade de Letras da Universidade
CA Cascais, Museu-Biblioteca Condes de Castro Guimarães
Im Elvas, Biblioteca Pública Hortênsia
EVc Évora, Arquivo da Se
FAP —, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomas
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Palácio Nacional da Ajuda
Laa —, Academia de Amadores de Musica (Conservatório Municipal)
Lac —, Academia das Ciências
Lan —, Arquivo Nacional de Torre do Tombo
La —, Conservatório Nacional
Icgr —, Fundação Calouste Gulbenkian
Ij —, Fábrica da Se Patriarcal
Ilf —, Instituto de Franca
Ln —, Biblioteca Nacional
Lr —, Emissora Nacional de Radiodifusão
Ls —, Sociedade de Escritores e Compositores Portugueses
Lt —, Teatro Nacional de S. Carlos
LA Lamego, Biblioteca da Se
IE Leiria, Biblioteca Erudita e Arquivo Distrital (Biblioteca Pública)
Mp Mafra, Palácio Nacional
Pa Oporto, Ateneu Comercial
Pcm —, Conservatório de Musica
Pch —, Biblioteca Comunale
Pf —, Museu de Etnografia e Historia
Pm —, Clube Femenino Portugueses
PD —, Biblioteca Pública Municipal
PI Ponta Delgada, Biblioteca Pública e Arquivo Distrital
PO Ponte de Lima, Arquivo da Misericórdia
Va Portalegre, Arquivo da Se
Vm Viseu, Arquivo Distrital
Vs —, Museu Grão Vasco
VV —, Arquivo da Se
Vila Viçosa, Casa da Bragança, Museu-Biblioteca

<i>PROh</i>	Providence, Rhode Island Historical Society	<i>KI</i>	Kishinev, Biblioteka Gosudarstvennoy Konservatoriy imeni G. Muzicheskuyu
<i>PROu</i>	—, Brown University Libraries		Leningrad, Biblioteka Akademii Nauk SSSR
<i>R</i>	—, Rochester, University, Eastman School of Music, Sibley Music Library	<i>Ian</i>	—, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
<i>RI</i>	Richmond, Virginia State Library	<i>Ial</i>	—, Institut Russkoy Literatury
<i>Sp</i>	Seattle, Public Library	<i>Lit</i>	—, Leningradskiy Gosudarstvenniy Institut Teatra, Muziki i Kinematografu
<i>Su</i>	—, University of Washington Music Library	<i>Lk</i>	—, Biblioteka Leningradskoy Gosudarstvennoy Konservatoriy imeni N. A. Rimskovo-Korsakova
<i>SA</i>	Salem (Mass.), Essex Institute, James Duncan Phillips Library	<i>Lph</i>	—, Muzikal'naya Biblioteka Leningradskoy Gosudarstvennoy Filarmonii
<i>SB</i>	Santa Barbara, University of California, Library	<i>Lsc</i>	—, Gosudarstvennaya Ordena Trudovogo Krasnovo Znameni Publichnaya Biblioteka imeni M. I. Saltikova-Shchedrina
<i>Sfp</i>	San Francisco, Public Library, Fine Arts Department, Music Division	<i>Lt</i>	—, Leningradskiy Gosudarstvenniy Teatral'niy Muzei
<i>Sfs</i>	—, Sutro Library	<i>Ltoh</i>	—, Tsentral'naya Muzikal'naya Biblioteka Gosudarstvennogo Akademicheskogo Teatra Opery i Baleta imeni S. M. Kirova
<i>Sfsc</i>	—, San Francisco State College Library, Frank V. de Bellis Collection	<i>LI</i>	L'vov, Biblioteka Gosudarstvennoy Konservatoriy imeni N. V. Lysenko
<i>SHE</i>	Sherman (Texas), Austin College, Arthur Hopkins Library	<i>Mcl</i>	Moscow, Gosudarstvenniy Tsentral'niy Literaturniy Arkhiv
<i>SLc</i>	St. Louis, Concordia Seminary	<i>Mcm</i>	—, Gosudarstvenniy Tsentral'niy Muzei Muzikal'noy Kul'tury imeni M. I. Glinki
<i>SLf</i>	—, Fontbonne College	<i>Mk</i>	—, Gosudarstvennaya Konservatoriya imeni P. I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S. I. Taneyeva
<i>SLkrohn</i>	—, Ernst C. Krohn, private collection	<i>MI</i>	—, Gosudarstvennaya Ordena Lenina Biblioteka SSSR imeni V. I. Lenin
<i>SLug</i>	—, Washington University, Gaylord Music Library	<i>Mm</i>	—, Gosudarstvenniy Istoricheskiy Muzei
<i>SLC</i>	Salt Lake City, University of Utah Library	<i>Mt</i>	—, Gosudarstvenniy Teatral'niy Muzei imeni A. Bakhrushina
<i>SM</i>	San Marino (Calif.), Henry F. Huntington Library and Art Gallery	<i>MI</i>	Minsk, Biblioteka Belorusskoy Gosudarstvennoy Konservatoriy
<i>SPmoldenhauer</i>	Spokane (Washington), Hans Moldenhauer, private collection	<i>O</i>	Odessa, Biblioteka Gosudarstvennoy Konservatoriy imeni A. V. Nezhdanovoy
<i>STu</i>	Stanford, University, Division of Humanities and Social Sciences, Music Library	<i>R</i>	Riga, Biblioteka Gosudarstvennoy Konservatoriy Latvskoy imeni I. Vitola
<i>SW</i>	Swarthmore (Penn.), Swarthmore College Library	<i>TAu</i>	Tartu, Universitetskaya Biblioteka
<i>SY</i>	Syracuse, University Music Library and George Arents Research Library	<i>IAL</i>	Tallinn, Biblioteka Gosudarstvennoy Konservatoriy
<i>Im</i>	Toledo, Toledo Museum of Art	<i>TB</i>	Tbilisi, Biblioteka Gosudarstvennoy Konservatoriy imeni V. Saradzishvili
<i>IA</i>	Tallahassee, Florida State University, Robert Manning Stotzer Library	<i>V</i>	Vilnius, Biblioteka Gosudarstvennoy Konservatoriy Litovskoy SSR
<i>U</i>	Urbana, University of Illinois Music Library		
<i>U'fraenkel</i>	—, Fraenkel collection		
<i>UP</i>	University Park, Pennsylvania State University Library		
<i>Wc</i>	Washington, DC, Library of Congress, Music Division		
<i>Wca</i>	—, Cathedral		
<i>Wcu</i>	—, Catholic University of America Music Library		
<i>Wgu</i>	—, Georgetown University Libraries		
<i>Wc</i>	—, Folger Shakespeare Libraries		
<i>Wsc</i>	—, Scottish Rite Masons, Supreme Council		
<i>Wsi</i>	—, Smithsonian Institution, Music Library		
<i>WA</i>	Watertown (Mass.), Perkins School for the Blind		
<i>WC</i>	Waco (Texas), Baylor University Music Library		
<i>WE</i>	Wellesley (Mass.), Wellesley College Library		
<i>WFLhartzler</i>	Wellman (Iowa), J. D. Hartzler, private collection	<i>Bn</i>	Belgrade, Narodna Biblioteka N. R. Srbije
<i>WGr</i>	Williamsburg (Virginia), College of William and Mary	<i>Dsd</i>	Dubrovnik, Knjižnica Samostana Dominikanaca
<i>WGW</i>	—, Colonial Williamsburg Research Department, historical collection	<i>Domb</i>	—, Franjevački Samostan Mala Braca
<i>WI</i>	Williamstown (Mass.), Williams College, Chapin Library	<i>Ia</i>	I. Juhlana, Knjižnica Akademije za Glasbo
<i>WM</i>	Waltham (Mass.), Brandeis University Library, Music Library, Goldfarb Library	<i>Ij</i>	—, Knjižnica Frančiskanskoga Samostana
<i>WOu</i>	Worcester (Mass.), American Antiquarian Society	<i>Is</i>	—, Školski Arhiv in Biblioteka
<i>WS</i>	Winston-Salem (North Carolina), Moravian Music Foundation	<i>Isa</i>	—, Slovenska Akademija Znanosti in Umjetnosti
		<i>Isk</i>	—, Arhiv Stolnega Kora
		<i>Iu</i>	—, Narodna in Univerzitetna Knjižnica
		<i>MAk</i>	Maribor, Glazbeni Arhiv Katedrale
		<i>MAv</i>	—, Knjižnica Škofijskega Arhiva
		<i>NM</i>	Novo Mesto, Knjižnica Frančiskanskoga Samostana
		<i>NMc</i>	—, Glazbeni Arhiv Katedrale
		<i>O</i>	Ohrid, Narodno Museum
		<i>SA</i>	Split, Glazbeni Arhiv Katedrale
		<i>Ssf</i>	—, Knjižnica Samostana Sv. Frane
		<i>Za</i>	Zagreb, Jugoslavenska Akademija Znanosti i Umjetnosti
		<i>Zda</i>	—, Državni Arhiv
		<i>Zha</i>	—, Hrvatski Glazbeni Zavod
		<i>Zk</i>	—, Glazbeni Arhiv Katedrale
		<i>Zs</i>	—, Glazbeni Arhiv Bogoslovnog Sjecmeništa
		<i>Zu</i>	—, Nacionalna i Sveučilišna Biblioteka

USSR UNION OF SOVIET SOCIALIST REPUBLICS

<i>J</i>	Jelgava, Muzei
<i>Kan</i>	Kiev, Tsentral'naya Naukova Biblioteka, Akademiy Nauk USSR
<i>Kk</i>	—, Biblioteka Gosudarstvennoy Konservatoriy imeni P. I. Chaykovskogo
<i>K4</i>	Kaliningrad, Oblastnaya Biblioteka
<i>KAag</i>	—, Gosudarstvennaya Biblioteka
<i>KAu</i>	—, Universitetskaya Biblioteka

Volume Five

Couraud—Edlund

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. I, pp. xi–xx.

Abbreviations in general use in the dictionary are listed on pp. vii–x; bibliographical ones (periodicals, reference works, editions etc) are listed on pp. xi–xiii.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc, up to the first comma; the same principle applies thereafter. ‘Mc’ and ‘M’ are listed as ‘Mac’, ‘St’ as ‘Saint’

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus ‘The instrument is related to the BASS TUBA’ would mean that the entry referred to is not ‘**Bass tuba**’ but ‘**Tuba, bass**’.

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dlb* or *GB-Lhm*) refer to the libraries holding sources, and are explained on pp. xiv–xxx; each national sigillum stands until contradicted.

C

CONTINUED

Couraud, Marcel (b. Limoges, 20 Oct. 1912) French conductor. He studied the organ with André Marchal, followed courses in harmony, counterpoint and fugue at the École Normale, Paris, until 1939, and attended Nadia Boulanger's composition classes. He also studied conducting with Charles Munch. He made his debut in 1945 on French radio, and in the same year founded the Marcel Couraud Vocal Ensemble which made several recordings before being disbanded in 1954. He then concentrated his activities on choir and oratorio work and received many conducting invitations, especially from Germany and Italy. In 1967 he was appointed artistic director of the ORTF choirs, which he divided into three distinct and specialized groups: a large choir, a chamber choir, and a third group of 12 soloists to whom he devoted the greater part of his time. This group was intended as a new instrument rather than a conventional choir or vocal ensemble. It has performed Classical works, but concentrates on avant-garde music for 12 solo voices, often specially composed for it: for example *Nuits* by Xenakis. The fine quality of the voices, the originality of the group's composition and repertory, and the high technical and musical standard achieved by its conductor, account for the international reputation it has won. Couraud also edits *Merveilles de l'art vocal*, a useful series for amateur choirs.

CHRISTIANE SPIETH-WISSINBACH

Courbes [first name(s) unknown], Sieur de (fl. 1622) French public servant and amateur composer and poet. All we know about him is that he called himself 'elected member and *lieutenant particulier*' on the title-page of his only known collection of music: *Cantiques spirituels* (Paris, 1622, one piece in D. Launay, ed. *Anthologie du motet latin polyphonique en France, 1609-1661*, Paris, 1963; three in D. Launay, ed. *Le psaume français polyphonique au XVII^e siècle*, Paris, 1974). This volume is interesting for two reasons. The first is the appearance of bilingual texts at a time when the church prohibited the use of languages other than Latin for liturgical use. The pieces include settings of six psalms in the French verse translation by Desportes, two other French sacred pieces to words by Courbes himself and a series of Latin liturgical pieces (hymns, sequences, antiphons, responds). In this last group, the Latin text is printed under the highest voice part, while the other voices have Courbes' own French verse translation. Performers could thus choose between the two languages according to whether they were singing in a service or not. The other interesting feature is that the

collection shows Courbes to have been a late follower of the humanist ideas of Baif and Mauduit. Most of his pieces are four-part homophonic, syllabic settings, sometimes employing short note values. He stresses that they are *en mesure d'air*, that is the note values match the quantity of the syllables of the verse (in a few pieces he even added the words 'avec l'accent observé'). The collection closes with pieces for from five to eight voices, of which one for double choir: *Vis tu sanus fieri* (edn. in Launay, 1963) is clearly influenced by the double-choir motets of Du Caurroy. As a conscientious, learned follower of the humanists Courbes also indulged in various kinds of poetic and musical ingenuity: he twice used masculine lines only suggested that longs and shorts be reversed and posed problems such as canons to be solved (adding 'qui potest invenire inveniet').

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A. Verchaly: 'Desportes et la musique', *AnnM*, ii (1954): 271.

DENISE LAUNAY

Courbois, Philippe (fl. 1705-30) French composer. He was at one time *maître de musique* in the household of the Duchess of Maine, whose home in Sceaux became an important musical centre during the closing years of Louis XIV's reign and the beginning of the Regency. Musicians associated with it included Bernier, Bourgeois, Collin de Blamont and Mouret. It was just before the period of *Les nuits de Sceaux* (1714-15), the lavish nocturnal diversissements devised for the Duchess of Maine, that Courbois published his book of cantatas. The seven cantatas were dedicated to the duchess and were to texts by Louis Fuzelier (1674-1752) who later provided the libretto of Rameau's *Les Indes galantes*. These works, which reveal Courbois as a composer adept in both French and Italian styles, are typical examples of the French cantata of the period. Yet despite the stylistic variety displayed in them, Courbois' fondness for picturesque tone-painting, melodic simplicity, and movements in which aria, arioso and recitative sometimes merge into each other, mark the composer's French bias. His *Dom Quichotte* is the masterpiece of the collection and a valuable contribution to the cantata repertory.

WORKS

Cantatas (1710) Apollon et Daphné, Zéphire et Flore, l'amant timide, Orphée, Ariane, Jason et Médée, Dom Quichotte.
Recueil d'airs sérieux et à boire (1730), separate airs in Ballard's Recueils (1705-9, 1713-14).
Motets, Messe du Roi et de la Reine, lost.

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Mercur de France (Nov 1729)

D. F. Tunley *The 18th Century French Cantata* (London, 1974)
DAVID TUNLEY

Courcelle, Francesco. See CORSEILLI, FRANCESCO

Couroierie, Oede de la. See OIDE DE LA COUROIERIE

Couronnée. See CANTUS CORONATUS

Couroupos, George (b Athens, 1 Jan 1942) Greek composer. After graduating in the piano (1965) from the Athens Conservatory and mathematics (1967) from Athens University, he studied under Messiaen at the Paris Conservatoire (1968-72), where in 1971 he was appointed assistant for the propagation of contemporary music. He took the first prize for composition in 1972. Often suggested by ancient Greek subjects, his music is dramatic, and calls on a wide range of means including clusters, insistent rhythms, drones, brief melodic motifs that may be chromatic or even diatonic natural sounds and folksong.

WORKS

(selective list)

- Antiphonies (Pss vi, xxi, xlvii), Bar, female chorus, lpd, op. 1, 1967
Homériques I (Odyssey viii, 43-4), S., pl., perc., op. 4, 1969
Homériques II (Odyssey xii, 184), Bar, fl., pl., perc., op. 5, 1970
Hermès and Prometheus (Aeschylus, Prometheus Bound 944-1033, trans. Couroupos), 2 actors, 9 mists, op. 10, 1971
Lai (troubadours), S. T., lute, op. 14, 1971
Fantômes d'avant-garde, 2 ondes martenot, perc., op. 18, 1972
Les enfants du sable (musical tragedy, M. Fabre), collab. G. Robard, op. 19, 1974
3 Pièces, vc, pl., op. 20, 1974
Abstract, 13 mists, op. 21, 1974
Dieu le veut (musical spectacle), collab. J.-M. Ribes and Y. Kokkos, op. 22, 1975
Le tricot rouge (textless), male v., pl., op. 23, 1976
La tour de Babel (musical theatre), collab. J.-C. Penmetier, op. 24, 1976
Esperanza 6 ondes martenot, op. 25, 1976
Chryseidis (musical theatre), C. Perreault, A. Vitez, op. 26, 1976

Principal publisher: Rideau rouge

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GEORGI S. LEOTSAKOS

Courses (Fr. *choeurs, rangs*, Ger. *Chore, Chorsaiten*, It. *corti*). The term by which ranks of strings on plucked instruments were known from the 16th century to the 18th. Thus one would speak of a 'ten-course' lute meaning one with ten sets of strings. A course may consist of one, two or even three strings, the lute usually has the first course single and the rest double, and continental citterns often have triple third and fourth courses.

Although most commonly tuned to the same note, the strings comprising a course may be an octave apart. This was certainly a feature of lutes in the 15th and 16th centuries, though no less an authority than John Dowland condemned it as 'irregular to the rules of Musike'. The reason for octave courses was almost certainly the unsatisfactory tone of thick gut strings in the lowest registers, which tend to sound solid and heavy. Some of the missing upper harmonics are provided by the higher octave string, but it must be very carefully chosen if it is not to overpower the lower string, and should be at considerably lower tension. The need for octave courses disappeared in the 17th century, when overspun strings first appeared.

Generally speaking, the use of paired or triple courses coincided with lightly-built instruments and low-tension strings. When thicker strings at higher tensions became usual in the 19th century they were employed singly and

there was no longer any need for a special term to describe them.

IAN HARWOOD

Court, Antoine de la. See DE LA COURT, ANTOINE

Court, Henri de la. See DE LA COURT, HENRI

Courtauld-Sargent Concerts. London concert series founded in 1928, see LONDON, §VI, 4(m)

Courtaut. An instrument resembling a SORDUN, described by Mersenne (1636) as a shortened BASSOON. The name is related to both CURTAL and KORTHOIT.

Courteville, Raphael [Ralph] (i) (fl. 1687 c1735) Organist and composer, son of the singer Raphael Courteville (d. 28 Dec 1675). He was appointed organist of St James's, Piccadilly, on 7 September 1691 on the recommendation of the Earl of Burlington at a salary of £20 a year. Many of his songs are to be found in late 17th-century songbooks printed in London, although there was apparently a John Courteville, those ascribed simply to 'Mr Courteville' are very probably by this Raphael. More than two dozen are unambiguously attributed to him in such collections as *Comes Amoris* (1687-94), *Unculum societatis* (1688-91), *The Banquet of Musick* (1692), *The Gentleman's Journal* (1692-4), *Thesaurus musicus* (1693-5) and *Deliciae musicae* (1695-6). Many were strongly influenced by Purcell and have considerable merit. There are settings in both the florid expressive style and in the simple tuneful idiom of the time. Plays for which he provided songs include Tate's *A Duke and no Duke* (1684), Southerne's *Oroonoko* (1695) and D'Urfley's *Don Quixote*, part iii (1695). Instrumental pieces by him are in *The Self-Instructor on the Violin* (1695) and *The Second Book of the Harpsichord Master* (1700). His hymn tune 'St James' is in *Select psalms and hymns for the use of the parish-church of St James, Westminster* (London, 1697). He also published *Sonatas of two parts for two flutes* (London, c1701) and *Six Sonatas for 2 violins* (London, c1702). The composer RAPHAEL COURTEVILLE (ii) was his son.

IAN SPINK

Courteville, Raphael (ii) (d. London, buried 10 June 1772) English organist, composer and political pamphleteer, son of RAPHAEL COURTEVILLE (i). He succeeded to his father's post as organist of St James's at an unspecified date. He was also well known as a political pamphleteer and propagandist for Sir Robert Walpole, which earned him from the opposition the nickname 'Court-evil'. He seems to have neglected his organist's duties and incurred the displeasure of the church authorities during the last 20 years of his life. Some tunes by him are included in *An Abridgement of the New Version of the Psalms: With Proper Tunes Adapted to Each Psalm* (London, 1777).

IAN SPINK

Courtois [Courtoys, Cortois, Mourtois], **Jean** (fl. 1530-45) ?Franco-Flemish composer. He was *maître de chapelle* at Cambrai Cathedral in 1540. The welcome given by Cambrai on 20 January 1540 to Charles V on his way to Ghent with his troops included the performance, by 34 singers, of Courtois's four-voice motet

Vente populi terrae, specially composed for the occasion Guicciardini, in his *Descrittione di tutti Paesi Bassi* (1567), considered Courtois to have been one of the true masters of music in the Low Countries, and, in his list of dead composers, grouped Courtois with such illustrious men as Josquin, Obrecht, Willaert and Gombert.

Although Courtois is only known to have been associated with the south Netherlands, his works appear chiefly in French and German sources. The chansons can be separated into three styles. His four-voice chansons show the Parisian patterns which were by then traditional: on the one hand, those to courtly texts have clearly profiled melodies, cadential clichés, homophonic passages, brevity and consistent use of exact repetition, while the others on popular texts employ an imitative patter style and exact repetition for the refrain. Courtois's chansons for five and six voices found in German and a few Flemish sources show a Franco-Flemish line of descent from Josquin, they maintain extended imitation, overlapping cadences and canon techniques, and they lack exact repetition. At least one motet besides *Vente populi terrae* is an occasional piece. *O pastor eterne* celebrated the installation of a Bishop Nicolaus

WORKS

- Missa: *Domine quis habitabit* 4vv. F-C 4.125.8
 Missa: *Hoc in templo* 4vv. C 4.3
 14 motets: 3 6vv. in 1532¹⁰, 1532¹⁰, 1534¹, 1538¹, 1540¹, 1542¹⁰, 1543¹, 1543¹⁰, 1545¹, 1547¹, 1554¹⁰, 3 ed. A. Smijers and A. J. Meritt: *Les livres de motets parus chez Pierre Attaignant en 1534 et* (Paris and Monaco, 1934-64), in iv.
 9 chansons: 4 6vv., 3 9¹, 1534¹, 1534¹⁰, 1538¹⁰, 1538¹⁰, 1539¹⁰, 1540¹, 1545¹⁰ (attrib. both Courtois and Benedictus [Ducis]) *D. Mss. Mus. 1508, GB. Lib. Add. 11582.1 Br. Q26.1* ed. in *MMRF* v (1897). 2 ed. in *PAMw* xxiii (1899).

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COURTNEY S. ADAMS

Courtois [Courtoys, Curtoris], **Lambert** (b. France, ?1520, // Italy, 1542-85). French composer, working mainly in Italy. His presence in Italy is suggested by the appearance in Italian prints of 1542 and 1543 of two motets attributed simply to 'Courtois', which could refer to either Jean or Lambert Courtois, and two madrigals by 'Lamberto', whom Fritzer believed to be Pierre Lambert. In 1550 'Lamberto Cortese et compagni cantori' performed during Easter week for the Arciconfraternita del Ss Crocifisso, in S. Marcello, Rome. In 1553 Nasco approved the choice of Courtois for his former post with the Verona Accademia Filarmonica, writing to the academicians on 9 February: 'I am pleased that you have chosen messer Lamberto, as he is a good man and knows music very well. I came to Venice expressly to get him to come in time for the whole Carnival season'. Courtois served at Verona in 1553 and 1554, subsequently becoming *maestro di cappella* at the cathedral of Ragusa (now Dubrovnik) and subsequently at the cathedrals of Udine (1570-74), Treviso (1574-9) and Vicenza (1582-5).

Courtois dedicated his *Madrigali a cinque voci* (RISM 1580¹⁰) to three gentlemen of Ragusa. The book includes a piece by Henry Courtois, possibly his son, Antonfrancesco Doni, in his *Libreria* (Venice, 1550/51), attributed madrigals for four voices to Courtois, but no collection of such pieces is known.

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 THOMAS W. BRIDGES

Courville [Courville], **Joachim Thibault de** (d. Paris, 8 Sept. 1581). French singer, lutenist, lyre player and composer. He was co-founder, with Jean-Antoine de Baif, of the Académie de Poésie et Musique in 1570. Baif acknowledged him as the 'maître de l'art de bien chanter' who instigated the invention of French *Vers mesurés* about 1567, some of the melodies Courville composed for Baif's new translation of the psalms into measured verse were performed for Charles IX (see Travers). Courville's official post at court was 'joueur de lyre', the instrument being a curious 11-string version of the Greek model constructed by Antoine Potin and designed to be bowed.

True to the Académie's ideals of secrecy, Courville published none of his music, but some idea of his style may be gained from a few pieces printed in collections of compositions by his colleagues. The four-voice *Airs nus en musique* (Paris, 1576¹) by his pupil Caréan include three strophic pieces treated in free homorhythmic fashion fastidiously following the textual rhythm, two of these, *Lorsque mouray* (a rhymed poem by Baif) and *J'en ayme deux* (constructed in quantitative verse without rhyme), were later reset with exactly the same rhythms by Claude Le Jeune, who also used the third, *Arme arm*, as the *rechant* for *La guerre* (*Airs*, 1608, ed. D. P. Walker, Rome, 1951-9, nos 10, 24 and 104). Five more of Courville's pieces (two using poems by Desportes) survive as monodic pieces for voice and lute published posthumously in Bataille's fifth and sixth books of *Airs* (Paris, 1614¹⁰, 1615¹¹); one of these (*Si je languis*) has exceptionally long melismatic diminutions quite unlike anything in Caréan's 1576 book.

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 L. Tesure: 'Sur Thibault de Courville', *RdM* xlii (1959), 100.
 FRANK DOBBINS

Courvoisier, Walter (b. Riehen, canton of Basle, 7 Feb. 1875, d. Locarno, 27 Dec. 1931). Swiss composer. His father was professor of surgery at Basle University, and he studied medicine in Basle and Strasbourg (1893-9). He qualified in 1900, but in 1902 he abandoned his medical career and went to Munich to study privately with Thuille and at the university with Sandberger (music history). In 1907 he was made co-conductor of the Kaim Orchestra popular concerts, at the same time giving private lessons. Mottl appointed him music theory teacher at the Munich Academy in 1910, and in 1919 he succeeded Klose as professor of composition. As a composer he belonged to the 'Munich School'. The music drama *Lancelot und Elaine* is pervasively

Cousin, Jean

influenced by *Tristan*, and, since Courvoisier's gift was more lyrical than dramatic, he is better represented by his lieder. Most important are the later children's pieces and sacred songs, marked by very transparent accompaniments and a closeness to folk music. His only significant instrumental work is the set of suites for solo violin.

WORKS (selective list)

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Choral: Gruppe aus dem Tartarus, op 5 (Schiller), chorus, orch, perf. 1905, Der Dmustrum, op 11 (W. Hertz), chorus, orch, perf. 1907, Das Schlachtschiff Jenerare, op 12 (D. von Liliencron), male vv., orch, perf. 1908, Auferstehung (Totenfeier), op 26 (oratorio, A. Bertholet), 4 solo vv., chorus, boys' chorus, orch, org, perf. 1917, Männerchöre, op 33, 5 Gesänge, op 34 (1931).
Vocal orch: Die Muse, op 4 (H. Leuthold), Bar, orch, perf. 1904.
Lieder: 6 Lieder, op 1, 7 Lieder, op 2, 8 Gedichte, op 3 (A. Ritter), 6 Lieder, op 6, 5 Lieder, op 7, 7 Gedichte, op 8 (Cornelius), 6 Gedichte, op 9 (Storm), 2 Gedichte (Storm), 4 Gedichte (K. Groth), op 13, 5 Gedichte, op 14 (W. Hertz), 3 Gedichte, op 15 (H. Geibel), 5 Gedichte, op 16 (Hebbel), 5 Gedichte, op 17 (Cornelius), 3 Sonette, op 18 (Michelangelo, old Ital.), 7 Gedichte, op 19 (Geibel), 7 Gedichte, op 23 (old Ger.), Lieder, op 24, Geistliche Lieder, op 27, 5 vols., Kleine Lieder zu Kinderreimen, op 28, 4 vols., Lieder, op 29 (old Ger.), 4 vols. (1935).
Inst.: Olympischer Frühling, sym. prologue, op 10, perf. 1906, Passacaglia und Fuge, b, op 20, pl., Variationen und Fuge über ein eigenes Thema, op 21, pl. (1910), Variationen über ein eigenes Thema, D, op 22, pl., 6 Suiten, op 31, vn (1924-5), Langsamer Satz, op. posth., str. qt. (1935).

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PETER ROSS

Cousin, Jean [Escatefer] (fl. 1446-75). French composer. A contemporary of Ockeghem, Cousin served in the chapel of Duke Charles of Bourbon from 1446-8 and in the royal chapel from 1461-75. His only surviving work is a *Missa tube* found in *L-IR* 90 and 93 (see Schenk). The name is derived from the melodic style of the tenor and contratenor which are written in the manner of trumpet music and which may have been intended for performance by slide trumpets. The mass is for three voices, except at the end of the Gloria, Sanctus, Osanna and Agnus I where a fourth voice is added, probably by someone other than the composer. Tinctoris cited a *Missa nigrarum* ('Nigra sum'), now lost, in his *Proportionale*.

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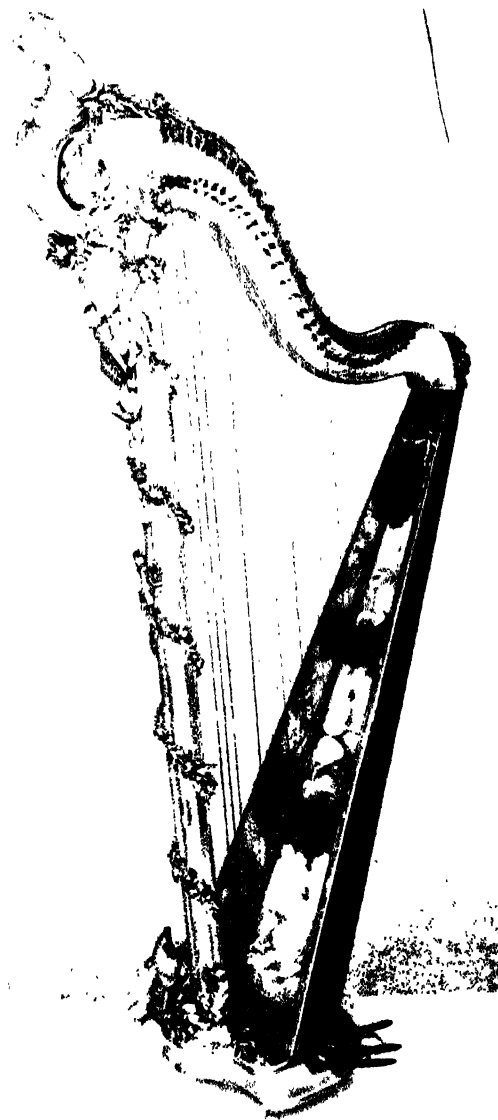
TOM R. WARD

Cousineau. French family of harp makers and harpists. Georges Cousineau (b. Meschani, Vendée, 1733; d. c.1800) published music in Paris in 1766 and in 1769 was a member of the instrument makers guild. His shop, originally opposite the Louvre, stocked a variety of string instruments, including his own pedal harps. He was among the first to import English pianos, in 1773. In 1775 his son Jacques-Georges Cousineau (b. Paris,

13 Jan 1760, d. Paris, 1824) joined the business, and the title of Luthier-in-Ordinary to the Queen was given them both. From about 1780 to 1811 the son was harpist at the Paris Opéra. He also composed and published sonatas, airs and variations, as well as a *Méthode* for harp (1784).

A Pierre Joseph Cousineau, mentioned by Fétis, may have been a member of this family, alternatively the name may have resulted from an error: a confusion of the name of Georges Cousineau with Pierre Joseph Nadermann.

Now best remembered for their pedal harps (see illustration), the Cousineaus made several improvements in the mechanism of the instrument. Their 'crutch' system was superior to the earlier hook as a device for shortening



Pedal harp (with 'crutch' device) by Georges Cousineau, Paris, late 18th century (Victoria and Albert Museum, London)

ing the strings. They developed a slide for the bridge pin in 1799, and reorganized the connecting levers in the harp neck.

In 1882, according to a memoir presented to the Académie des Sciences by the Abbé Roussier, the Cousineaus developed a harp which could be tuned in C \flat (rather than E \flat) and played in all keys. However, the instrument had 14 pedals, arranged in a double row. One of these harps has been preserved by the Erard company of Paris. More conventional seven-pedal Cousineau harps, usually handsomely carved, painted and gilded in the Rococo style, are in most major museum collections; the examples in the Victoria and Albert Museum, London, are particularly notable. Empress Josephine's harp at Malmaison is also a Cousineau instrument.

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ROSLYN REINCH

Cousin, Jacques. See BÉLÉROY DE RIGNY, LOUIS-ABI

Coussemaker, Charles-Edmond-Henri de (b. Bailloul, 19 April 1805, d. Lille, 10 Jan. 1876). French musicologist. He showed great musical ability as a child, particularly as a singer and pianist, but his professional career was in law. He studied law in Paris from 1825 to 1830, during which time he participated in the active musical life of that city, attending concerts and private salons, and studying singing with Félix Pellegrini and composition with Jérôme Payer and Reicha. Upon receiving his degree, Coussemaker became a barrister at Douai, where he also studied counterpoint with Victor Leleuvre, produced several compositions and began his musicological studies. He later held various jobs in the legal profession, moving to Bailloul, Bergues, Hazebrouck and Dunkirk with occasional promotions, and finally becoming a judge at Lille in 1858.

In spite of his busy professional career, he devoted much of his life to musicology. He was one of the first scholars to investigate the music of the Middle Ages, and his numerous books opened paths into the topics of Gregorian chant, neumatic notation and mensural notation, and medieval instruments, theory and polyphony (which he called 'harmonie'). His publications are frequently contrasted with those of Fétis, though Coussemaker apparently did not have Fétis's broad knowledge and ability to synthesize large quantities of information into abstract theories; his approach was more precise, more scientific and less speculative. Using primary sources (many of which he had discovered), he presented little more than plain facts and descriptions based upon careful observations; he has been criticized for this approach by those who think him a good collector of data but an inadequate historian. He demonstrated the value of presenting facsimiles of manuscripts, but also provided his own transcriptions into modern notation. His most important work is probably the *Scriptorium de musica*, a four-volume compilation of the writings (all of which are in Latin) of several early music theorists, intended to supplement Gerbert's *Scriptores ecclesiastici de musica*. He made scholarly editions of early music, including medieval liturgical dramas and

the works of Adam de la Halle, and collected and edited Flemish folksongs. His publications contain numerous errors, some of which are evidently typographical and many of which were almost inevitable in the work of an innovator at a time when the science of musical palaeography was just beginning; nevertheless, his books introduced much music which was previously unknown, led the way to successful research in this field, and remain valuable references.

Coussemaker's library contained over 1600 items, among which were many early manuscripts and instruments. His compositions include dramatic scenes, masses and other religious works, which were not published; only some romances and dances are known. He also left unpublished treatises on counterpoint and fugue and on harmony. He was a Chevalier of the Légion d'honneur and, as a result of his deep interest in law, history and archaeology as well as music, a member of several scholarly societies.

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ROBERT WANGERMÉ

Cousser, Jean Sigismond. See KUSSER, JOHANN SIGISMUND

Cousu, Antoine de [du]. See DU COUSU, ANTOINE

Coutinho, Francisco José (b Lisbon, 21 Oct 1680, d Paris, 13 Feb 1724) Portuguese composer. He came from a rich and aristocratic family. In deference to his social status, he was usually asked to compose the first villancico in nine published sets of instrumentally accompanied villancicos sung at various Lisbon festivities between 1719 and 1723. Late in 1723 he went to Paris for medical treatment, and he died there.

He impressed his contemporaries with such poly-choral works as an eight-choir *Te Deum* sung in S Roque Church, Lisbon, on 31 December 1722, and a four-choir *Missa 'Scala Aeterna'* accompanied by trumpets, timpani and strings that vied with Vall's hexachord mass. His extant works are of more modest dimensions: a solo aria *Este dezassosiego* (*P-In* Pom. balina 82) and a duo still performed as late as 1761 at Guatemala Cathedral.

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ROBERT STEVENSON

Coutreman (fl 1430-40) French composer. His sole surviving work is a three-voice rondeau *Faylle que vaille il faut au mois de may* which is found only in *GB-Ob* 213. It is one of the latest works in the MS, and was thus probably composed between 1430 and 1440. It emphasizes the triad harmonically and melodically, using 8-5 sonority only at the central and final cadences. Elsewhere, the 4th is treated as a dissonance: a feature which, if intentional, may anticipate the so-called non-quartal style of the period after 1460.

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 For further bibliography see FRANCE, BIBLIOGRAPHY OF MUSIC TO 1600

TOM R WARD

Couture, Guillaume (b Montreal, 23 Oct 1851, d Montreal, 15 Jan 1915) Canadian composer. An astonishingly precocious musician, he became choir-master at Ste Brigid when he was 13. In 1873 he went to France to pursue his studies; he was the first Canadian to be admitted to the Paris Conservatoire and its first Canadian graduate. He worked under

Théodore Dubois, whose teaching was traditional and academic, and studied singing under Romain Bussine, founder and president of the Société Nationale de Musique de Paris. Couture was a guest at the Soirées du Lundi. He was an ardent defender of Wagner and debated with Faure, Massenet, d'Indy, Saint-Saëns and others. In 1875 Couture was accepted by the jury of the Société Nationale, and his *Memorare* op.1, was performed. This work reveals his command of counterpoint and his innate sense of sacred style. The same society later performed his *Réverie* op.2. In 1876 Couture was appointed choir-master of Ste Clotilde, where Franck was organist. A Grande fugue for organ, dedicated to Dubois, was his next work. In 1876 Couture's Quatuor-fugue had its premiere at the Société Nationale, with Ysaye as one of the performers. But for his Canadian nationality Couture would have competed for the Prix de Rome: his cantata *Atala* may have been written for this purpose.

In 1877 Couture returned to Canada. His activities in Montreal as a teacher, critic and conductor no doubt explain why he became less active as a composer. Between 1880 and 1896 he founded three concert societies in Montreal, and the public became more familiar with the great choral and symphonic repertory. His own compositional abilities are revealed in two important late works, a requiem and the oratorio *Jean le Précurseur*, which is in three sections. The first, *La nativité*, is pastoral in character, and is based on a liturgical theme; the second, *La prédication*, opens with the liturgical theme *Attende*; the third is titled *La mort*. The contrapuntal writing is impressive, and the choruses exhibit both verve and drama, but in general the work lacks firm structure and concise expression. Yet Couture's work commands respect despite its traditional and academic aspects.

Both as a composer and as a teacher, Couture was an ardent proponent of a Canadian music that would reflect French origins, as some Ontario composers looked to English or Austro-German models. If his compositions may be said to mark the end of an epoch, his teaching activities pointed towards a new era of enriched diversity in Canadian music. Many of his letters are at the Quebec Seminary.

WORKS

(printed works all published in Paris)

- Memorare, op.1, solo v., 4vv (c.1875)
 Réverie, op.2, orch. (c.1875)
 Quatuor-fugue, str. qt., 1876
 Grande fugue, org. (c.1876)
 Atala, cantata, c.1876
 Salut pour les double majeur et mineur, op.5, 3 chorals, 4vv, org. acc. (c.1876)
 Salut de la Fête-Dieu, op.6, 3 plain-chant traites en contre-point fleuri 4vv, org. acc. (c.1876)
 Requiem, 4vv, orch., 1906
 Jean le Précurseur (oratorio, A. Lozeau, A. Lebel), c.1907-11, perf. Montreal, 6 Feb 1923 (Paris, 1914)

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 'The History of Canadian Composition 1610-1967', *Aspects of Music in Canada*, ed. A. Walter (Toronto, 1969), 90

ANDRÉE DESAUTELS

Covell, Roger D(avid) (b Sydney, 1 Feb 1931) Australian critic, educationist and conductor. He graduated from the University of Queensland (BA 1964) and became the chief music critic of the *Sydney Morning Herald* in 1960. In 1967 the University of New South Wales introduced music as a subject for academic studies and asked him to develop a progressive course; he was appointed associate professor there in 1974, taking the doctorate in 1977 with a dissertation on Monteverdi's *L'incoronazione di Poppea*. Among his many promotional activities he has directed several Australian first performances of operas, including *L'incoronazione di Poppea*, *Il ritorno d'Ulisse*, Britten's *A Midsummer Night's Dream* and Rossini's *L'italiana in Algeri*, and has made translations of operas by Monteverdi, Alessandro Scarlatti, Handel, Rossini and Verdi. His book on Australian music was the first serious attempt to outline and summarize the part music played in helping to develop a distinct society on the Australian continent. In his second book he advised the main sponsoring body, the Australian Council for the Arts, on a policy for future development. His later studies include intensive research on nationalism in 19th-century music.

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The Musical and Dramatic Structure of Monteverdi's L'incoronazione di Poppea (diss., U. of New South Wales, 1977).

WERNER GALLUSSER

Covent Garden. London opera house, also known as the Royal Opera House, see LONDON, §IV, 3.

Covent Garden English Opera Company. Title of the BRITISH NATIONAL OPERA COMPANY from 1928, when it was taken over by the Royal Opera House, until 1931, when it ceased to exist.

Coventry & Hollier. London music sellers and publishers, active from about 1833 to 1849. They published a number of important works, many from plates taken over when they succeeded PRISTON & SON, including many of Handel's works originally issued by Walsh, Randall and others. Some of these plates were acquired by J. Alfred Novello (see NOVELLO & CO.) in 1849, after John Hollier left the partnership. Among their original publications were four books of Bach's chorale preludes, edited by Mendelssohn, and Mendelssohn's own six organ sonatas op. 65. From 1849 to 1851 Charles Coventry continued alone, and at the sale of his trade stock in 1851 Novello purchased another 4780 plates of sacred works, and subsequently reissued from some of them.

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WILLIAM C. SMITH/PETER WARD JONES

Cover record. A term used in the popular music industry for a record of a particular song by performers other than those responsible for the original recorded version.

Coward, Sir Henry (b Liverpool, 26 Nov 1849, d Sheffield, 10 June 1944) English chorus master and conductor. Apprenticed to a cutler at the age of nine, he was almost entirely self-educated, acquiring sufficient musical skill through Tonic Sol-fa classes to form one of his own (when he was 17), which gave some public concerts. He became a pupil-teacher, advanced rapidly to the headmastership of an elementary school, and continued choral activities which brought about his formation of the Sheffield Tonic Sol-fa Association in 1876, this developed into a choral society of wide repute, the Sheffield Musical Union. From 1887 Coward concentrated on music and in 1888 took the degree of BMus at Oxford (later gaining the DMus), becoming chorus master under August Manns of the newly formed Sheffield Musical Festival in 1895. In this capacity he soon won a high reputation for his choir and himself, leading to tours of the Rhineland cities in 1906 and 1910, and Canada in 1908, in 1911 he made a world tour lasting six months. His choirs on these occasions were drawn primarily from Sheffield and Leeds, but he also worked for many years with other choral societies in the north of England and in Glasgow. He was in great demand as an adjudicator in choral competitions, and had much influence as a lecturer and writer. He published *Choral Technique and Interpretation* (London, 1914) – but his own choral works were regarded as agreeable rather than distinguished. He was knighted in 1926.

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 HERBERT ANTICIFFER

Coward, Sir Noël (Pierce) (b Teddington, Middlesex, 16 Dec 1899, d Blue Harbour, Jamaica, 26 March 1973) English composer, writer, actor and producer. Born into a family of amateur musicians, his early talents as a singer and entertainer were actively encouraged. His career as a professional actor began in 1911 and he wrote his first effective song, *Forbidden Fruit*, in 1916. His first play, *I'll Leave it to You*, was produced in 1920, and from then he met with almost unbroken success as an actor, dramatist and composer. Sophisticated comedies, such as *Fallen Angels* (1925) and *Hay Fever* (1925), were matched by realistic dramas, beginning with *The Vortex* (1924) and *The Rat Trap* (1924), and by sparkling revues, such as *On With the Dance* (1925) and *This Year of Grace* (1928). He produced his first fully integrated musical score, the operetta *Bitter Sweet*, in 1929, by which time he was regarded on both sides of the Atlantic as an important spokesman of his generation. Remarkably prolific, he continued to pour out plays, revues, musicals, songs, poetry, short stories, novels and autobiography. Two comedies are outstanding: *Private Lives* (1930) and *Blithe Spirit* (1942). The war years saw a further extension of his activities as a film director and writer, while the 1950s brought additional success as a cabaret entertainer. In 1959 he broke new ground with the scenario and music for a ballet *London Morning*. A further ballet, in which one of the dancers played Coward, appeared in 1971 as *The Grand Tour*. He was knighted in 1970.

Almost wholly self-taught as a composer, Coward depended on the services of an amanuensis for the proper notation of his scores (though not for their com-

position), and upon professional orchestrators for their final presentation. Inevitably this limited his capacity for large-scale musical organization, but this deficiency is more than offset by outstanding melodic gifts and a very fresh way of handling the harmonic and rhythmic clichés of popular music. The waltz and military march are obvious influences, as are music-hall songs and the operettas of Gilbert and Sullivan. The best Coward tunes are closely wedded to their words and match verbal dexterity with unexpected turns of phrase which, though never compromising the instantly memorable melodic shape, lift them out of the ordinary. Their intrinsic worth is such that they have withstood many varied and often inappropriate kinds of arrangement and orchestration. A latterday Gilbert and Sullivan, he is the only English composer able to stand on equal terms with his great American contemporaries in this field. His songs epitomize their period.

WORKS

(only those including music)

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Principal publisher: Chappell

WRITINGS

Present Indicative (London 1937)
The Noel Coward Song Book (London 1953) [51 songs and notes]
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 C. Castle *Noel* (London 1972)
 C. Lesley *The Life of Noel Coward* (London 1976)

MICHAEL HURD

Cowbells (Fr *sonnette, cloches à vache*, Ger *Kuhglocke, Kuhschelle*, It *camero*) Clapper bells suspended from the necks of cows and other herd animals. They are of great antiquity and continue in various forms: (1) those made by folding and riveting or otherwise joining metal plates, (2) wooden bells, (3) cast campaniform bronze bells. The metal variety includes a number of well-known shapes, the open end varying from rectangular to oval, and the height frequently greater than the diameter. Wooden specimens take spectacular shapes and large proportions, e.g. the Javanese *gregreomboengan* with a width of 76.2 cm.

Cowbells are particularly associated with the Alps where, in addition to the tintinnabulation of small bells, the deeper sound of the large bell worn by the champion milk-yielder can be heard. Sounds of this description are captured in orchestral works, notably Mahler's Sixth Symphony (*Heerdenglocken* to be shaken intermittently) and Richard Strauss's *Alpensinfonie*. A small clapperless cowbell is specified by Constant Lambert in *Rio Grande*.

A chromatic series of cowbells has entered the percussion section of the orchestra. In Peter Schat's *Signalement* (1961) a compass of three and a half octaves is required. Messiaen wrote for three groups of tuned cowbells in *Et exspecto resurrectionem* (1964). A series of five is specified in Brito's *Circles* (1960). Clapperless cowbells form important accoutrements in Latin American dance orchestras and Western rhythm bands.

JAMES BLADES

Cowboy song. A type of song describing cowboys and their life. Such songs began to appear in popular newspapers, magazines and songbooks in the late 19th century, they later became increasingly romanticized. They are in a simple, sentimental style and are normally accompanied by guitar or accordion. The first significant collections were N. H. Thorp's *Songs of the Cowboy* (1908) and J. A. Tomax's *Cowboy Songs and other Frontier Ballads* (1910, rev., enlarged 2/1938/R1965). The union of cowboy song and COUNTRY MUSIC came after 1934, when Gene Autry (b. Tioga, Texas, 1907) began his career as a singing cowboy in Hollywood films. He inspired many country singers and others to take up the style, popularized such songs as *Back in the saddle again* and *Riding down the canyon*, and did much to implant the romantic image of the cowboy in country music.

BILL C. MALONI

Cowell, Henry (Dixon) (b. Menlo Park, Calif., 11 March 1897, d. Shady, NY, 10 Dec. 1965). American composer, pianist and writer on music. His enthusiasm, experimental open-mindedness and energetic activity did much during the first part of the 20th century to promote novel techniques, and the ramifications of his prophetic compositional discoveries have continued to permeate European and American musical practice.

1. **LIFE.** The son of an Irish immigrant father and a native mother, he was born in a tiny cottage in the Californian foothills which was to be his home until 1936. He began violin lessons at the age of five, and for three years his parents encouraged him towards a career as a child prodigy, but the strain was too much for his health: lessons were ordered to be stopped, and he decided to become a composer. His father drifted away in 1902 and his parents were divorced the following year. Cowell and his mother spent the years 1907–10 visiting relatives in Iowa, Kansas and Oklahoma, while his mother also pursued a professional writing career in Des Moines and New York until her death in 1916. It was in New York in 1908 that Cowell wrote his first piece, a long monodic setting of Longfellow's *Golden Legend*. It remained unfinished, and survives only as the second theme of the piano piece *Antimony* (1914).

Returning to California in 1910, Cowell bought his first piano with money earned from odd jobs. He studied with various local piano teachers and composed constantly, still unencumbered by systematic training in composition or, indeed, by any formal schooling. Encouraged by his parents' educational philosophy of complete freedom and by the traditional Californian attitude of independent thinking, he readily accepted as valid musical material the many sounds around him. Important and lasting influences were the sounds of nature and the noises of man, his mother's Midwestern folk tunes and the oriental musical cultures of the San Francisco Bay area. Cowell owed his lifelong interest in Irish songs and dances not to his father, who was not musical, but to Midwestern relatives of Irish descent and to the poet John Varian, who had become a father figure to the composer. Varian's versions of Irish legend inspired such characteristic early pieces as *The Tides of Manaunaun* (?1912). To portray the immense waves set in motion by the Irish god, Cowell played huge clusters in the low register of the piano, first with the hand, then with the entire forearm. Above this was a sweeping

modal melody. Without a second thought, he had combined atonal noise elements with a folkslike tune. Left to his own devices, he had by the time of his debut as a composer pianist (San Francisco, 5 March 1914) written over 100 pieces in various styles. His basic musical personality, that of the enthusiastic, spontaneous and fluent trail-blazer, was firmly established.

Cowell's formal training began in 1914 with Charles Seeger, then at the University of California, Berkeley. Seeger arranged for him to acquire a solid technical foundation by studying harmony and counterpoint with F. G. Stricklen, Wallace Sabin and the organist Uda Waldrop. At the same time he was to pursue free composition. In 1916 he registered at the Institute of Musical Art in New York, but, impatient with its stultifying academicism, he returned to California after one term. He resumed his exchange of ideas with Seeger and studied English with Samuel Seward at Stanford University. At Seeger's insistence he worked out a systematic technique for the new materials he had already explored, with Seward he learnt to express his ideas in words. The result was the book *New Musical Resources*, written between 1916 and 1919 and revised somewhat before its publication in 1930. This remarkable treatise describes, systematizes and suggests new notations for Cowell's new-found procedures, including clusters, free dissonant counterpoint, polytriadic harmony, counter-rhythms, shifting accents and a complex method for relating rhythm and pitch according to overtone ratios.

In February 1918 Cowell enlisted in the army and served until May 1919. For most of this time he was a member of military bands at the army posts in Allentown, Pennsylvania and Oswego, New York. Around the same time he began to achieve notoriety as a performer of his own works and as a persistent advocate of the avant garde. In the mid-1920s he extended his innovative piano techniques with banging on the keys, and stopping, strumming, scraping, plucking and playing harmonics on the strings. He made his formal debut playing his own works in Carnegie Hall on 4 February 1924. His annual concert-lecture tours of the USA met with scandal and brilliant success, his five tours of Europe between 1923 and 1933 made him an international figure, and he came to know well most of the major composers in Europe. Bartok wrote to him for permission to use his 'invention' (the cluster (the letter is lost)), Schoenberg asked him to play for his master classes in Berlin in 1932, and the same year Webern conducted his *Sinfonietta* in Vienna. In 1929 Cowell became the first American composer invited to visit the USSR. His sensational performances alarmed the authorities but excited his audiences, and the state publishing house printed two piano pieces, *Lilt of the Reel* (1925) and *Tiger* (?1928).

Since the early 1920s Cowell had been writing extensively to promote modern music. He contributed a number of essays to the volume he edited, *American Composers on American Music* (1933), which suggests to what extent he valued composers' views on the music of their own time. In 1927 he published the music itself when he single-handedly launched the New Music Edition, which disseminated modern works for nearly 25 years. The inaugural issue was of Ruggles's *Men and Mountains*. Members of the North and South American modernist school predominated, though the New Music Edition also published music by Europeans, including

Schoenberg (op 33b), Webern (op 17 no 2) and Varèse (*Density 215* and *Ionisation*). Music by Ives, whom Cowell had met in 1927, appeared regularly, indeed, such important works as *The Fourth of July*, *Washington's Birthday* and the second movement of the Fourth Symphony were first published by the organization. Cowell soon became Ives's most important link with the larger musical world. In addition to aiding the New Music Edition, Ives offered support for the concerts of American orchestral music that Cowell organized in four European cities in his role as director of the North American sector of the Pan American Association of Composers (founded by Varese, Salzedo, Chavez and Cowell in 1928). Cowell took every opportunity to discuss Ives's work in lecture-concerts and in print throughout his life. *Charles Ives and his Music* (1955), which he wrote with his wife, remains the definitive biography and Cowell's many years of effort and later editorial decisions played a major role in the publication, first complete performance and recording of Ives's Fourth Symphony.

Cowell turned in the mid-1920s to the serious study of the non-European musics which had always interested him. In 1931 he worked with the comparative musicologist Erich von Hornbostel, with Professor Sambamurthy of Madras and with Raden Mas Iodjhana of Java, all in Berlin, under a Guggenheim Foundation grant. His preoccupation with new sounds now shifted to an unending quest for new ethnic contagions. Cowell began a deliberate attempt to synthesize the 'ultramodern style' with the totality of world music. The spirit of internationalism implied by this shift in orientation coincided with the wave of populist thought which touched so many other important American musical figures during the 1930s. It might account for the increasingly conservative idioms Cowell embraced. His writings of this period indicate a desire to compose 'useful music' in a 'neo-primitive' vein. Music could assist in the education of children as well, and could serve other arts such as film and dance, without dominating them. These thoughts led to Cowell's most explosive notion, 'elastic form'. In a series of articles on dance (1934-41) he suggested that performers themselves choose the order of various segments of music provided by the composer: the music was to adapt to the dancers' forms. The concept implied at least a partial relinquishing by the composer of the total control over the finished product which had been basic to Western musical thought.

In both musical and personal matters Cowell was kind, trusting and almost childlike. This perhaps explains why he initially deemed the presence of a defence attorney unnecessary when he was brought to court on a morals charge in 1936. Sentenced to imprisonment, he was sent to San Quentin penitentiary until pressure from many different sources, including fellow composers, led to his parole in 1940. He moved to New York, spent a year as secretary to Percy Grainger, and in 1941 married Sidney Hawkins Robertson, a writer, folksong collector and photographer. In 1942 the governor of California pardoned Cowell at the request of the prosecuting attorney, who had come to the conclusion that the composer was innocent.

During the war Cowell served as senior music editor of the overseas division of the Office of War Information, having been engaged for his wide knowledge of the traditional musics of several continents. In

1941 he resumed his teaching career at the New School of Social Research in New York, he lectured there about music of the world's peoples and was in charge of musical activities until he resigned in 1963. Cowell also held posts at the Peabody Conservatory (1951-6) and at Columbia University (1949-65), and he lectured at over 50 conservatories and universities throughout the USA, Europe and Asia. Cage, Harrison and Gershwin were among his pupils. Cowell received many awards, grants, and honorary degrees, he was elected to the National Institute of Arts and Letters in 1951 and served as president of the American Composers Alliance from 1951 to 1955. His last years were extraordinarily productive. From 1946 until his death he wrote over 100 compositions and published over 100 essays on music. Especially important among these is his series of 40 reviews of contemporary music for the *Musical Quarterly* (1947-58). A culmination of his constant search for the new was his world tour during 1956 and 1957. The sponsorship of the Rockefeller Foundation and the US Information Agency enabled him to listen first-hand to the music of many cultures in their natural surroundings. A widely acknowledged international musical statesman, he represented the USA at the International Music Conference in Teheran and at the East-West Music Encounter in Tokyo (1961). He continued to compose throughout a series of debilitating illnesses from 1957 until his death in 1965.

2. **WORKS** Cowell was an indefatigable musical explorer, discoverer and inventor, his vast output might be characterized by an enthusiastic statement he made in 1955: 'I want to live in the *whole world* of music!' His work reflects a bold but ingenuous openness towards many sound materials, novel compositional procedures and ethnic influences. He has been described (by Weisgall) as temperamentally incapable of excluding from his work any idea which interested him, and his ecumenical, though sometimes uncritical, approach helped provide the 'open sesame' for new music in America, to quote Cage. His work shows no consistent line of development. Composition was for him not the result of long and deliberate consideration, but a spontaneous response to some musical experience he had just undergone. Three general periods of his life's work can, however, be discerned, each reflecting an overriding focus of attention, not a new stylistic direction. The first (1911-36) is characterized chiefly by experiment and innovation, the second (1936-50) by various kinds of folk models, and the third (1950-65) by an attempt to synthesize both.

Many of Cowell's early innovations were derived from the latent possibilities of the grand piano. He coined the word 'tone-clusters' (see **NOTATION**, fig. 58) from their look on the printed page. They could be played with fingers, fists or forearm, and were used at first primarily for programmatic effect (Cowell always considered these sounds as 'chords'). *Advertisement* (1914) uses both diatonic and semitonal clusters, *Tiger* (?1928) integrates a greater variety of clusters with free dissonance and more pronounced melodic writing. Clusters appear in Cowell's orchestral music as early as 1916 (in *Some More Music*) and are exploited to the hilt in the Piano Concerto (1929). Another early invention was what he termed the 'string piano'. In *Aeolian Harp* (1923) the piano strings are to be strummed while certain keys are depressed silently, and some strings are to



Henry Cowell

be plucked, in *Smister Resonance* (?1930) strings are stopped and harmonics produced, and *The Banshee* (1925) is to be played entirely on the strings while an assistant holds down the damper pedal. Cowell also originated the idea of introducing various objects inside the piano to produce new timbres, an innovation developed by his pupil Cage into the prepared piano.

Besides inventing unusual piano sounds, Cowell explored exotic instruments and percussion. Three south-west American Indian thundersticks (bullroarers) accompany two movements of *Ensemble* for five strings (1924). Cowell used graphic notation at the beginning of the thunderstick parts, then gave instructions for the performers to improvise through to the end. In 1931 he collaborated with Léon Théremin to develop what he called the 'rhythmicon', an electronic machine which could play complicated polyrhythms. To prove that any sounds, even these mechanical ones, could be organized into music, he wrote the concerto *Rhythmicana* (1931) for a performance in Paris, which, however, did not take place. (In 1971 Leland Smith realized the solo part on a computer, and Sandor Salgo with the Stanford Orchestra gave the first performance under the title 'Concerto for Rhythmicon and Orchestra'.) Cowell often made elaborate use of percussion, his *Ostinato pianissimo* (1934) remains a standard repertoire work for percussion ensemble, but his Percussion Concerto (1958-9) owes more to ethnic influences than to the percussion music of the 1930s (that of Cage and Harrison, for example) which the earlier work had initiated.

Among Cowell's most forward-looking ideas was his 'rhythm-harmony' system, in which interval ratios from the overtone series are translated into corresponding rhythms. In the *Quartet Romantic* (1915-17) and the

Quartet Euphometric (1916-19) the rhythms of four independent melodic strands are derived from a simple four-part substructure which Cowell called the 'theme'. Though harmonic resting points taken from the theme provide some sense of harmonic direction, the pitches in the quartets are chosen freely. The attractiveness of the sounds attests to the sensitivity of Cowell's ear. Long considered unplayable, large sections from the two quartets were finally performed in New York in 1964 and 1965. The indeterminacy implicit in the free thunderstick parts of *Ensemble* had to some extent always been present in Cowell's improvisatory manner of performing his piano works. It became explicit in his *Mosaic Quartet* (for String Quartet no 3, 1935). Cowell's note in the score instructs that 'The Mosaic Quartet is to be played, alternating the movements at the desire of the performers, treating each movement as a unit to build the mosaic pattern of the form'. The teaching piece *Amerind Suite* for piano (1939) which permits students at various levels of proficiency to play simultaneously, leaves similar choices to the performers. *Ritournelle* for piano (1939) perhaps most closely realizes Cowell's theory of 'elastic form' and in one of his last pieces, 26 *Simultaneous Mosaics* for five players (1964), musical bits of totally different characters may be played at random. The principle, its original relation to dance, and the composer's oriental concerns point directly to the work of Cage.

At the time when he formulated his concept of indeterminacy, Cowell's tonal materials were becoming increasingly conservative. Three string quartets written in successive years (1934-6) indicate the change in focus that led to his second period. The Movement for String Quartet (String Quartet no 2, 1934) is among Cowell's most convincing and consistent examples of 'dissonant counterpoint'. The *Mosaic Quartet* (1935), simplifies the internal structure within its short movements. Separate strands of material tend towards diatonicism, while the composite sound alternates between 'wrong note' harmony and free dissonance. The *United Quartet* (String Quartet no 4, 1936) is one of Cowell's earliest 'attempts at a more universal music style' as he put it in a kind of apologia prefacing the original edition of the work. The drones, modal scales, unchanging harmonic areas and frequent stretches of pizzicato most strongly recall eastern European folk music.

From 1936 onwards Cowell more often wrote tonally, and his rhythms became increasingly regular, with an ever stronger basis in traditional folk idioms. During the 1940s Eastern exoticism waned. The Irish jig, which he always favoured, was to provide a 'scherzo' in innumerable works, and the rugged diatonicism of early American hymnody, which he knew from William Walker's shape-note collection *The Southern Harmony* (1835), led to such works as *Old American Country Set* for orchestra (1937-9) and the series of 18 Hymns and Fuguing Tunes for various instrumental combinations (1943-64). Their bisectational form, which Cowell described as 'something slow followed by something fast', offered him a concise, down-to-earth form which suited his prolific and expeditious compositional habits. The streamlined style of this 'American music', of his functional music for brass ensembles and for band, and of his SATB arrangements for the United Nations seem part of a general search for wider appeal. He was later to justify the pervasive tonality in his

works by pointing out that tonality, not atonality, was common to most musical cultures.

Cowell's work during his third period (1950-65) amalgamated previous innovative styles, especially those using clusters, with new ethnic influences from his trips abroad. In works such as the Percussion Concerto and the Symphony no 11 'The Seven Rituals of Music' (1953-4), clusters act as melodic conglomerates within a tonal context, the symphony is something like a compendium of his practice, each movement being in a different style. Cowell continued to refashion previous works into new ones, somewhat in the tradition of 18th-century composers. It will take many years before an adequate appraisal of Cowell as a composer can be made, because of the abundance of his work (he wrote possibly as many as 700 compositions) and its non-linear evolution. His place in the history of contemporary music is assured, however, by his seminal influence as a composer and as a person.

WORKS (selective list)

ORCHESTRAL (symphonies)

No 1, b, 1915-16, unpubd, no 2 'Anthropos', 1938-9, no 3 'Gadic', 1942, no 4 (Short Sym.), 1946, no 5, 1948, no 6, 1950-55, no 7, 1952, no 8 'Choral', SATB, orch, 1952, unpubd, no 9, 1952-3, no 10, 1952-3, no 11 'The Seven Rituals of Music', 1953-4, no 12, 1955-6, no 13 'Madras', tablas, gita-tarang, orch, 1957-8, no 14, 1959-60, no 15 'Thesis', 1960, no 16 'Icelandic', 1962, no 17 Lancaster, 1962, no 18, 1964, no 19, 1964, no 20, 1964-5, no 21, 1963-5 inc. unpubd.

(concertante works)

Irish Suite, pl. chamber orch, 1928, unpubd, Pl. Conc., 1929, Rhythmicon Conc. (Rhythmicana), 1931, Tales of our Countryside, pl. orch, 1941, Little Conc. (Conc. piccolo), pl. band/orch, 1941, Suite, pl. str, 1941, unpubd, Air, vn str, 1952, Fiddler's fig, vn, str, 1952, Perc. Conc. 1958-9, Conc. brevis, accordion orch, 1961, Variations on Thirds, 2 va, str, 1960, Harmonica Conc., 1960-61, Air and Scherzo, a sax chamber orch, 1961, Duo concertante, fl harp, orch, 1961, 2 koto concs., 1962, 1964-5, Conc. grosso, fl, ob, cl, vc, harp, str, 1963, Harp Conc., 1965.

(other works)

Vestiges, 1914-20, Some Music, 1915-16, Some More Music, 1915-16, unpubd, Ensemble chamber orch, 1925, unpubd, rev. 1928 as Sinfonietta, Polyphonica, chamber orch, 1925, Exultation str, 1928, Appositions, str, 1928, rev. 1932, unpubd, Synchrony, 1929-30, Heroic Dance, chamber orch, 1930, unpubd, Competitive Sport, 1931, unpubd, Steel and Stone, 1931, unpubd, Reel [no 1], 1933, unpubd, Reel [no 2], 1934, unpubd, Old American Country Set, 1937-9, Celtic Set, orch-band, 1938-9, A Curse and a Blessing, band, 1939, 1949, Sym. Set, op. 17, 1938-9, Shoonthree, band/orch, 1939, Ancient Desert Drone, 1939-40, Pastorale and Fiddler's Delight, 1940, American Melting Pot, 1940, unpubd, Shipshape Ov., band, 1940, Festive Occasion, band, 1942, unpubd, United Music, 1943, American Pipers, 1943, Hymn and Fuguing Tune no 1, band, 1943, Hymn and Fuguing Tune no 2, str, 1944, Hymn and Fuguing Tune no 3, 1944, Animal Magic (of the Greenland Eskimo), band, 1944, Grandma's Rhumba, band, 1945, Hymn and Fuguing Tune no 5, str/SATB, 1945, Big Sing, 1946, Festival Ov., orch, 1946, unpubd, Hymn str, 1946, unpubd, Hymn Chorale and Fuguing Tune no 8, str, 1947, Saturday Night at the Firehouse, 1948, Ov., 1949, Singing Band, band, 1952, Rondo, 1953, Ballad, str, 1954 [arr. of slow movt. of Vn Sonata], Hymn and Fuguing Tune no 10, ob, str, 1955, Variations, 1956, Music, 1957, Ongaku, 1957, Antiphony, divided orch, 1958-9, Characters, 1959, Churosuro, 1960-61, Hymn and Fuguing Tune no 16, vn, orch/pl., 1963, Carol, 1965 [arr. of 2nd movt. of Koto Conc. no 1], Twilight in Texas (1966), The Tender and the Wild (1967).

CHORAL

The Morning Cometh, S/T, SATB, 1936, The Coming of Light, SSAA, 1937, American Muse, SA, pl, 1943, Fire and Ice (Frost), ITBB, band, pl, 1943, Sweet Christmas Song, SATB, 1943, The Irish Girl, SATB, pl ad lib, 1944, The Irishman Lull, SSA, 1944, Hymn and Fuguing Tune no 4, SATB/3 rec/instrs, 1945, unpubd, Hymn and Fuguing Tune no 5, SATB/str orch, 1945, The Road Leads into Tomorrow, SATB, 1945, Day, Evening, Night and Morning,

- TTBB, 1946, To America, SATB, 1946, Canon 'Air held her breath', SATB, 1946
 The Lily's Lament, SSA, 1947, Luther's Carol for his Son, TTBB, 1947, Do you Doodle as you Dawdle, SATB, pt, drums ad lib, 1948, Evensong at Brookside, TTBBB, 1948, Ballad of the Two Mothers, SSATBB, 1949, Lifting Fancy SSAA, 1949, Garden Hymn for Easter [folk song arr.], SATB 1950, Song for a Tree SSA 1950 With Choirs Divine SSA, 1950, Spring at Summer's End, SSA c 1952 Psalm cxvi, SATB, 1953, If he please, SATB orch, 1955, Granny, Does your Dog Bite? [folk song arr.], SATB, 1955 A Thanksgiving Psalm (Dead Sea Scrolls), TTBB, orch, 1955 6
 Septet, SSATB, cl, pt, 1955 6, Sweet was the Song the Virgin Sung, SATB, pt/org, 1958, Fdson Hymns and Fuguing Tunes, SSATB, orch/org, 1960, Supplication, unison vv, org, 2 tpt, 2 trbn, timp, 1961, The Creator, double chorus orch, 1963 4 Ultima actio, SATB 1964
 Fdn. of United Nations *Songs of the People*, 96 arrs, SATB (New York, 1945)

SOLO VOCAL

- Golden Legend (Longfellow), lv, 1908 unpubd lost St Agnes Morning lv, pt, 1916, Where she Lies S 1 pt 1974 Sunset, Rest Mez/Bar, pt, 1930, Vocalise S, fl, pt, 1937, 3 Antimodernist Songs (Slonimsky), lv, pt, 1938, unpubd, Toccata lv, fl vc, pt, 1938 How Old is Song?, lv, pt, 1942, The Pasture (lost) lv, pt, 1945 Daybreak (Blake), B, pt, 1946, The Donkey, S 1, pt, 1946, Spring Comes Singing, lv, pt, 1954, The Little Black Boy, lv, pt, 1954 The Lost Jimmie Whalen [folk song arr.] lv, pt, 1954, High Let the Song Ascend S 1, fl, pt, 1960, Firelight and Lamp, lv, pt, 1963

CHAMBER AND INSTRUMENTAL
(for 5-10 insts)

- A Composition, ob, cl, bn, hn, pt, str qt, 1923, Ensemble, 2 vn, va, 2 vc, 3 thundersticks, 1924, Suite wind qnt, 1931 Ostinato pianissimo pf, 4 perc, 1934, Pulse, 6 perc, 1939, Action in Brass, 2 tpt, hn, 2 trbn, 1943, I anfare to our Latin American Allies brass pct, 1944 Tall Tale, 2 tpt, hn, 2 trbn, tuba 1947 Tune Takes a Trip, 5 cl, 1947 Grinnell Fanfare, org, brass 1948 unpubd, Ballad wind qnt, 1956 [arr. of slow movt of Vn Sonata] Persian Set pic, cl, tdr, drum, pt, 3 vn, vc, db, 1956 7, Rondo, 3 tpt, 2 hn, 2 trbn, 1958 26 Simultaneous Mosaics, cl, perc, pt, vn, vc, 1964

(for 3-4 insts)

- Str Qt no 1 'Pedantic' 1915 16, Qt Romantic 1 fl, vn, va, 1915 17 Qt Luthermetric, str qt, 1916 19 7 Paragraphs, str trio 1925 Str Qt no 2 (Movt for Str Qt), 1934, Str Qt no 3 (Mosaic Qt) 1935 Str Qt no 4 (United Qt) 1936, Trickster Coyote, chimes, rec, perc, 1941 unpubd, Hymn and Fuguing Tune no 4, 3 rec SAT, 1945 unpubd, Sax Qt, 1946 Hymn, Chorale and Fuguing Tune no 8 str qt, 1947

- Sax happy Qt, 2 a sax, 1 sax, bar sax, 1949, Set of Five vn, pt, perc, 1952, Trio, fl, vn, harp, 1952 Qt, fl, ob, vc, hpd, 1954, unpubd, 3 Pieces, 2 tr rec, a rec, 1955 Str Qt no 5 1955 6 Hymn and Fuguing Tune no 12, 3 hn, 1957, Qt, fl, ob, vc, harp, 1962, Pt Trio in 9 Short Movts, 1964 5

(for 2 insts)

- Suite, vn, pt, 1925 3 Ostinati with Chorales, ob, pt, 1937, unpubd Triad, tpt, pf, 1939, 2 Bits, fl, pt, 1941, How Old is Song (Celestial Vn), vn, pt, 1944, Sonata no 1, vn, pt, 1945, Tom Binkley's Tune bar hn, pt, 1945 Hymn and Fuguing Tune no 7, va, pt, 1946 Set of Two, vn, pt, 1948 unpubd, 4 Declamations with Return, vc, pt, 1949, unpubd

- Hymn and Fuguing Tune no 9, vc, pt, 1950, Homage to Iran, vn, pt, 1957, Hymn and Fuguing Tune no 13, trbn, pt, 1960, Air and Scherzo, a sax, pt, 1961, Triple Rondo, fl, harp, 1961, Hymn and Fuguing Tune no 15 (vn, va) (vn, vc) 2 insts vv, 1962 unpubd Hymn and Fuguing Tune no 16, vn, pt/orch, 1963, Hymn and Fuguing Tune no 18, s sax, a sax, 1964

(for 1 inst)

- Processional, org, 1944, Perpetual Rhythm, accordion, 1949 rev 1960, Ground and Fuguing Tune, org, 1955, unpubd, Prelude, org, 1957, Iridescent Rondo in Old Modes, accordion 1959, Set of Four hpd, 1960, Hymn and Fuguing Tune no 14, org, 1962, Gravely and Vigorously, vc, 1963

PIANO

- Adventures in Harmony, 1911, unpubd The Tides of Manaunaun, 1912, Dynamic Motion, 1914, What's This (First Encore to 'Dynamic Motion'), 1914, Advertisement (Third Encore to 'Dynamic Motion'), 1914, Anger Dance, 1914, Antimony (Fourth Encore to 'Dynamic Motion'), 1914, rev 1959, 7 Ings, 1916 Episode, 1916, Amiable Conversation (Second Encore to 'Dynamic Motion'), 1917, Fable, 1917, Exultation, 1919, Voice of Lu, 1919, Vestiges, 1920, Snows of Fujiyama, 1922, The Hero Sun, 1922, Aeolian Harp, 1923

- Harp of Life, 1924, Piece pour piano avec cordes, 1924, The Trumpet of Angus Og, 1924, Lift of the Reel, 1925, The Banshee, 1925, Tiger, 1928, Fairy Answer, 1929, Maestoso, 1929, Sinister

- Resonance, 1930 2 Woods, 1930, Irishman Dances, 1934, Harper Minstrel Sings, 1934, Rhythmicana, 1938, Celtic Set, pt/2 pf, 1938-9, Amerind Suite, 1939, Hilarious Wurtan Opener, 1939, Ritournelle, 1939, Aunt Fitt's Homestead Lull, 1941, Square Dance Tune, 1941, Hymn and Fuguing Piece, 1943, unpubd, Hymn and Fuguing Tune no 1, 1943, Hymn unpubd, Kansas Fiddler, 1944, Mountain Music, 1944

- Hymn and Fuguing Tune no 6, 1946, unpubd, Two Part Inventions, 1947 50, unpubd, Two Part Invention in Three Parts, 1950, Bounce Dance, educational piece, 1956, Sway Dance, educational piece, 1956

STAGE

- Opera O'Higgins of Chile, 1947 50, inc., unpubd Many works listed above written for dance, for list see Henry Cowell a 'Dancer's Musician' (1966)

- Principal publishers Adler, Alpha, Associated, Boosey & Hawkes, Boston, Breitkopf & Haertel, Broadcast Music, Curwen, Fischer Marks, MCA, Peer, Peters, Presser, W W Quincke, G Schirmer, Shawnee, Summy-Birchard

- MSS in US-B

WRITINGS

- Modernism Needs no Excuses, says Cowell, *Musical America*, xli 13 (1925) 9

- 'Our Inadequate Notation', *MM*, iv 3 (1927), 29

- 'The Joys of Noise', *New Republic*, lx (1929), 281

- New Musical Resources* (New York, 1930 R1969)

- ed *American Composers on American Music: a Symposium* (Stanford, Calif. 1933 R1962)

- Toward Neo-primitivism, *MM*, x 3 (1933), 17

- 'Useful Music', *New Masses*, xvii 5 (1935), 26

- 'Relating Music and Concert Dance', *Dance Observer*, iv 1 (1937) 1 7

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BRUCE SAYLOR

Cowen, Sir Frederic Hymen [Hymen Frederick] (b Kingston, Jamaica, 29 Jan 1852, d London, 6 Oct 1935). English pianist, conductor and composer. He was taken to England at the age of four. A precocious child, he composed an operetta to a libretto by his elder sister at the age of eight. In November 1860 he began lessons with Goss and Benedict, and made sufficient progress to play Mendelssohn's D minor Concerto in a concert at Dudley House in 1864 (the boy's father was private secretary to the Earl of Dudley). In 1865 his Trio in A major was played at Dudley House by Joachim, Pezze and the young composer. The same year Cowen won the Mendelssohn Scholarship but relinquished it because his parents would not give up their control of him. In 1865 and 1866 he studied under

Plaidy, Moscheles, Reinecke, Richter and Hauptmann in Leipzig, but the war between Prussia and Austria obliged him to return to England. In 1867 he entered the Stern Conservatory at Berlin where he studied under Tausig and Kiel and gained experience as a conductor. He visited Liszt at Weimar and also went to Vienna where he met Brahms, Richter and Hanslick.

On his return to London in 1868, Cowen made several appearances as a pianist and won recognition as a composer with his *Symphony in C minor* and *Piano Concerto in A minor*, which were performed in St James's Hall on 9 December 1869. At 19 he joined Mapleson's Italian Opera Company as an accompanist and also worked as assistant accompanist at Her Majesty's Theatre under Costa. His reputation as a composer was firmly established with the performance in 1880 of his *Scandinavian Symphony*, written after a tour of Scandinavia as accompanist to Trebelli. Skilful formal construction, attractive lyricism, technically assured and imaginative orchestration and colourful descriptive passages prompted *The Times* to hail the work as 'the most important English symphony for many years'. It received numerous performances in England, on the Continent and in the USA.

In 1884 Cowen conducted five concerts for the Philharmonic Society. He was appointed permanent conductor in 1888, but resigned four years later after a disagreement with the society's directors. He was reappointed in 1900 and held the post until 1907, during his two periods as conductor he raised the standard of orchestral playing and introduced several important new works to London audiences. He was permanent conductor of the Hallé Orchestra (1896-9), the Liverpool Philharmonic Society (1896-1913), the Bradford Festival Choral Society and subscription concerts (from 1897), the Bradford Permanent Orchestra (1899-1902), the Scottish Orchestra (1900-10), the Cardiff Festival (1902-10) and the Handel Festival (1903-33). He made frequent appearances elsewhere as a guest conductor.

Although Bernard Shaw was critical of Cowen's lack of vivacity in conducting, Elgar commended him as 'a conductor who never imposed his own personality on the music but strove to let the composer deliver his message in his own way'. Cowen's long and industrious career in this field did much to dispel the idea prevalent in his day that conducting the orchestra was the job of a foreigner. He received an honorary MusD from Cambridge in 1900 and from Edinburgh in 1910. He was knighted in 1911. After World War I he devoted much of his time to editorial and educational work.

Cowen regarded himself primarily as a symphonist, but he was most successful in lighter orchestral pieces where his gifts for graceful melody and colourful orchestration are shown to best advantage. Much of his more serious music is worthy rather than inspired and lacks vitality and emotional depth, his *Ode to the Passions*, however, has a rare vigour and strength. His aims as a composer were high but he was prepared to cater for public taste. He wrote many songs of a high standard (in 1898 he was described as 'the English Schubert') but, to his embarrassment, in later years he was remembered chiefly as a composer of popular ballads. Although he was not the most distinguished composer of his generation, the success of his music, though temporary, contributed much to restore his country's musical reputation.

WORKS

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STAGE

(all publications are vocal scores)

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 The Maid of Orleans (incidental music), 1871
 One Too Many (comedy, F. C. Burnand), London, St George's Hall, 24 June 1874
 Pauline (opera, 4, H. Hersee, after Bulwer-Lytton *The Lady of Lyons*), London, Lyceum, 22 Nov 1876 (1876)
 Thorgrim (opera, 4, F. Bennett, after the Icelandic Viglund the Fair), London, Drury Lane, 22 April 1890 (1890)
 Signa (opera, 3, G. A. A. Beckett, H. A. Rudall, J. F. Weatherly, after Ouida), Milan, Teatro dal Verme (Italy by G. A. Mazzucato), 12 Nov 1893, reduced to 2 acts, London, Covent Garden, 30 June 1894 (1894)
 Harold, or The Norman Conquest (opera, 4, F. Malet), London, Covent Garden, 8 June 1895 (1895)
 Monica's Blue Boy (pantomime), 1917
 Cupid's Conspiracy (comedy ballet), 1918
 The Enchanted Cottage (incidental music, A. W. Pinero), London, Duke of York's, 1922

CHORAL AND VOCAL

(all publications are vocal scores)

- The Rose Maiden, op. 3 (cantata, R. L. Francillon, after the German), 1870 (1883)
 The Corsair (cantata, Francillon, after Byron), Birmingham Festival, 1876 (1876)
 The Deluge (oratorio), Brighton Festival, 1878
 St Ursula (cantata, Francillon), Norwich Festival, 1881 (1881)
 The Sleeping Beauty (cantata, F. Hueffer), Birmingham Festival, 1885 (1885)
 Ruth (oratorio, J. Bennett), Worcester Festival, 1887 (1887)
 Song of Thanksgiving (oratorio), 4vv, orch, Melbourne 1888 (1888)
 St John's Eve (cantata, Bennett), solo vv, 4vv, orch (1889)
 The Water Lily (romantic legend, Bennett), solo vv, 4vv, orch, Norwich Festival, 1893 (1893)
 The Transfiguration (oratorio, Bennett), solo vv, 4vv, orch, Gloucester Festival, 1895 (1895)
 The Dream of Endymion (scena, Bennett), T., orch, London, Philharmonic Society, 1897 (1897)
 All Hail the Glorious Reign (jubilee ode), 1897
 Ode to the Passions (Collins), Leeds Festival, 1898
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 Coronation Ode (L. Morris), 5, 4vv, orch, Norwich Festival, 1902 (1902)
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 He Giveth His Beloved Sleep (oratorio), Cardiff Festival, 1907
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- Overture, d, 1866
 Concerto, a, pf, 1869
 Symphony no. 1, c, 1869
 Festival ov., Norwich, 1872
 Symphony no. 2, f, 1872
 Symphony no. 3 'Scandinavian', c, 1880 (Vienna, 1882)
 The Language of Flowers, suite no. 1, 1880 *US Bp* (1880), suite no. 2, London, Proms, 1914
 Niagara characteristic ov., London, Crystal Palace, 1881
 Sinfonietta, A, 1881
 In the Olden Time, str. orch, 1883
 Symphony no. 4 'Welsh', bp, London, Philharmonic Society, 1884 (1884)
 Symphony no. 5, I, Cambridge, 1887
 In Fairyland, suite de ballet, 1896 (1896)
 4 Old English Dances, set 1, 1896, set 2, 1905
 Symphony no. 6 'Idyllic', F, 1897 (Leipzig, 1898)
 Concertstück, pf, orch, London, Philharmonic Society, 1900 (1900)
 The Butterfly's Ball, concert ov., London, Queen's Hall, 1901 (1901)
 A Phantasy of Life and Love, Gloucester Festival, 1901 (1901)
 2 Morceaux, Melodie, A l'espagne (Vienna, 1901)
 Coronation March, 1902
 Indian Rhapsody, Hereford Festival, 1903
 Réverie, vn, orch, 1903 (1903)
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CHAMBER AND PIANO

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 Pf. trio, A, 1865
 Str. qt., c, 1866
 3 valse caprices, Rondo a la Turque, Fantasy on The Magic Flute, all pf, 1870
 La coquette, 1873, Flower Fairies, suite, Petite scene de ballet, Sonata, all pf

SONGS AND OTHER WORKS

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 Summer on the River (S. Wensley) (1893), Village Scenes (Bingham)
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 Daughter of the Sea
 Nearly 300 songs, incl. collections: 6 Part songs, 4vv (1871), 6 Duets,
 S. A., pf acc. (1886), Album of 12 Songs, 1v, pf acc. (c. 1890), Third
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JENNIFER SPENCER

Cow horn. A bovine horn with the tip removed for blowing, used since antiquity by herdsmen and for sounding alarms and assemblies, and also in warfare. Remains exist of gold-mounted horns, and also of gold horns in the arcuate shape of a large ox horn, from Bronze Age north Europe. Wagner required one (*Ster-horn*, 'ox horn') to be sounded off-stage in *Der Ring des Nibelungen*, thus in *Die Walküre*, Act 2, written *c*, in *Gotterdammerung*, Acts 2 and 3, three *Sterhorne* written *c'*, *ds'* and *d'*, but played an octave lower. A set of three special instruments is made for this. They are straight tubes of brass (the C horn is 104 cm long) with an exact conical bore which expands from a socket for a trombone mouthpiece at one end to an orifice 6 cm across at the other; there is no bell flare. Their fundamentals are sounded *fortissimo* by three trombonists in the wings. Wagner also used the cow horn for the night watchman in *Die Meistersinger*.

In the finale of his *Spring Symphony* (1949) Britten required a cow horn in *c'* which was to sound grace notes from the 4th above and below, in addition to its fundamental, to produce this. Boosey & Hawkes fitted two keys to a brass horn, which was sounded with a modern trumpet mouthpiece.

ANTHONY C. BAINES

Cowie, Edward (b Birmingham, 17 Aug. 1943) English composer. He studied at Trinity College of Music and the universities of Southampton and Leeds, his teachers including Fricker, Goehr and Lutosławski. In 1973 he was appointed lecturer and composer-in-residence at the University of Lancaster. His music may sometimes be cast in firm symmetrical forms, but it is of intricate and rarefied facture, full of fragile and beautiful ideas. This is particularly so in *Leighton Moss*, a work of natural observation which may be compared with Messiaen's studies of habitats, though the style is quite different, more fleeting and atonal. Cowie's paintings, which share certain qualities with his music, have won recognition in Britain and abroad.

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(selective list)

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 Orch. Cl. Conc. no 1, 1971, 2, *Stimmungsbild* Hest Bank, 1974,
Leviathan, sym. study, 1975, Pf. Conc. 1976, 7
 Vocal: Leighton Moss, December Notebook, S. I., wind, perc., 1973, 4,
Gesangbuch, chorus, insts., 1975, unacc. version, 1976
 Chamber and inst.: *Sir Qi* no 1, 1974, Pf. Variations, 1975-6, *Sir Qi*
 no 2, 1976, 7

Principal publishers: Chester, Schott

Cowper, John. See COPRARIO, JOHN

Cowper [Cooper, Coupar, Couper], **Robert** (b c1474, d between 1535 and 1540) English composer. He was a clerk at King's College, Cambridge, from 1493 to 1495, and obtained the degrees of MusB and MusD at that university in 1493 and 1507. He was ordained a priest in 1498, and was rector of the free chapel of Snodhill Herefordshire, from that year (vacated by 1514), and rector of Lydiard Tregoze, Gloucestershire, from 1499 to 1513. In 1516 he was granted two benefices from the Archbishop of Canterbury: East Horsley in Surrey and Latchingdon in Essex. He was rector of Snargate in Kent from 1526 to his death. According to Thomas Whythorne he was also 'of the Abbey at St Edmundsbury'. In a letter dated 5 June 1525 William Cowper, dean of Bridenorth, requested a benefice from Thomas Cromwell for his brother Robert, saying that he was 'well-disposed and virtuous and a good choirman' (see Brewer). This may have been the composer, wills of persons of this name were proved in 1541 and 1549.

Although the list of his extant works is small, he was admired by two later 16th-century writers: Thomas Morley mentioned him in his *Plaine and Easie Introduction* (London, 1597), and Francis Meres in his *Palladis Tama* (London, 1598) listed him among the 'excellent musicians' of England. An inventory of 'Pryke Song' books belonging to King's College, Cambridge, in 1529 has an entry '4 smaller books covered with leather having Cornyshe and Copers Masses'. It has also been suggested that Cowper may have provided the music for the song 'Time to pass' in Rastell's interlude of the *Four Elements*; like Cowper, the surviving copy of the interlude seems to have had Bridenorth connections.

WORKS

- Edition: *Music at the Court of Henry VIII*, ed. J. Stevens, MB, xviii (1962, rev. 2 1969) [S]

SACRED

- Gloria in excelsis, 4vv, *GB Lbm* Add 17802, 5
 O crux gloriosa, 3vv, *Lbm* R M 24 d 2
 Stella celi, 3vv, *Lbm* R M 24 d 2

SECULAR

- Alone I leffe, alone, 3vv, S 17 (round)
 Farewell my joy, 3vv, S 48
 I have bene a foster, 3vv, S 48
 In youth in age, 3vv, 1530^o
 Petyously constrainyd am I, 3vv, *Lbm* Roy App 58
 So gret unkyndnes, 3vv, 1530^o
 Ut re mi, a 3, 1530^o

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 A. B. Emdin *A Biographical Register of the University of Cambridge to 1500* (Cambridge, 1963), 164f.
 A. H. King 'The Significance of John Rastell in Early Music Printing', *The Library*, 5th ser., xxvi (1971), 197.

DAVID GREER

Cox, Arthur. See CARRON, ARTHUR

Cox, David (Vassall) (b Broadstairs, 4 Feb 1916) English composer and writer on music. He studied with Howells and Benjamin at the RCM (1937-9) and also attended Oxford University (1937-40, MA, BMus), where he was organ scholar at Worcester College and then assistant organist at Christ Church Cathedral. After war service he worked mainly for the BBC, notably as external services music organizer (1956-76) with responsibility for all music broadcasts on the overseas services. As a writer and broadcaster he is best known for his sympathetic understanding of 20th-century French and English music; he has written many articles and contributions to symposia as well as a BBC music guide, *Debussy: Orchestral Music* (London, 1974).

WORKS

(selective list)

- Opera: *The Children in the Forest* (Cox) 1969. Cookham 1969.
 Choral: *Inbilate* SATB, 1952. *The Summer's Nightingale* (Raleigh) suite, 1 SSA str orch 1954. *Of Beasts* (medieval) suite SATB 1957. *Songs of Earth and Air* (Drayden) SATB 1960. *This Child of Life* Christmas cantata, SSA str orch, 1960. *A Greek Cantata*, 1 chorus orch 1967. *Out of Doors*, suite SATB 1969, part songs.
 Songs: *Five English Days!*, Mez Bar, pl, 1953. 3 songs from John Donne T. pl 1959. 2 songs from John Milton, S T. pl 1975.
 Pt. *Majorca: a Balkanic impression* 2 pl orch 1955. 2 *Dances* 1960.
Indian Ritual Dance and *Brazilian Impression*, 1965.

Principal publisher: Oxford University Press.

Cox, Jean (b Gadsden, Alabama, 14 Jan 1922) American tenor. He studied at the University of Alabama, the New England Conservatory of Music and in Rome with Luigi Ricci and Bertelli. He made his debut with the New England Opera Theatre as Lensky, and his European debut as Rodolfo at the Teatro Sperimentale, Spoleto, in 1954. After engagements at Kiel (1953-4) and Brunswick (1955-9), he was engaged by the Mannheim Opera, which became his base. He first sang at Bayreuth in 1956 as the Steersman, and returned in 1967 as Lohengrin, 1968 as Parsifal, 1969 as Walther, and 1970-75 as Siegfried, a role he has sung at La Scala and in 1975-6 at Covent Garden. As Siegfried he looks and moves well, but lacks the full stamina and vocal resources for the part. Cox has made occasional appearances in the USA, notably in Chicago as Bacchus (1964), Erik (1970) and Siegfried (1973). His repertoire also includes Don Carlos, Othello, Samson, Steva in *Jenůfa*, Apollo in *Daphne*, Sergey in *Katerina Izmailova* and the Cardinal in *Mathis der Maler*. With his American colleagues James King and Jess Thomas, Cox is among the most convincing Heldentenor of the post-war period.

HAROLD ROSENTHAL

Cox, Richard [Cocks, Cockx, Riquardus] (fl mid-15th century) Composer, probably English, known only in the ascription of the mass discussed below. No evidence has been found positively to identify him.

A three-voice mass attributed to 'Riquardus Cockx' occurs in a group of English masses in an MS associated with the Burgundian court and compiled between about

1463 and 1477 (*B-B* 5557). It includes a Kyrie with the Sarum trope *Deus Creator*. In this work Cox developed the techniques standardized by Leonel Power and John Dunstable. Fully-scored sections, with the tenor and contratenor sharing the same clef and range a 5th below the top voice, alternate with lengthy duets written mainly for the top voice and contratenor. Like his contemporaries Walter Frye and John Plummer, Cox distributed the rhythmic and melodic interest more equally between the voices than the previous generation of English composers had done, and almost eliminated unmotivated dissonance. There is little sign, however, of the profuse decorative elaboration evident in the Eton Choirbook repertory.

The mass is unified by a tenor motto stated several times in each movement, and by the recurrence of short two-voice and three-voice motifs. As in John Bedyngham's Mass *Ducl' angoussieux* and Guillaume Faugues' Mass *Le serviteur*, the method of organization includes elements of both cantus firmus and parody, and Richard Cox's mass may well be based on an untraced polyphonic model.

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 S. W. Kenney *Walter Frye and the Contenance Angloise* (New Haven and London, 1964).

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NICHOLAS SANDON

Coxe, William (b London, 7 March 1747, d Bemerton, 16 June 1828) English divine and historian. He was the son of William Coxe, physician to the household of George II. After his father's death, his mother married the musician John Christopher Smith, who, with Benjamin Stillingfleet, guided the Coxe children's education. Coxe was a pupil of Joah Bates at King's College, Cambridge, he held various appointments in the Church of England, residing chiefly at Salisbury. He acted as tutor or companion to several people, travelling with them to Russia, the Continent and in England, and later published writings based on material gathered during his travels.

Coxe deserves notice for having written *Anecdotes of George Frederick Handel, and John Christopher Smith* (London, 1799), published anonymously, and *Literary Life and Select Works of Benjamin Stillingfleet* (London, 1811). Both books present data from first-hand sources that would otherwise have been lost. Coxe was a subscriber to the Literary Fund and a fellow of many societies. On 14 April 1828 he was awarded one of two gold medals given annually to writers by the Royal Society of Literature.

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JAMIE CROY KASSLER

Coxsun [Coxson], Robert (b 1489 or 1490; d after 1548) English composer. He was a member of the choir of St Nicholas, Wallingford (Berkshire), in 1548, in

which year he was aged 58. The presence of two organ works for the Latin liturgy in the earliest section of *GB-Lbm* Add 29996 suggests that he was active as a composer in London during the early 1540s. Both works are offertories. The first, *Lactamini in Domino* (EFCM, x, no 24), is in the style of Redford. The second, *Veritas mea* (EECM, x, no 28), is much more individual. The cantus firmus (uniquely in organ settings of Mass chants) is a faburden, slow-moving but richly embellished. Above it the right hand provides a florid counterpoint enlivened with ingenious cross-rhythms.

JOHN CALDWELL

Coya, Simone (b Gravina, nr Naples, fl 1679) Italian composer. In 1679 he was living in Milan and published there in that year as his op 1 a volume of cantatas and serenatas, *L'amante impazzito* (which is the title of one of the pieces), they are for one and two voices, violins and continuo. MS copies survive (at *F-Pn*) of motets that he is said to have published at Milan in 1681.

Coypeau, Charles. See DASSOUCY, CHARLES

Coyssard, Michel (b Besse-en-Chandesse, 1547, d Lyons, 1623) French Jesuit, poet and writer on music. He became rector of the college of Besançon in 1575. Through his teaching commitments he became actively involved in the religious instruction of children, particularly in the colleges of his order. He was in contact with composers, including Virgile le Blanc and Anthoine de Bertrand, and also, apparently, with religious circles including Jesuits and Fathers of the Christian Doctrine, who were then revising their teachings according to the instructions of the Council of Trent. Their aim was to interest pupils by introducing vernacular religious songs into the curriculum, to this end Coyssard compiled a volume of sacred verses, some original and others translations of Latin liturgical texts. The first edition of the *Paraphrase des hymnes et cantiques spirituels* (Lyons, 1592) included anonymous four-part settings of the verses. Seven reprints, with and without music, and with variant title-pages, appeared, the last in 1655, the collection was obviously very popular. Some of the first musical settings were justifiably criticised for their poor quality, and substitutes for some of these were provided by Virgile le Blanc in 1600, further modifications were made, probably by le Père d'Ambleville, in 1623.

Coyssard's attempts to provide a kind of French chant drew repeated criticisms from some conservative Catholics, and in 1608 a defence of his work was published in which he was at pains to deny the accusations of heresy that had been levelled against him: this was the *Traicté du profit que toute personne tire de chanter en la doctrine chrestienne, & ailleurs, les hymnes et chansons spirituelles en vulgaire*. Sommervogel attributed to Coyssard the *Discours de l'utilité que toute personne tire de chanter, en la doctrine chrestienne, & ailleurs, les hymnes et chansons spirituelles en vulgaire*, bearing the date 8 September 1597 and published at Avignon, which is now lost, this could well have been a first edition of the *Traicté*.

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DEFENSE LAUNAY

Cozette, François. See COSSET, FRANÇOIS

Cozio di Salabue, Count Ignazio Alessandro (b Casale Monferrato, 14 March 1755, d Salabue, 15 Dec 1840) Collector of violins of the Cremonese school. Of noble birth, and endowed with both a natural curiosity about violins and the means to satisfy it, Cozio's first great opportunity came in 1775 when he acquired from Paolo Stradivari ten of his father's violins, together with tools, patterns and all that remained of Stradivari's violin-making equipment (now owned by the city of Cremona). For the next 50 years Cozio avidly traced and where possible purchased fine Italian violins, scrupulously noting down their details in his *Carteggio* (ed. G. Triglia, Milan, 1950). He also gave much assistance and encouragement to the ageing violin maker Giovanni Battista Guadagnini in Turin, from whom he obtained some information about the Cremonese school.

Much of Cozio's collection was eventually acquired by another energetic enthusiast, Luigi Tarisio. The instruments included the famous unused Stradivari of 1716 (later known as the 'Messiah'), sold to Tarisio in 1827 and donated by Hills to the Ashmolean Museum, Oxford.

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- R. Disertori, 'Collezionismo settecentesco e il carteggio del Conte di Salabue', *RAMI* (1951) 315

CHARLES BEARI

Cozzella, Damiano (b São Paulo, 1930) Brazilian composer. At first self-taught in composition, he studied under Koellreutter after 1950 and in 1961 attended the Darmstadt summer courses. He belonged in the late 1950s and early 1960s to the São Paulo Música Nova Group, which called for total adherence to new aesthetics and techniques. From 1964 to 1970 he taught at the Escola Livre de Música, São Paulo, of which he had been a co-founder, and in 1971 he was appointed professor of music at the University of Brasília. His output is very small. In works such as *Musica I-IV* for various instrumental ensembles (1954-62) and the piano works *Catalogo* (1962) and *Discontinuo* (1963) he followed serial methods, but after about 1965 he turned to popular music as a composer and arranger.

GERARD BÉHAGUI

Cozzi, Carlo (b Parabiago, nr Milan, d Milan, c1658) Italian composer. He was at first a barber and seems to have come to music later in life. In 1649, according to the title pages of his two publications, he was organist and choirmaster of S. Simpliciano, Milan, he dedicated the first of them to Queen Maria Anna of Spain (the duchy of Milan was under Spanish rule). Both consist of mass and office music rather than motets. Op 1 shows the conservative double-choir idiom still frequently adopted for such functional music, each choir has its own organ continuo. The other collection, a set of compline music, is for a more modest medium but has an optional fifth voice part. Most of the pieces are in triple time – a characteristic of mid-17th-century Italian music – but there is much rhythmic variety. Only the *Salve regina* antiphon is largely in 4/4, and it is also more motet-like in its declamatory vocal writing, good bass line and fairly predictable word-painting and chromaticism.

WORKS

Messa e salmi correnti per tutto l'anno, 8vv, con un Domine, Dixit, Magnificat, concertati nel primo choro, et motetti con le letanie della BVM, op 1 (Milan, 1649)
 Salmi per la Compiaeta con le antifone, & letanie della BV, 3 5vv bc (org) (Milan, 1649)
 Psalm, 4vv, insts. *D-Dl*

IEROMI ROCHI

Cozzolani, Chiara Margarita (b Milan, d Milan, c1653)
 Italian composer and singer. She was known as a singer before 1620, when she entered the Benedictine convent of S Radegonda, Milan. In her later years she published a good deal of church music for varying forces, some of it no doubt intended for performance in her convent, some of it probably for other ecclesiastical institutions in Milan.

WORKS

Primavera di fiori musicali concertati nell'organo, 1 4vv, op 1 (M 1640) lost
 Concerti sacri, 1 4vv, con una messa, 4vv, op 2 (Venice 1642)
 Scherzi di sacra melodia, 1v bc, op 3 (Venice 1648)
 Salmi, 8vv, insts, cl, dc, Magnificat, 8vv, con un Laudate pueri 2 vn, c, un Laudate Dominum, 1v 2 vn, motetti et dialoghi, 2 op 3f, 4j (Venice 1650)
 f motet in 1649⁶

Crabbé, Armand (Charles) [Morin, Charles] (b Brussels, 23 April 1883, d Brussels, 24 July 1947)
 Belgian baritone. He studied in Brussels with Gilles and Desire Demest, and in Milan with Cottone, and made his debut at La Monnaie in 1904 as the Nightwatchman in *Die Meistersinger*. From 1906 to 1914 he sang each summer at Covent Garden, where his roles included Valentin, Alfo, Silvio and Lord, and from 1909, whenever he appeared in such minor roles as Count Ceprano in *Rigoletto*, or D'Obigny in *La traviata*, he used the name Charles Morin. He returned to Covent Garden in 1937 as Gianni Schicchi. At La Scala he appeared in 1915 as Rigoletto, in 1916 as Marcello, and between 1928 and 1931 as Beckmesser, Lescart and in the title role of Giordano's *Il re*, which he created. In 1907 he joined Hammerstein's Manhattan Opera, New York, he appeared at Chicago, 1910-14, and at the Teatro Colon, Buenos Aires, in the 1920s. One of his most successful roles was Marouf in Rabaud's opera, which Rabaud had transposed for him from tenor to baritone. Crabbé continued to appear in Belgium during the 1930s and early 1940s, mainly in Antwerp, where he sang Beckmesser and Schicchi in Flemish. After he retired he taught singing in Brussels, where his opera studio had a private miniature theatre. He published two books, *Conseils sur l'art du chant* (Brussels, 1931) and *L'art d'Orphée* (Brussels, 1933), and with Auguste Maurage wrote an opera *Les noces d'or*.

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W. R. Moran 'Notes from a Wandering Collector', *Record News*, ix (1957), 78 [with partial discography].

HAROLD ROSENTHAL

Crackle. A term used in connection with lute music, meaning to curtail a note or chord. See ORNAMENTS, §IV, 7.

Cracoviensis, N. Z. See N. Z. CRACOVIIENSIS.

Cracow. See KRAKÓW.

Cradle song. See WIEGELIED and LULLABY.

Craen, Nicolaus (fl c1500) Flemish composer. According to Vander Straeten, he was born in 's-Hertogenbosch. He was a singer at S. Donatian, Bruges in 1504. All his surviving works are sacred and seem to have been popular, particularly in Germany, two were intabulated for lute by Hans Neusiedler. His *Salve regina* was apparently also copied into one of the choirbooks, now lost, for the royal chapel in Madrid. The pieces are fairly florid for the early years of the century, with much rhythmic flexibility and independence between the voices, and with occasional homophonic sections. Gilrean, quoting the motet *Ecce video* in his *Dodekachordon* (RISM 1547¹, ed. in MSD, vi, 1965), regarded him with some favour. The motet which appears both as *Si ascendero* and as *Diva palestina* was probably composed to the first text, for it opens with a rising scale.

WORKS

Ecce video, 3vv, 1507¹, lute intabulation, 1536¹¹, as *Osculetur me* in *F-C* 4.174 (125-8)
Salve regina, 4vv, *D-Mbs* 34
Si ascendero, 3vv, 1504¹, lute intabulation, 1536¹¹, as *Diva palestina* in 1535¹
Tota pulchra es, 4vv, 1504¹, lute intabulation in Capriola Lutebook, ed. O. Gombosi, *Composizione di Messa Vincenzo Capriola Lute-book circa 1517* (Neuchâtel-sur-Seine, 1955).

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STANLEY BOORMAN

Crafft. See KRAFFT family.

Crafft, Georg Andreas von. KRAFT, GEORG ANDRIAS.

Craft, Robert (b Kingston, New York, 20 Oct 1923)
 American conductor and writer on music. He graduated from the Juilliard School (BA 1946), and conducted the Chamber Art Society in New York (1947-50). From 1950 to 1968 he was a conductor of the Evenings-on-the-Roof and the Monday Evening Concerts in Los Angeles and also appeared at the Ojai Festival. His main repertory interests were older music (e.g. Monteverdi, Schutz, Bach and Haydn) and contemporary music (e.g. the Second Viennese School, Stockhausen, Varèse and Boulez). His interest in the music of Gesualdo led to recordings which brought that composer to popular attention. He also directed the first recordings of the complete works of Webern and most of Schoenberg's music, for CBS. He conducted the first performance of Varèse's *Nocturnal* and, with the Santa Fe Opera, the American premieres of Berg's *Lulu* and Hindemith's *Cardillac*.

From 1948 Craft was closely allied with Igor Stravinsky, first as assistant, later in a closer, almost filial relationship. Over 23 years he shared more than 150 concerts with Stravinsky, collaborated on seven books, and conducted the world premieres of a number of Stravinsky's later works, notably *In Memoriam Dylan Thomas* and *Requiem Canticles*. Besides his Stravinsky collaborations Craft has written extensively on music and literature, as both a critic and an essayist, mainly for the *New York Review of Books*. To his writing Craft has brought an individual style and a highly literate, if specialized, intelligence. After Stravinsky's death he worked on a three-volume biography of the composer. Craft's works include *Chronicle of a Friendship* (New York, 1972), which includes sections, some reworked, from the collabora-

tions, *Stravinsky in Photographs and Documents* (London, 1976), and the collections of criticism *Prejudices in Disguise* (New York, 1974) and *Current Convictions* (New York, 1976). In 1976 Craft received an American Academy of Arts and Letters award for his criticism

PATRICK J. SMITH

Craig, Charles (James) (b London, 3 Dec 1920) English tenor. The youngest in a family of 15, he acquired enough facility as a young singer to tour military bases with an orchestra as part of his war service. In 1947 he joined the Covent Garden Opera chorus, where he came to the attention of Beecham, who financed his training for two years. He made his début in London concerts with Beecham in 1952, and the next year he joined the touring Carl Rosa Opera as a principal tenor, making his début in *La bohème*. He moved to the Sadler's Wells Opera in 1956, and first sang at Covent Garden as a principal in 1959 (*Madama Butterfly*). He has been a guest principal at many of the major opera houses in Europe and North and South America. His singing developed a typically Italianate fervour and a true sense of operatic style in a repertory of nearly 50 roles.

NOEL GOODWIN

Craig, Edward (Henry) Gordon (b Stevenage, 16 Jan 1872, d Vence, France, 29 July 1966) English theatre designer, producer and actor. He was the son of the architect and designer E. W. Godwin and the actress Ellen Terry, and is best known for his revolutionary theories and scene projects which have influenced virtually all 20th-century theatrical art. Like Adolphe Appia, he was among the first to design neutral, non-specific settings – screens 'painted' with light to meet the symbolic, poetic requirements of each moment – and in his 'Über-Marionette' theory he was the originator of the concept of the actor as a controlled instrument without egoism, the ideal tool of a higher directorial purpose.

His earliest and arguably most artistically successful realized productions were those he directed from 1900 to 1903 for the Purcell Operatic Society, including Purcell's *Dido and Aeneas* and *The Masque of Love* (an adaptation of *Dioclesian*), and Handel's *Acis and Galatea*. These productions, which marked the beginning of the contemporary revival of English opera, aroused great interest. For *Dido and Aeneas* he created a proscenium of unusual proportions and, by abandoning wings and borders and using only a vast sky-cloth which disappeared out of view of the audience, gave the illusion for the first time of vast scale and space appropriate to the staging of lyric drama. In *Acis and Galatea* the giant was effectively suggested by a shadow projected by an offstage actor, moving in front of a naked electric light. Colour schemes and textures in the costumes and also uses of coloured light heralded reforms to be seen in opera in the next quarter century. In all these productions, both soloists and chorus eschewed 19th-century conventions and were produced to act and move in a style consonant with the mood of the piece.

Craig was also partly responsible for improving the standard of music chosen by Isadora Duncan for her dances; it was through his influence that Martin Shaw served as Duncan's musical director from 1903 to 1908. Shaw, on the other hand, inspired one of Craig's most remarkable projects, an unrealized plan to stage

Bach's *St Matthew Passion*, an idea that consumed Craig's interest for over 14 years. He even constructed a model of the playing area, unsuited to any conventional theatre, with towering flights of steps, platforms and chambers on which the epic could be enacted with stylized movement and changes of light.

See also OPERA, §VIII, 6.

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Towards a New Theatre (London 1913)
Scene (London, 1923)
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M. P. Loeffler *Gordon Craig: frühe Versuche zur Überwindung des Bühnenrealismus* (Bern, 1969)
F. A. Craig 'Gordon Craig and Bach's *St. Matthew Passion*', *Theatre Notebook* xxvi (1972) 147

PAUL SHEREN

Craighead, David (b Strasburg, Penn., 24 Jan 1924) American organist. He studied privately in Los Angeles, then graduated in 1946 from the Curtis Institute of Music, Philadelphia, where he was a pupil of Alexander McCurdy. A brilliant and technically secure recitalist, he began touring in 1944 and has played at national conventions of the American Guild of Organists. He has held important church and teaching posts, being organist of the Bryn Mawr Presbyterian Church (1942–6), the Pasadena Presbyterian Church (1946–55) and St Paul's Episcopal Church in Rochester, NY (from 1955); he has been a faculty member at Westminster Choir College, Princeton (1945–6) and at Occidental College, Los Angeles (1948–55), and chairman of the organ department at Eastman School of Music in Rochester from 1955. He gave the first performances of Samuel Adler's *Organ Concerto* (1971) and Persichetti's *Parable* (1972). In 1948 he married Marian Reiff, a professional organist.

VERNON GOIWALS

Cramer. German family of musicians who settled in England.

(1) **Wilhelm Cramer** (b Mannheim, baptized 2 June 1746, d London, 5 Oct 1799) German violinist of Silesian descent. The son of a Mannheim violinist, Jakob Cramer (1705–70), he was a precocious violin pupil. He studied with Johann Stamitz, Domenico Basconi and Christian Cannabich, and joined the Mannheim orchestra in about 1752, where he became known as one of the finest violinists of his day. He left Mannheim to work for the Duke of Württemberg in Stuttgart, and he soon obtained permission to travel to Paris and London. He appeared at the Concert Spirituel in Paris in 1769 and by 1772 he had arrived in London, where his success, and the encouragement of J. C. Bach, led him to decide to remain permanently in England. Subsequently he became chamber musician to the king and leader of the opera orchestra at the Pantheon, of the Antient Concerts, and of the Professional Concerts. In the meantime he continued to perform as a soloist both in London and in the provinces. One of his greatest

honours was his being selected to lead the Handel Commemoration Concerts in Westminster Abbey in 1784 and 1787, until the appearance of Salomon and Viotti he was considered England's foremost violinist. He composed 11 violin concertos and a number of chamber works for string instruments, but was little noted as a composer.

(2) **Johann [John] Baptist Cramer** (b Mannheim, 24 Feb 1771, d London, 16 April 1858). Composer, pianist and publisher, the eldest son of (1) Wilhelm Cramer and the most outstanding member of the family. As one of the most renowned piano performers of his day, he contributed directly to the formulation of an idiomatic piano style through his playing and his compositions. When he was about three years old he was taken to London by his mother to join his father, who had decided to establish himself in England. Wilhelm taught his son the violin from a very early age, but the child showed distinct precocity at the piano and at the age of seven was placed under the direction of J. D. Benser. He continued his studies with J. S. Schroeter from 1780 to 1783, when he was entrusted to Muzio Clementi. Although he studied with Clementi for only one year, the lessons were decisive in forming his artistic character. His formal training was completed with lessons in theory (from 1785) under C. F. Abel, through whom Cramer first came to know the writings of Kirnberger and Marpurg. His early training acquainted him with the works of the greatest keyboard composers of the century, and by the mid-1780s he had studied works of Clementi, Schroeter, J. C. Bach, C. P. E. Bach, Domenico Scarlatti, Muthel, Paradise, Haydn and Mozart. He may have been introduced to *Das wohltemperierte Clavier* as early as 1787, and he developed a lifelong fascination for Bach. By the time Clementi left England for the Continent and Cramer's formal piano lessons were abruptly ended, he had already attracted attention as a performer in London. He made his formal debut on 5 April 1781, appearing in his father's annual benefit concert. He performed occasionally during the next few years, at one concert (in 1784) playing a duet for two pianos with Clementi.

In 1788 Cramer undertook his first foreign tour and visited the major cities of France and Germany, including Paris and Berlin. While in France he was given a number of J. S. Bach's MSS. His earliest compositions were also published during his stay in France. On his return to England in 1791 he immediately began an active performing career, and during the next nine seasons established himself as England's most remarkable young pianist, capable of providing stiff competition for the older virtuosos. He participated as a soloist in both major series, the Professional Concerts and the Salomon Concerts, as well as appearing in numerous benefit concerts. He made the acquaintance of all the eminent artists who appeared in London during that decade, including Haydn, and he began to gain recognition as a composer and teacher.

Cramer left London in 1799 for a second journey that included the Netherlands, Germany and Austria. He met Beethoven in Vienna, initiating a warm and mutually rewarding relationship, and he renewed his friendly association with Haydn. On his return to England in 1800 he married almost immediately. The activities of his first 30 years had brought him into contact with nearly all the most prominent musicians

of Europe, including Hummel, Dussek, Weber, Kalkbrenner, Cherubini and Wolff, in addition to those already mentioned. In later years he came to know Ries, Czerny, Moscheles, Mendelssohn, Liszt and Berlioz. He championed with characteristic vigour the works of composers whom he admired; his performances of Bach and Mozart, in particular, created great excitement, and he helped to introduce Beethoven's sonatas to English audiences. His impact as a popularizer of music by other composers seems to have been felt as much by his playing at private gatherings as by his concert appearances, for he preferred private music-making, even when travelling abroad.

After 1800 Cramer's public career was centred almost entirely on England. He taught privately at least into the 1820s, commanding the top fee of one guinea per lesson. But he travelled again from 1816 to 1818, visiting Amsterdam and Mannheim. While abroad he continued to renew and expand his associations, but his public performances were apparently rare. His mature years in London were marked by many signs of high regard. To admiring English audiences he was their 'Glorious John', and his appearances continued to stir excitement until his formal retirement. He was one of the founders of the Philharmonic Society in 1813, and he was appointed to the board of the RAM on its foundation in 1822.

Following the very successful example of Clementi, Cramer entered the music publishing business. His earliest ventures included a partnership known as Cramer & Keys in 1805, and another partnership with Samuel Chappell (later of CHAPPELL & Co. Ltd) from 1810 to 1819. A more lasting firm was established in 1824 (when Cramer joined Robert Addison and T. F. Beale) at a later date known as J. B. CRAMER & Co. Ltd, which flourished from its first days and still exists.

Cramer married for the second time in 1829, and he retired officially from public life after a gala farewell concert in 1835. His next decade included visits to Munich and Vienna and a long residence in Paris, but he returned again to England in 1845 and remained there for the rest of his life. He died at his house in Kensington and was buried in the Brompton Cemetery.

The large volume of Cramer's compositions is only part of his musical achievement. His playing left a permanent impression on several generations of early 19th-century pianists. He received almost universal admiration for his playing, even Beethoven considered him the finest pianist of the day, according to Ries. His expressive legato touch, which later became a stylistic norm among pianists, was especially admired in Moscheles's words, his legato 'almost transforms a Mozart Andante into a vocal piece'. His refinement in improvisation and the remarkable independence of his fingers were equally renowned, they are also evidence of his Classical ideals and distinguish him from more dramatically inclined later generations. By the end of his long career his playing may have become somewhat outmoded. Certainly Wilhelm von Lenz found his playing in the 1840s dry and harsh, though at the same time August Gathy contradicted Lenz's judgment. Cramer himself noted the changing fashions when he described earlier playing as 'fort bien' ('very good') and the newer style as 'bien fort' ('very strong').

Many aspects of Cramer's compositional style are strikingly conservative. He apparently liked to view himself as a latter-day Mozartian, preserving Mozart's



Johann Baptist Cramer: pastel portrait (1844) by Firmin Salabert (Royal College of Music, London)

grace, elegance and clarity. His music is generally less dramatic than Clementi's, less rich than Dussek's, less sentimental than Field's. The originality of his genius appears principally in his combination of a conservative bias with the most advanced, idiomatically pianistic passage-work. Although there is an inconsistency in the quality of his works that was observed even by critics of his day, his music is nearly always skilful, pleasant and sophisticated, and his ingenuity in passage-work expanded the vocabulary of colourful and evocative sonorities available to the piano.

Cramer's affinity for certain Classical ideas did not prevent him from assimilating the newer musical forms that became popular in the early 19th century, and his own work accurately reflects the changing tastes of the period. Nearly all his 124 sonatas, for example, were written before 1820, and his production of didactic works, capriccios, fantasias and small pieces based on popular tunes increased markedly after 1810. He supplied so much music for the dilettante that by the end of the century his name was used in France as a pseudonym for musical trifles.

Of all Cramer's works, the one that has had the greatest enduring value is his celebrated set of 84 studies for the piano, published in two sets of 42 each in 1804 and 1810 as *Studio per il pianoforte*. This collection has long been considered a cornerstone of pianistic technique and is the only work of Cramer's that is generally known today. Clementi claimed for himself the idea of such a comprehensive technical volume, accusing Cramer of having stolen the idea and title for the *Studio*. Cramer's work inspired many similar efforts, some being mere imitations. Soon after its appearance, Steibelt and Wölfl produced sets of studies, and

Clementi eventually published his *Gradus ad Parnassum*. Nevertheless Cramer's *Studio* was the most widely used and admired collection in the early 19th century. Beethoven annotated 21 of the studies for his nephew's use (published in an edition by J. S. Shedlock in 1893) and considered them 'the best preparation for his own works'. Schumann described the *Studio* as the finest training 'for head and hand'. The studies are structurally simple, each is based on a characteristic pattern or mechanical problem, and although the shadows of Bach and Domenico Scarlatti are often apparent, the harmonic colouring and figural variety in the *Studio* are eminently modern and entirely suited to the piano. The success of the studies led Cramer to produce many more methods, including the *Anweisung das Pianoforte zu spielen*, which includes rules for fingering and the use of the pedals. Some of the later studies were given individual descriptive titles, in keeping with the fashion, but none of them matched the *Studio* in usefulness and artistic merit.

The scope and seriousness of Cramer's compositions often varies widely within a single category, even among the sonatas and concertos the range is considerable. The best of the shorter pieces anticipate the general features of the character piece in form and expressiveness, while many works were plainly directed to the unsophisticated amateur. The sonatas, in spite of their diminishing numbers in Cramer's later years, contain some of his most impressive achievements. There is some evidence that Beethoven occasionally borrowed from Cramer's sonatas, and Schumann considered Cramer and Moscheles the only outstanding sonata composers of their generation.

The accompanied sonatas, which comprise less than half the total number, are generally lighter and more popular in character than the solo sonatas. After 1800 Cramer showed a clear preference for solo works, although some of the later solo sonatas still have some popular features, such as the inclusion of 'favourite airs'. The sonatas written after 1810 are more consistently serious and contain more prominent Romantic characteristics. Several have descriptive titles (*Il mezzo*, *Le retour a Londres*) and a highly flexible, dramatic approach to the use of compass and texture. In harmonic daring they show the impact of Beethoven, and they abound in sweeping, colouristic accompanimental patterns. Cramer's late sonatas were occasionally reprinted in the 19th century, but they have passed into obscurity in more recent times.

WORKS

(first published in London unless other stated)

SONATAS

title d dedicatee

- 3 (g. F. D), pf/hpd (1788)
- 3 (C. D. F.), nos. 1-2 for pf, fl, no 3 for pf, vn (c1788)
- 3 (F. A. L.), pf, vn, vc (1788), d Middleton
- 3 (D. F.), pf, vn, vc ad lib (before 1809)
- 3, pf, vn, vc, 'lost
- 4 (D. c. F. a), pf/hpd (c1795), d Bethune
- 3 (D. G. F.), pf (1792), d Clementi
- 2 (F. G.), pf (c1793), d Mackworth
- 3 (D. F. C.), pf, vn/fl, vc ad lib (1793), d d'Anvers
- 3 (D. A. G.), pf, vn, vc ad lib (1796), d Byng
- 3 (C. A. B.), pf, vn, vc ad lib (1796), d Smith
- 3, pf (before 1809), t Sonatas
- 3 (F. Ep. D), pf, vn, vc (c1796), d East
- 3 (G. B.), C), pf, vn, vc ad lib (1797), d Clark
- 3 (C. D. C.), pf, vn, vc (c1799), d Welch
- 3 (B.), D. A), nos. 1-2 for pf, vn, vc, no 3 for pf (1799), d Reid
- 2, no 1 for pf, vn, no 2 for pf (c1800)

- 20 1 (D), pf (c 1800), d Clementi
 21 2, pf, 'lost'
 22 3 (Ap, C, a), pf (Vienna, 1799 [as op 23]), d Haydn
 23 3 (Ep, F, G), pf (1799), d Campbell
 25 3 (Ep, D, E), pf (1801), d Kloeist
 26 1 (A), pf, vn (Leipzig, 1799), d Haring
 27 2 (F, C), pf (Leipzig, 1802), d Farquhar
 28 3 (G, F, C), pf, vn/fl ad lib (1801), d Hammett
 29 3 (A, Ap, C), pf, vn vc (1803), d Dussek
 31 3 (B, F, G), nos 1 2 for pf, vn/fl, no 3 for pf (1803), d
 Grahams
 34 3 (Ep, F, C), pf (1803), d Rigby
 35 3 (G, D, Ep), pf, vn/fl, vc ad lib (c 1804), d Lectress of Bavaria
 36 1 (D), pf (c 1804), d Wolff
 37 3 (C, C, D), pf (c 1806), d Cornewall
 38 3, pf, 'lost'
 39 3 (C, Ep, G), nos 1 2 for pf, vn/fl, no 3 for pf (c 1806), d
 Fernandez
 41 3 (G, B, g), pf (1809), d Cuny
 42 1 (B), pf (1809) d Onslow
 43 3 (D, B, F), pf (1809), d Cockburn
 43[50] 1 (B), pf (1809), t 1 a parodic
 44 3 (G, B, A), pf (before 1810) d Rowles
 46 1 (C) pf (1809) d Gostling
 47 1 (D) pf (c 1810), d Philotte
 49 1 (F), pf (1811), d Beauchamp
 53 1 (a), pf (1812), t 1 ultima
 57 1 (C) pf (before 1819), t Les suivantes no 1
 58 1 (B), pf (before 1819), t Les suivantes no 2
 59 1 (c) pf (before 1819), t Les suivantes no 3
 62 1 (F), pf (before 1819), t Le retour a Londres
 63 1 (d) pf (1821), d Hummel
 74 1 (F), pf (1827) t Il mezzo
 3 (G, F, C) pf, vn/fl ad lib (1801) t Letter A [same as op 28]
 1, pf (c 1801) t Letter B
 1 (C), pf (c 1801) t Letter C
 1 (D), pf (c 1801) t Letter D
 1 (F), pf (c 1807), t No 1
 1 (F) pf (c 1807) t No 2
 1 (F) pf fl ad lib (c 1807) t No 3
 1 (C) pf fl (c 1809), t Cramer's Favorite
 1 (F), pf (c 1815) t La delice de Cambria
 1 (G), pf 4-hands (before 1818), t No 2
 1 (C), pf (1820)
 1 (D) pf, vn fl ad lib (1820), d Delme
 1 (F), pf, vn fl ad lib (1825) t Ametia
 1, pf (before 1827), t Sonata no 1

OTHER WORKS

- 9 pf concs. no 1 (F) op 10 (1795), no 2 (d), op 16 (1797), no 3 (d)
 op 26 (c 1801), no 4 (C), op 38 (c 1806), no 5 (c) op 48 (c 1812) no 6
 (F), op 51 (c 1813) no 7 (F), op 56 (c 1815), no 8 (d), op 70
 (c 1827) Concerto da camera (B) pf solo fl, sir qt acc (1813)
 2 quis pf, vn va vc, db no 1 op 60 (before 1817), no 2, op 69 (1823)
 2 pl qts no 1, op 28 (1803), no 2, op 35 (before 1805)
 Pl solo Studio per il pianoforte (1804 10), Instructions for the
 pianoforte (1812), Dulce et utile op 55 (before 1818), 25 New and
 Characteristic Diversions (1824 5), 16 etudes, op 81 (Paris, c 1835)
 12 nouvelles etudes en forme de nocturnes, op 96 (Paris, c 1842), 100
 Progressive Studies (1847), c 15 other didactic works
 5 capriccios, 10 dances, 35 divertimentos, 5 duos, 39 rondos, 12
 fantasias, 10 songs, 4 impromptus, 33 variation sets, 4 nocturnes, 3
 sets of preludes, other works

(3) **Franz** [François] **Cramer** (b Schwetzingen, nr Mannheim, 1772, d London, 1 Aug 1848) Violinist, son of (1) Wilhelm Cramer and brother of (2) Johann Baptist Cramer. His family moved to London when he was about two years old, and he was taught the violin primarily by his father. After 1790 he frequently appeared in concerts with his father, his brother, or both. He enjoyed singular success as an orchestral musician, becoming the leading violinist of the Ancient Concerts and the Philharmonic Concerts, as well as leading the orchestra at many provincial festivals. In 1837 he was appointed Master of the King's Musick, a post he held until the end of his life. He was not noted as a composer, though he may have composed some vocal music. Only one of his works is known, an *Album Leaf* for violin.

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 I C Graue. 'The Clementi-Cramer Dispute Revisited', *MT*, lvi (1975) 47
 IFRALD C GRAUE

Cramer, Carl Friedrich (b Quedlinburg, 7 March 1752, d Paris, 8 Dec 1807) German linguist, publisher, writer on music and composers. He was the eldest son of Johann Andreas Cramer, a noted professor of theology and later chancellor at Kiel University, and in 1775 became professor of Greek and oriental languages at the same university. His sympathies with French Republican forces led to his removal from this office in 1794. He stayed briefly in Hamburg, then in late 1795 emigrated to Paris and was a printer and bookseller there by 1797.

From the 1770s Cramer was in close contact with various musicians of the North German school, especially C P E Bach. Beginning in 1782 he edited a series of vocal scores, first advertised (at Leipzig and Dessau) under the collective title *Polyhymnia*, these include Salieri's *Armida* (1783), Naumann's *Orpheus und Euridice* (1787), J A P Schulz's *Aline reine de Golconde* (1790) and F L A Kunzen's *Holger Danske* (1790). Cramer also edited and published *Flora* (Kiel, 1787), a collection of songs and keyboard pieces by C P E Bach, Gluck, Gräven, A and F L A Kunzen, Reichardt and Schwanenberger. Perhaps his greatest importance to music lies in his periodical *Magazin der Musik* (Hamburg, 1783-6, continued as *Musik*, Copenhagen, 1789), in addition to lists of new publications by genre, criticism of concerts and essays on music theory, it provided descriptions of concert programmes and performers at various European cities as well as the personnel in several contemporary orchestras (Bentheim-Steinfurt, Bonn, Kassel, Dresden). 41 of his German translations of psalms were set by C P E Bach in 1774, and in 1801 his translation into French of Rochlitz's 'Verbürgte Anekdoten aus Wolfgang Gottlieb Mozart's Leben' (*AMZ*, 1, 1798 9) appeared in Paris. He especially admired the music of Bach, Mozart and Haydn, and the writings of Klopstock. His original works include a *Kurze Übersicht der Geschichte der französischen Musik* (Berlin, 1786) and various keyboard pieces and songs mostly written for the *Magazin der Musik*.

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B Engelke 'C. F. Cramer und die Musik seiner Zeit', *Nordelbingen*, vii (1932), xii (1937)

J Manka 'Cramer', *MGG*

SHEILLY DAVIS

Cramer, Caspar (b Themar, nr Meiningen; d ?Mühlhausen, probably in the 1650s) German schoolmaster, composer, poet and anthologist. About 1640 he was a deputy headmaster at Langensalza and later a headmaster at Mühlhausen. The only known work by him is the collection *Animae sauciatae medela, das ist Kraftiges Talsal einer betrubten Seele von siebenzig geistlicher schöner und trostreicher Fest-Buss- und Begräbnis-Lieder theils aus vornehmen Autoribus colligirt, theils selbstens in 4 Stimmen contrapunctweise der lieben Schulpugend und anderen Gottseligen Heitzzen zu Saltza zu krafftigen Trost und gedeylichen Nutzen gesetzt* (Erfurt, 1641⁴). This is one of numerous sacred collections produced in central Germany in the first half of the 17th century, consisting mainly of simple songs (contrapunctweise means 'note-against-note'), which were intended for educational purposes in schools as well as for use during services. Half of the 70 pieces in Cramer's volume are for burial services. As many as 18 pieces come from Schein's *Cantional* of 1627, and Melchior Franck, Bartholomäus Gesius, and Schutz are other well-known composers represented in it. Cramer himself is represented by 20 signed pieces, whose melodies too he evidently wrote, and the volume may also include a few anonymous pieces by him. Most of the songs are for four voices, but a few are for five, all are with continuo. The book served as a model for similar collections, in particular the celebrated *Cantionale sacrum* first published at Gotha in 1646-8.

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WALTER BLANKENBURG

Cramer, David (b?1590-95, d probably at Hamburg, before 1666) German violinist and composer. Rist, writing in 1666, referred to him as dead and mentioned that he had been an assistant to William Brade at Hamburg, which might mean that he had also been Brade's pupil, since Brade was in the service of the city of Hamburg from 1608 to 1610 and from 1613 to 1615. Cramer was associated with him presumably during those years. Nothing is known of his later activities, though as a skilful violinist, and able composer he seems to have belonged to the Hamburg school of violinists and composers founded by Brade and continued by such men as Nicolaus Bruhns, Johann Schop (i) and Nathanael Schnittelbach. He published a volume of four-part pieces for strings, *Allerhand musicalische Stücke von Pavanen, Couranten, Intraden, Balletten auff 3 Discant Violon und ein Violagamba* (Hamburg, 1631), the last surviving copy of which was lost in World War II. Apart from suites, it included a number of pieces with such titles as *Melancholia*, *Patientia*, *Inconstantia*, *Avaritia*, *Gaudium* and *Tristitia*, which suggest that they were used for allegorical ballets. Rist

stated he published 'fine pieces to accompany comedies and tragedies'. It is not possible to confirm whether this was indeed so, especially since, according to the dedication, the 1631 collection was intended 'to exercise the beginner', but from its title, *Herodis Auszug* ('Herod's March'), another piece in it, could have been written for a tragedy. It and *Avaritia* (both in *MMg*, vii (1875), appx. 130) are lively pieces, with varying rhythms and changes of time. Moser mentioned an *Intrada moriomis* that included diminutions on the melody of the song *Von den zarten Jungfrawlein*. In it Cramer used double stopping in 3rds, and in no 21, *Speculator*, he had double and triple stopping in all the violins simultaneously.

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R. Aschmann *Das deutsche polyphone Violinspiel im 17. Jahrhundert* (Zürich 1967)

GEORGE KARSTADT

Cramer, J. B. London firm of music publishers and, formerly, piano manufacturers. The firm was founded as Cramer, Addison & Beale in 1824 when the pianist and composer J. B. Cramer (see CRAMER, §2) joined the partnership of Robert Addison and Thomas Frederick Beale (b ?1804 or 1805, d Chislehurst, 26 June 1863). With the addition of Cramer's name the publication of piano music became the firm's chief interest, and in 1830 it bought many of the plates of the Royal Harmonic Institution, which gave it works by Beethoven, Clementi, Dussek, Haydn, Hummel, Mozart, Steibelt and others. Italian songs and duets and English operas by composers such as Balfe and Benedict were soon added to the catalogue.

In 1844 Addison retired and was succeeded by William Chappell (see CHAPPELL) and the firm then became known as Cramer, Beale & Chappell, or Cramer, Beale & Co. In 1847 Beale also became the manager and director of the Royal Italian Opera at the rebuilt Covent Garden Theatre. After the death of Cramer in 1858 and Chappell's retirement in 1861 George Wood (b ?1812 or 1813, d Hove, 22 Feb 1893), who was related to the Scottish music publishers, became Beale's partner, the firm then traded as Cramer, Beale & Wood, and also began the manufacture of pianos. After Beale's death Wood continued the business as Cramer & Co. (later Cramer, Wood & Co., and J. B. Cramer & Co.), and the piano making side of the firm became predominant. His nephews, John Wood and George Muir Wood, succeeded to the business on his death. The firm was turned into a limited company in 1897. Many successful ballads appeared under the firm's imprint at the end of the century, and a series of ballad concerts was run by L. J. Saville from 1912 until World War II. The publishing firm of MITZLER was acquired in 1931. In the 20th century publishing became the firm's main activity once again, the piano business passed to Kemble & Co. in 1964. Choral, piano and organ music are their specialties, with an emphasis on educational music.

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 CHARLES H. PURDAY-WILLIAM C. SMITH:
 PETER WARD JONES

Crane, William (d. ?1545) English musician, actor and businessman. Some time before 1509 he was appointed a Gentleman of the Chapel Royal, and in 1523 succeeded Cornysh as Master of the Children of the Chapel, a post he held for 22 years. There is no evidence that he composed. While he was a member of the chapel he was much concerned with theatrical presentations. During the early years of Henry VIII's reign he was one of the chief actors in many pageants and disguisings, including *The Gollydn Arber* (1511), *Le fortresse dan gerus* (1512) and the *Pavillon in the plas parlos* (1514). Later, after his appointment as Master of the Children, Crane and his charges were regularly rewarded for playing before the king each Christmas season. Whether Crane, like Cornysh, composed any of the material performed by the children is not known.

Crane was also an active businessman, holding such posts as comptroller of the petty customs of the port of London from 1512 to 1530, when he became cellarer of wine for the king. In 1525 he was made a freeman of the Mercers' Company. His business dealings were on so grand a scale that in 1528 he was able to have furnished three ships and three galleys, and he had a house in Greenwich.

His will (PCU F 7 Alen) is dated 6 July 1545 and was proved on 6 April 1546. He was buried in the chancel of St Helen's, Bishopsgate.

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 JOHN M. WARD

Cranesteyn, Gasparo. See GRUA family.

Cranford, Thomas. English church musician, possibly related to WILLIAM CRANFORD.

Cranford [Cranforth], **William** (b. late 16th century, d. ?c1650-75) English composer and singer. He was, according to Wood, a lay vicar at St Paul's Cathedral in the time of Charles I, and he may have been closely associated with the composer Simon Ives (i), for two three-voice catches – *Boy go down* and *Boy come back* – the one by Ives, the other by Cranford, are in several of Playford's anthologies, and also in the British Museum. A fly-leaf note, 'Cranford 6' in *GB-Ob* Mus. Sch. D 212-16 (c1615) possibly relates to copying that he had done in that manuscript. The six-voice elegy *Weep, Brittaines, weep* (*Och* 56-60) was occasioned by the death of Prince Henry in 1612.

He contributed two settings to Ravenscroft's 1621 psalter, and wrote the hymn tune 'Ely' (in *Lhm* Ad 31421, dated 1633). The verse anthem *O Lord, make thy servant Charles*, also known as *The King shall rejoice*, must have been written in the early part of the reign of Charles I, and was apparently his most popular work of this kind. It is in a simple, semi-polyphonic style, rather in the manner of Adrian Batten. Most of his

church music survives in imperfect or fragmentary form. Over 20 compositions for viols are known, many perhaps dating from the period of suppression of choral services. A total of nine three-voice catches are contained among Hilton's and Playford's publications. One, *Let's live good honest lives*, was later adapted by Purcell (ZD102). Hawkins wrote that Purcell put the words to Cranford's music.

It is not known whether the composer was related to Thomas Cranford, vicar-choral at St Paul's, or to the eccentric Presbyterian divine James Cranford (1592-1657). Some of his music, which is generally of good quality, reveals an individuality which would make such a relationship to the latter possible.

WORKS

VOCAL

- Magnificat and Nunc dimittis. 16vv. *GB-T*
 8 verse anthems, inc. *Cp, DRc, GL, Lhm, Tcm, LF, Lp, Ob, Och, Oc, I*
 Hear my prayer, O Lord, verse anthem, inc. *Cp, DRc, Lhm, I*
 (attrib. G. Bath.) 2 (attrib. Cranford)
 2 psalms, 1621¹¹
 Hymn *Lhm*
 11 catches. 3vv, in 1651⁹, 1652¹⁰, 1658⁸, 1663⁹, 1667⁹, 1672⁸, 1673⁸,
Lhm [elsewhere attrib. H. Purcell], *Tcm*
 Elegy, 6vv. *Och*
 Madrigal 6vv. *Och*

INSTRUMENTAL

- 3 pieces, 7 lyra viols. *Ob*
 Alman 3, *Och*
 13 fantasias 4-6. *LIRE-Dm, GB-Lhm, Ob, Och, T, US-Ws*
 In Nomine 4-5. *LIRE-Dm, GB-Lhm, Ob, Och, US-Ws*
 3 pavans 4-6. *LIRE-Dm, GB-Lhm*

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 NORMAN JOSEPHS

Crang & Hancock. London firm of organ builders. It was formed when John Crang (b. Devon or Germany, d. May 1774) went into partnership with John Hancock (fl. 1772, d. nr. Maidstone, Kent, Jan 1792) and James Hancock (fl. 1772-1820), who appear to have succeeded to the business. John Crang was an organ builder based in Wych Street, London. He built organs at Stoneleigh Abbey (1761), and Fonthill House (transferred to Towcester Church in 1817, where the case survives), and made additions to an organ at Maidstone in 1765. James Hancock built the organ at St Mary's Cray, Kent, and, in 1788, as 'Organ Builder to His Majesty', the chamber organ in the Royal Pavilion, Brighton. A James Grange Hancock, whose chamber organ of 1783 survives in St Peter's, Pertenhall, near Kimbolton, may be the same person as James Hancock. As a firm they built organs at the following places: St John's, Horsleydown (1770), Barnstaple Parish Church (1772), Chelmsford Parish Church, Essex (1772), St George the Martyr, Queen Square, London (1773); St Vedast, Foster Lane, London (1774, cost £240, moved to St Jude, Bethnal Green, in 1853 where it survived until 1900), Brompton Chapel (1774), and St Mary's, Scarborough (1774). Crang Hancock (fl. London, 1777-91) was a maker and inventor of pianos and violins. He built a piano in the form of a spinet (1777) and invented a violin in the form of a guitar (1791).

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 A. Freeman 'The Organs of St. James Palace', *The Organ*, iv (1924-5), 195.

GUY OLDHAM

Cranko, John (1927-73). British choreographer, see DANCE, §VII, 1(iv).

Cranmer, Arthur (Henry) (b Birmingham, 5 May 1885, d Harlech, 20 Aug 1954) English baritone. He sang the part of Dalua in Boughton's *The Immortal Hour* during its run in London in 1922 some 500 times. Later he joined the British National Opera Company, and took part in the opera festivals organized by Napier Miles at Bristol, excelling as the Visitor in Miles's *Markheim*. His gift for conveying a sense of mystery made him particularly successful in Stanford's *The Travelling Companion*, at Bristol and at Sadler's Wells, but he also played Rossini's Dr Bartolo and Mozart's Don Alfonso. His outstanding performance in oratorio was of Christ in Bach's *Passions*. He earned praise in recitals and was a successful singing teacher.

H. C. COLLIER

Cranz, August. German firm of music publishers. It was founded by August Heinrich Cranz (b Berlin, 1789, d Hamburg, 1870) in 1814 in Hamburg. His son Alwin Cranz (b Hamburg, 1834, d Vevey, 10 April 1923) took over the music publishing house in 1857 and acquired the Viennese publishing firm C. A. Spina in 1876. August Cranz was the original publisher of many works by Josef, Eduard and Johann Strauss (father and son), including *Die Fledermaus*, *Der Zigeunerbaron* and *Eine Nacht in Venedig*. Viennese operettas and light music (e.g. Lanner, Suppé, Millocker) have always played a significant part in the publishing programme. Oskar Cranz, a partner from 1896, moved the firm to Leipzig in 1897. The August Cranz publishing house lost most of its stock in 1943, the rebuilding of the firm was carried out at first in Munich and from 1949 in Wiesbaden. Theo Nietzel was appointed director in 1972. In 1965 the firm began producing tapes and records. The firm August Cranz of Wiesbaden has branches in Brussels, London, Paris and Vienna and is represented by agents in several countries.

HANS-MARTIN PLIJSKI

Crappius, Andreas (b Lüneburg, c1542, d Hanover, 8 Jan 1623). German composer and theorist. He matriculated at the University of Wittenberg on 12 July 1565, but he took no degree. On 28 March 1568 he was appointed Kantor of the Lateinschule and of the Marktkirche, the two most important musical positions in Hanover, and he held them until he retired in 1616. His output reflects his activities in these posts. His three masses, which are parody masses, and his motets (1572 and 1581) show that he was a competent composer of polyphony, and his three-part songs (1594) are more contrapuntal than such pieces often were. His primer of 1599, dedicated to 54 of his pupils, including the infant Melchior Schildt, contains 14 canons as exercises.

WORKS

Edition: *A. Crappius Werke*, ed. I. W. Werner, EDM, 2nd ser., Niedersachen II (1942).

SACRED VOCAL

Melodia epithalamii, 5vv (Wittenberg, 1568).

Missa, 6vv. hinc adiunctae sunt cantiones aliquot sacrae, 4, 6, 8vv (Wittenberg, 1572).

Sacrae aliquot cantiones, 5, 6vv, quibus adiuncta est missa (Magdeburg 1581).

Missa, 5vv (Jlzen, 1583).

Der erste Theil neuer geistlicher Lieder und Psalmen, 3vv (Helmstedt, 1594).

4 wedding motets (printed 1594–1605).

1 wedding motet, *D-HV*.

THEORETICAL

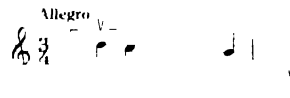
Musica artis elementa pro pueris primum incipientibus [incl. 14 canons] (Helmstedt, 1599, 2/1608 incl. abridged Ger. conclusion *Deutsche Musica*).

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KLAUS WOLFGANG NIEMÖLLER

Craquer (Fr. 'to crackle'). A dry and brilliant sound. Evidently the term 'craquer' was first used in reports of 17th-century violin playing in France (e.g. by Georg Muffat, when explaining in 1698 the practice of Lully's followers). It is a type of bowing where two (or more) notes (as shown in ex. 1) are played in one bowstroke.



but where each of the notes is distinctly articulated. Usually performed up-bow and in fast time, *craquer* is indicated by dots under a slur, the length of the slur indicating the number of *craquer* notes to be included in one bowstroke.

DAVID D. BOYDIN

Cras, Jean (Émile Paul) (b Brest, 22 May 1879, d Brest, 14 Sept. 1932) French composer. Unlike Roussel, Cras did not desert the navy, but became a rear-admiral. After 1900, as a close friend and pupil of Duparc, he wrote numerous works in various genres: songs, piano pieces, symphonic and chamber works (a particularly fine string trio, quartet and piano quintet), and an opera, *Polyphème* (text by Albert Samain). This opera won the first prize of the City of Paris in 1921 and was awarded a special production at the Opéra-Comique in December 1922. Ever mindful of the primacy of the text, Cras used a style of recitative similar to psalmody. Many of his compositions, as for example the symphonic suite *Journal de bord* (1927), reflect his interest in the sea. A virtuoso Piano Concerto (1931), his last work, was dedicated to his daughter Colette Cras, who played in its first performance.

WORKS

- Polyphème* (opera, 4 A. Samain), 1917–18.
Ames d'enfants, orch. 1918, *Journal de bord*, orch. 1927, *Légende*, vc. orch. 1929, *Pl. C. onc.*, 1931.
Choral and vocal works: chamber music, songs.
Principal publisher: Senart.

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A. Himonet 'Jean Cras, musicien de mer', *Revue de la Société internationale des amis de la musique française* (1932), Dec. 11.
M. Cras 'Cras Jean', *MGG*.
P. Le Flem 'Lorsqu'ils les matins deviennent musiciens', *Musica disques*, lxxxiii (1961) 44.

ELAINE BROIDY

Crass, Franz (b Wipperfurth, 9 Feb. 1928) German bass-baritone. He made his first appearance at the age of 11 as the Second Boy in *Die Zauberflöte*. He then studied singing at the Cologne Musikhochschule with Clemens Glettenberg, and made his début at Krefeld in 1954 as the King in *Aida*. Engagements followed at Hanover (1956–62) and Cologne (1962–4), after 1964 he divided his time between Hamburg, Munich, Frankfurt and Vienna, with guest appearances in most

leading European theatres. Crass first appeared at Bayreuth in 1959 as King Henry in *Lohengrin* and returned each year until 1973, singing the Dutchman, Biterolf, Fasolt, King Marke and Gurnemanz. He has also appeared at Salzburg, as Rocco and Sarastro, and at La Scala from 1960, when he sang Don Fernando (*Fidelio*). Klemperer chose him to sing in the *Missa solemnis* in London in 1960 and in Mozart's Requiem in 1964. His large concert repertory includes works by Bach, Handel, Haydn and Janáček, and among his stage roles are Barak, Nicolai's Falstaff, Philip II and Bartók's Bluebeard. Crass possesses a beautifully schooled bass-baritone voice of lyric rather than dramatic quality.

HAROLD ROSENTHAL

Crassellius [Crasselt], **Bartholomäus** (b Wernsdorf, nr Glauchau, Saxony, 21 Feb 1667, d Dusseldorf, 10 Nov 1724). German theologian, hymn writer and composer. His family name was Crasselt, which he later latinized. He was probably instructed in poetry by the learned Wernsdorf pastor and poet laureate Johann Poeltz. He appears later to have been tutor to the Schonburg family at Glauchau Castle. He then moved to Halle and joined the circle of pupils around August Hermann Francke, through whom he became a convinced Pietist. He later stayed for a time with his brother, who was the minister at Saara, Saxe-Altenburg, but was obliged to leave after preaching one Sunday on a free text in the Pietist manner. In 1701 he became deacon at Nidda, Wetterau. From 1708 until his death he was a clergyman at Dusseldorf. He was one of the most consistent pioneers of Pietism and his uncompromising championship of it involved him on several occasions in violent disputes with authority. Ten or so hymns by him are known, but it is uncertain whether the melodies to those in Freylinghausen's songbook are by him too. *Dir, dir, Jehova* deeply felt and technically accomplished, became world-famous and is one of the most beautiful and moving of Protestant hymns. The best-known melody for it is by Bach (BWV299 and 452).

WORKS

(texts and possibly some melodies)

- Dir, dir, Jehova*, will ich singen, in Geistreiches Gesangbuch (Halle, 1697).
Ach Herr! wenn kommt das Jahr. Erwach o Mensch! erwache! Friede, ach! Friede, ach! göttlicher Friede, Heiligster Jesu, Heil'gungs-Quelle! Herr! horc mich und merke auf mein Wort! Herr! Jesu, ewiges Licht! Nun ruht doch alle Welt, Uns ist geboren Gottes Kind, in J. A. Freylinghausen, Geistreiches Gesangbuch (Halle, 1704).
Heilig ist Gott der Herr, in J. A. Freylinghausen, Geistreiches Gesangbuch (Halle, 1673/00).
Christen, lernet euch wohl schenken, in Davidisches Psalter-Spiel (n.p. 1718).

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WALTER HÜTTEL

Crassot, Richard (b Lyons, c1530). French composer. He is known for his settings of the 150 psalms of the complete Huguenot Psalter based upon traditional melodies in *Les psaumes mis en rime française par Clement Marot et Theodore de Besze, et nouvellement mis en musique a quatre parties* (Lyons, 1564). In his preface Crassot insisted on the need for using the traditional melody exactly as it stood, and he did no more than add three voices to the tune in a note-against-note style. The traditional melody is usually in the upper voice and is always accompanied by its text, as is indicated in the title of the Geneva edition of 1569, *Les psaumes de David à quatre parties avec la lettre au long*. Two psalms (nos xxv and li) were reprinted by Douen from the 1564 edition. It is possible that, like Goudimel, Crassot died in the Massacre of St Bartholomew in Lyons (28-31 August 1572).

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PAUL ANDRIE GAILLARD

Craven, Elizabeth. See ANSPACH, ELIZABETH

Crawford, Robert Caldwell (b Edinburgh, 18 April 1925). Scottish composer. He was a pupil of Frankel at the GSM, London (1945-9). On his return to Scotland he worked as a composer and freelance critic, winning the Scottish Arts Council's Festival of Britain Prize in 1951 with his First String Quartet. This work was performed in the same year at the ISCM Festival. His Second String Quartet, commissioned by Glasgow University, followed in 1957. But the promise of these and the rest of his small, sensitively written output - including the Six Bagatelles for piano (1947), the Second Piano Sonata (1951), the Movement for clarinet quintet (1954) and the Variations for string orchestra (1955) - has not been fulfilled. In later years he has devoted the bulk of his energies to his work as a BBC music producer in Glasgow. His music is published by Augener and Bayley & Ferguson.

CONRAD WILSON

Crawford (Seeger), Ruth (b East Liverpool, Ohio, 3 July 1901, d Chevy Chase, Maryland, 18 Nov 1953). American composer and educationist. She received her early musical training largely at the School of Musical Art, Jacksonville, Florida, where she later taught the piano. In 1920 she entered the American Conservatory in Chicago, studying the piano with Henriot Levy and Louise Robyn and theory and composition with John Palmer and Adolf Weidig. Further piano studies with Djane Lavoie-Herz served to introduce her to a new musical circle which led her in 1929 to New York City and study in composition with Charles Seeger, whom she later married. In 1930 she received a Guggenheim Fellowship, which took her to Berlin and Paris for further study. In 1933 her Three Songs were chosen to represent the USA at the ISCM Festival.

In addition to her creative work, Crawford pursued two further musical interests throughout her life.

American folk music and teaching music to young children. She transcribed, arranged and edited hundreds of folksongs in the Archive of American Folk Song in the Library of Congress. Many of these were published in *Our Singing Country* by John and Alan Lomax and in her own books, *American Folk Songs for Children* (New York, 1948), *Animal Folk Songs* (New York, 1950), and *American Folk Songs for Christmas* (New York, 1953), which she used in connection with her teaching. She and Seeger also served as music editors of the Lomaxes' *Folk Song U.S.A.*

Most of Crawford's compositions are atonal and strongly dissonant, but highly organized. Some of her techniques, unusual for their time, have since her death become commonplaces, such as the serialization of, or the application of number systems to, several parameters and the unconventional use of glissandos, both vocal and instrumental.

WORKS

(selective list)

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- M. M. Gaume, *Ruth Crawford Seeger: her Life and Works* (diss. Indiana U., 1973)

MATILDA GAUME

Craxton, (Thomas) Harold (Hunt) (b London, 30 April 1885, d London, 30 March 1971) English pianist, accompanist and teacher. He was a pupil at the Matthay School of Matthay and Cuthbert Whitmore, becoming a professor there in 1914. He also taught at the RAM, 1919-61. He was awarded the OBE in 1960. In his varied career he gave recitals as a solo pianist, especially of early English music, and spent two years as Albany's accompanist and then 12 as Clara Butt's; he was then in great demand to accompany leading singers and instrumentalists. A fine teacher, he numbered among his pupils Denis Matthews, Peter Katin, Nina Milkina, Alan Richardson, John Hunt and Noel Mewton-Wood. In 1960 he was one of the judges at the Warsaw International Competition. He edited, with Tovey, the Associated Board edition of Beethoven's sonatas and published many transcriptions of early English music, as well as a few original piano pieces and songs. He recorded Delius's Cello Sonata with Beatrice Harrison and wrote articles on Matthay in *Recorded Sound*, 1/5 (1961-2), p. 135, and on Sviatoslav Richter in *MT*, cv (1961), p. 558.

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FRANK DAWES

Craxton, Janet (b London, 17 May 1929). English oboist, daughter of Harold Craxton. After studying at the RAM (1945-8) and at the Paris Conservatoire (1948-9), she became principal oboe of the Hallé Orchestra in 1949. She has also been principal of the London Mozart Players (1952-4) and the BBC SO (1954-63), and has toured the USA with the RPO and the USSR with the English Opera Group. In 1967 she formed the London Oboe Quartet, which has given many concerts and broadcasts; she is also a member of

the London Sinfonietta and played in the Da Vinci Trio and, until his death, in a duo with her husband Alan Richardson. A polished and reliable artist, with a particular gift for chamber music, she has been entrusted with the first performance of works by Vaughan Williams (*Ten Blake Songs*), Berkeley, Rawsthorne, Lutyens, Macconchy and Rannin, and has made a number of recordings. Her publications include two books of solo oboe music (with Alan Richardson).

JOHN WARRACK

Crecelle (Fr.) RATCHI I

Crecquillon [Crecquillon, Crechillon, Grequillon, Cricquillon, Carchillon, Cyrquillon etc], **Thomas** (b between c1480 and c1500, d ?Béthune, probably early in 1557) Franco-Flemish composer. He was one of the leading Franco-Flemish composers of the post-Josquin generation.

I. LIFE. Crecquillon was a member of Emperor Charles V's chapel, but it is not clear what his exact office was: a list of benefice holders dated 1540 (now in the Belgian Archives Générales, Brussels), the earliest document to cite him, describes him as 'maître de la chapelle', and several title-pages of volumes containing his music confirm that he was Charles's *maître de chapelle*. However, Nicolaus Mameranus, reporting on the emperor's court of 1547 and 1548 (in *Catalogus familiaris*, Cologne, 1550), called Crecquillon merely a singer and a composer and implied that Canis was *maître de chapelle* at that time. A petition from the court singers, dated 1547, accords Crecquillon only the title 'chapelain de la haute messe'.

According to the 1540 document, Crecquillon held benefices in Termonde and Bethune. Vander Straeten cited a document from 1550 concerning a benefice of Crecquillon's at St Pierre, Louvain, and Fétis described archival notices that recorded Crecquillon's resignation in 1552 as canon at St Aubin, Namur, in favour of a similar position in Termonde. From 1555 he held a canonicate at Bethune. He probably died early in 1557, for in March of that year his successor at Bethune was named. Crecquillon may have fallen victim to the plague that ravaged the city at that time. He was certainly dead by 1566 when Guicciardini (*Descrizione di tutti i Paesi Bassi*) listed him among deceased musicians. Although Crecquillon's works were first published in the 1540s (by Susato in Antwerp and Moderne in Lyons), he may have retired from the imperial service early in the 1550s, if he served in Namur, Termonde and Bethune during his old age; he must have been born during the last decade or two of the 15th century.

2. WORKS. During Crecquillon's lifetime only a single volume devoted entirely to his music was published, *Le tiers livre de chansons*, printed by Susato in Antwerp in 1544. After his death, Phalèse issued two volumes of his motets (Louvain, 1559, 1576). The remainder of his vast output appeared in printed anthologies from the 1540s to the 1570s or in manuscript collections. Although he wrote almost 200 chansons, his sacred music – over 100 motets, 12 masses and two Lamentations cycles – probably deserves greater attention. Except for the cantus firmus *Missa 'Kam [Adler] in der Welt so schön'*, based on a German melody set by Jobst vom Brant, all Crecquillon's masses parody polyphonic compositions either his own chansons,

chansons by other composers or motets. His use of models is usually straightforward and the original contours of the parodied works are easily recognizable in his reworkings.

Almost all Crecquillon's four-voice motets are constructed in the same way, as a series of points of imitation, each setting a new phrase of the biblical or liturgical text. Although he sometimes reworked one motif several times before leaving it, he seldom repeated whole sections note for note (save in his few settings of responses that follow the conventional scheme *abcB*). He seldom used canon as a constructional device, nor dramatic chordal interruptions of the contrapuntal flow to heighten the rhetoric of the text. Indeed, he rarely varied the texture much once all the voices had entered. His music moves with a melodic and harmonic smoothness that allows no harsh or uncontrolled dissonances, disruptive leaps or dramatic changes of any kind.

Similarly, Crecquillon's chansons are paradigms of Netherlands polyphony. Phalèse and Susato published more by him than by any other musician, and Flemish printers ranked him above Lassus. Manchicourt, Gombert and Clemens as a composer of secular music. Like his motets, his chansons rely heavily on imitative technique. Musical continuity and logic seem to take precedence over heightened rhetoric, and the smooth flow of counterpoint is rarely broken entirely. On the other hand, he regularly used repetition, though usually only of the final phrase (to round off the form satisfactorily) or of the initial couplet and the final phrase. The relatively short and well-defined points of imitation in his chansons made them ideal models for the instrumental canzonas that developed during the second half of the 16th century, so it is perhaps no coincidence that his secular works were often arranged for lute or other instruments.

Crecquillon was recognized by his contemporaries, among them Hermann Finck, Coëchio and Venegas de Henestrosa, as one of the most important Franco-Flemish composers in the generations between Josquin and Lassus. As late as the beginning of the 17th century, Crone praised Crecquillon, Rore and Willaert as composers worthy of emulation. Along with Gombert (his predecessor in the imperial chapel), Clemens and Willaert, Crecquillon belongs to the group of musicians who made pervading imitation the central musical technique of the 16th century. Paradoxically, it is perhaps his exemplary mastery of this style that explains his neglect by modern scholars and performers. His music displays neither the complex density of Willaert's, the somewhat acerbic clarity of Gombert's, nor the discursiveness of Clemens's. To paraphrase Ambros, Crecquillon's works show strength, euphony, ingenious invention and simple grandeur of expression, but lack, perhaps, the individuality of those of his better-known contemporaries. He was, in short, a masterly composer, but without those special qualities that would place him in the first rank.

WORKS

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MASS

- Missa 'Congratulamini', 4vv, B ii, 18 (on Sermsy's motet)
 Missa 'D'amours me plains', 4vv, B i, 1 (on Pathie's chanson)
 Missa 'Domine da nobis auxilium', 6vv, B iv, 1 (on own motet)
 Missa 'Domine Deus omnipotens', 6vv, B iv, 43 (on own motet)
 Missa 'Doulce memoire', 4vv, B ii, 1 (on Sandrin's chanson)

- Missa 'D'un petit mot', 5vv, B iii, 90
 Missa 'Je prens en gre', 4vv, B i, 73 (on Clemens's chanson)
 Missa 'Kain [Adel] in der Welt so schön', 4vv, B i, 25 (cf. F. of Jobst vom Brant's lied)
 Missa 'Las il l'audra', 4vv, B i, 53 (on own chanson)
 Missa 'Mort m'a privé', 5vv, B iii, 1 (on own chanson)
 Missa 'Pis ne me peult venir', 5vv, B iii, 33 (on own chanson)
 Missa 'Se dñe ie l'osoie', 5vv, B iii, 61 (on Benedictus Duen's chanson)

MOTETS

- Liber septimus cantionum sacrarum*, 4vv (Louvain, 1559) [1559]
Opus sacrarum cantionum 4, 5, 6, 8vv (Louvain, 1576) [1576]
 Others in 1545¹, 1546², 1546³, 1546⁴, 1547⁵, 1547⁶, 1548⁷, 1549⁸, 1549⁹, 1549¹⁰, 1550¹¹, 1553¹², 1553¹³, 1553¹⁴, 1553¹⁵, 1554¹⁶, 1554¹⁷, 1554¹⁸, 1554¹⁹, 1554²⁰, 1554²¹, 1554²², 1554²³, 1554²⁴, 1554²⁵, 1554²⁶, 1555²⁷, 1555²⁸, 1555²⁹, 1555³⁰, 1556³¹, 1556³², 1558³³, 1559³⁴, 1559³⁵, 1560³⁶, 1564³⁷, 1568³⁸, 4-B ii, D-4 Am, D-B i, Ru / XI I
 Accende lumen sensibus, 5vv, D-F Ru 473 2. Ad te suspiramus, recedens, 5vv, NI-Lu 865, Adesto dolori meo, 5vv, D-D-B Mus Pi Cod VII. Aduva nos Deus, 5vv, 1546², Andreas Christi famulus, 8vv, 1576, Audi hila et vide, 5vv, 1555²⁷, Ave byssus castitatis, 5vv, 1546², Ave corona virginum, 5vv, 1576, Ave salutis janua, 6vv, NI-Lu 861, Ave stella matutina, 5vv, Lu 861, Ave verbum incarnatum, 5vv, 1576, Ave virgo gloriosa (ii), 5vv, 1554², Ave virgo gloriosa (ii), 5vv, 1553¹²
 Beata es Maria, 5vv, 1576, Beata es virgo Maria, 4vv, D-D-B Mus Gri 51, Benedicite Dominus, 4vv, 1547⁵, M iii, 62, Caesaris auspiciis magni, 6vv, 1554², Carole, magnus erat, 5vv, 1554² (in honour of Charles V), Christus factus est, 5vv, 1553¹², Cognoscimus Domine, 4vv, 1553¹², M ii, 1, Confessor Domine, 5vv, 1576, Congratulamini mihi omnes, 5vv, 1554², Convergati sunt inimici nostri, 6vv, 1555²⁷, Cor mundum crea in me, 4vv, 1547⁵, M iii, 30, Cum [Dum] deambularet Dominus, 4vv, 1547⁵, M ii, 32, Cum inducunt puerum Ihesum, 5vv, 1555²⁷, Cur Eternus pater, 5vv, 1559³⁴ (imperial motet for Queen Elizabeth of Poland, 15 June 1543)
 Da pacem Domine, 5vv, 1576, Delectare in Domino, 4vv, 1547⁵, M iii, 74, Deus miseratur nostri, 5vv, 1555²⁷, Deus virtutum convertere, 5vv, 1553¹², Dirige pressus meos, 5vv, 1549⁹, Domine da nobis, 6vv, 1555²⁷, Domine demonstrasti, 5vv, 1555²⁷, Domine Deus exercitum, 4vv, 1559³⁴, M ii, 114, Domine Deus omnipotens, 6vv, 1555²⁷, Domine Deus qui conuers, 5vv, 1553¹², Domine Ihesu Christe, 5vv, NI-Lu 861, Domine Pater et Deus vitae, 4vv, 1548², M ii, 93, Domine respice, 5vv, 1576, Domini sunt cardines, 5vv, Lu 861, Dum aurora finem daret, 5vv, 1554²
 Ecce ego mitto vos, 4vv, Lu M iv, 9, Ecce nos reliquimus, 4vv, Lu, M iv, 29, Efficiatur Dominus, 5vv, 1556³, Erravi sicut ovis (i), 4vv, 1547⁵, M iii, 54, Erravi sicut ovis (ii), 4vv, 1554¹³, Exaudiat te Dominus, 5vv, 1553¹², Expurgate vetus fermentum (2p. Itaque epulemini), 5vv, 1553¹², Expurgate vetus fermentum (7p. Non in fermento), 5vv, 1549⁹, Factus est repente, 5vv, 1555²⁷, Factus est repente, 4vv, 1559³⁴, M ii, 11, Gabriel angelus, 4vv, 1553¹², M iii, 102, Heu mihi Domine, 5vv, 1554¹³, Honor virtutis et potestas, 5vv, 1576, Impetum inimicorum meo timueritis, 4vv, 1547⁵, M iii, 48, Inclita stirps Jesse, 5vv, Lu 864, Ingerunt Susanna, 4vv, 1547⁵, M ii, 16, Invocabo nomen tuum, 5vv, 1554¹³, Joannes est nomen tuum, 5vv, 1576, Iob tonso capite, 4vv, 1547⁵, M iii, 23, Jubilate Deo omnis terra, 4vv, 1547⁵, M iii, 68, Justum deduxit Dominus, 4vv, 1548², M ii, 83, Lamentationes Hieremiae, 4vv, 1549⁹, Lamentationes Hieremiae, 5vv, 1549⁹, Laudem dicite Deo, 5vv, 1550¹¹
 Magna et mirabilia, 6vv, D-Z 10 1, Memento salutis auctori nostri, 5vv, 1553¹², Ne propicias me, 5vv, 1553¹², Nigra sum sed formosa, 5vv, 1558³³, Nigra sum sed formosa (2p. Posuerunt me), 5vv, 1554², Nihil proficiat inimicus, 5vv, 1554¹³, Nos autem gloriamur oportet, 5vv, A-B ii 19189, Numen in esse tibi, 5vv, 1553¹²
 O beata infantia, 4vv, NI-Lu 864, M iv, 57, O constantia martyrum, 5vv, 1554¹³, O lux beata Trinitas, 4vv, D-E Ru 473 2, M iv, 6, Ornament monibus, 5vv, NI-Lu 864, Os loquentium iniqua, 4vv, 1553¹², M iii, 110, O virgo generosa, 5vv, 1554¹³
 Pater peccavi in caelum, 8vv, 1564³⁷, Pater peccavi in caelum, 4vv, Lu 864, M iv, 37, Peccantem me quotidie, 3vv, 1560³⁶, Philippe qui videt me, 5vv, 1550¹¹, Practicantes mali, 4vv, 1546², M iii, 8, Praemia pro validis, 5vv, 1555²⁷ (in honour of Maximilian von Igmund, Duke of Buren), Quae est ista quae ascendit, 4vv, 1547⁵, M iii, 39, Quae ramus cum pastoribus, 6vv, 1576, Quam pulchra es, amica mea, 5vv, 1554²
 Quicumque baptizati, 5vv, 1576, Quid gloriaris in malicia, 4vv, 1547⁵, M iii, 15, Quid igitur faciam, 4vv, 1554¹³, Quidquid agas, prudenter agas, 4vv, 1568³⁸, M iii, 131, Quidquid appositum est, 3vv, 1560³⁶, Quis dabit mihi pernas, 4vv, 1554¹³, M iii, 119, Quis te victorem deat, 5vv, 1554¹³ (in honour of Charles V), Recordare Domine, 4vv, Lu 864, M iv, 19, Respice quae sumus, 6vv, 1576, Responsum accipit Simeon, D-Z 75, 1 (inc.)
 Salvator mundi, 4vv, 1554¹³, Salvatorem expectamus, 5vv, 1576, Salvatorem expectamus, 4vv, NI-Lu 861, Salve crux sancta, 4vv, 1559³⁴, M ii, 45, Salve festa dies, 4vv, 1559³⁴, M ii, 77, Salve salus

unica spes, 4vv. *Lu* 864, M iv, 46. Sancta Maria, 4vv. 1554¹, M iii 126. Sancta Maria virgo virginum, 5vv. 1554². Servus tuus ego sum 4vv. 1548², M ii, 23. Sicut ilium inter spinas, 5vv. 1554². Signum salutis, pone Domine Jesu, 5vv. 1545¹. Sint lumbi vestri precinti 5vv. 1554².

Sub tuum praesidium, 5vv. 1546¹. Sum tuus in vita, 4vv. 1546², M iii 1. Surge Babilo, 5vv. 1576. Surge illuminare Iherusalem, 4vv. 1548², M iii, 82. Surgens Dominus noster, 5vv. 1555². Te Deum laudamus 5vv. 1554². Te mane laudum carmine 5vv. *D E Ru* 473 2. Terribilis est locus iste 5vv. 1576. Tristitia et anxietas, 4vv. 1554². Unicus o digito, 6vv. *Dib Mus* B1270. Unus panis et unum corpus, 4vv. 1553², M ii, 68.

Veni Creator Spiritus 4vv. *Fru* 473 2. M iv 1. Veni in hortum meum, 5vv. *Ni Lu* 861. Venite et videte, 5vv. 1554². Verbum caro factum est 6vv. 1576. Verbum caro factum est, 4vv. 1547², M ii 54. Verbum iniquum et dolosum, 4vv. 1553¹⁰. M iii, 115. Vidi civitatem sanctam Iherusalem, 4vv. 1559, M ii 31. Vidi Jacob scalam 5vv. 1556². Virgo ante partum, 4vv. 1576. M ii, 110. Virgo gloriosa semper evangelium (2p. Cantantibus organis), 4vv. 1548², M iii 91. Virgo gloriosa (2p. Domine Jesu Christe), 4vv. 1553¹. M ii 59. Zachae festinans descende 4vv. 1553². M ii, 101.

CHANSONS

(for 4vv unless otherwise stated)

Le tiers livre de [37] chansons, 4vv. (Anfwcrp 1544¹)

Others in 1543¹, 1543¹², 1543¹⁰, 1544¹⁰, 1544¹², 1544¹⁰, 1544¹¹, 1545¹¹, 1545¹⁰, 1546¹², 1549¹⁰, 1549¹¹, 1549¹⁰, 1550¹², 1550¹¹, 1551¹, 1552¹, 1552¹⁰, 1552¹⁰, 1552¹⁰, 1553¹⁰, 1553¹², 1554²¹, 1554¹¹, 1554¹¹, 1554¹⁰, 1555²⁰, 1555²¹, 1556¹, 1556¹⁰, 1556¹⁰, 1560¹, 1560¹, 1572¹. *I-C-C*, *GB-Lhm*

Adieu l'espoir ou mon cuer 1554². A jamais croi qu'il en soit, 5vv. 1572². A la fontaine du pre, 3vv. 1552¹⁰. Aïx avoit aux dens 1545¹⁰. Alles soubdan mon desir 1544². Amour a laict 1554¹⁰. Amour au cuer 1552¹ (A and B only). Amour et crainte 1556¹. Amour et loi, 1556¹. Amour et moi avons laict, 1556¹. Amour helas, 3vv. 1560¹. Amour le veult, 1544¹¹. Amour partez je vous, 1545¹⁰. A tout jamais d'un vouloir, 1544¹⁰. Au monde n'est plus grant, 1544¹. Au temps present, 1552¹ (A and B only). Avant l'aymer 3vv. 1552¹⁰. A vous aimer veulx mettre mon entente 1555². A vous en est de moi pouvoir 1555²⁰. A vous parler je ne puis, 1554¹.

Belle donne moy ung regard 5vv. 1545¹¹. Ce fut amour, 5vv. 1550¹¹. Cherchant plaisir 1555¹. Cessez mes yeulx 1554¹¹. C'est a grand tort que fortune, 1551¹. C'est a grand tort que moy pouver j'endure 3vv. 1560¹. C'est a grand tort qu'on diet, 1554²². C'est en amour une peine, 5vv. 1550¹¹. Comment mes yeulx juries, 1554¹. Content desir 3vv. 1552¹⁰. Contentement combien que soit 1549²⁰. Content ou non, 5vv. 1572². Contraint je suis, 1555²⁰. Crainte et espoir 5vv. 1543¹⁰.

Dame d'honneur, 1554²⁰. Dames d'honneurs, 1545¹⁰. Dame venus, 1552¹ (A and B only). Dedens tournay ville jolie, 1544¹¹. Demandes vous qui me faict si joyeux, 1543¹⁰. De moins que riens, 3vv. 1552¹⁰. Des herb as asses, 1543¹⁰. Desir ne veult, 1555²⁰. Dites pourquoi 5vv. 1553². Dieu me lault, 5vv. 1553². Dont vient cela belle, 5vv. 1543¹¹. Du cuer le don, 1544¹¹. D'un petit moi en deux, 1544¹¹. D'ung seul regard mort et toi, 1554². D'ung seul regard, 1555²¹.

Elle voyant, 1556¹⁰. En attendant d'amour 1554²². En attendant secours belle, 1555²¹. En desirant ce que ne puis, 1544¹². En esperant espoir me desesperer, *I-C-C* 125 8. En languissant je consume mes jours, 3vv. 1560¹. En languissant je consume mes jours 5vv. 1550¹¹. Entre vous mains, 1554²¹. En vous voyant, 1552¹ (A and B only).

Fortune hellas que te peult profiter, 1544¹¹. Fortune, helas, tu feis mal ton debvoir, 1544¹¹. Garçon de village, 1552¹⁰ (A and B only). Grant heur seroit, 1544¹¹. Guerises moy du mal 1544²⁰. Hastes vous de moi, 3vv. 1552¹⁰. Il me suffit, 5vv. 1546¹² (on Sup of Sermisy's chanson). J'ai veu le temps, 1555²⁰. J'ay veu sans yeulx morir, 5vv. 1553². Jamais en ce monde, 1544²⁰.

Je changerai quelque, 1552¹ (A and B only). Je changerai quoi qu'il me doibt advenir, 5vv. 1553²⁰. Je changeray quelque chose, 5vv. 1553². Je cherche autant, 1552¹⁰ (A and B only). Je n'ay point plus, 1552¹ (A and B only). Je ne desire aimer, 1556¹. Je ne fais riens, 1544¹¹. Je suis ayme, 5vv. 1545¹¹. Je suis aymé, 3vv. 1552¹⁰. Je suis content, 1552¹ (A and B only). Jour desire qui te pouldront, 1554²¹. Jour desire qui te pourra attendre, 3vv. 1552¹⁰. Joyeuse suis, 1543¹⁴.

L'ardant amour souvent, 1554²¹. Larras tu cela michault, 1543¹⁴. Las il fault, 1544¹¹. Las je cognois (i), 1544¹¹. Las je cognois (ii), 1555²¹. Las qu'on cogneust, 1543¹⁴. La veullex moi nommer doresnavant, 1554²¹. Le cuer cruel, a sa mort, 1554²¹. Le corps se plaint, 1552¹ (A and B only). Le doux basir 1545¹⁰.

Le monde est tel pour le present 5vv. 1545¹⁴. Le patient et patiente, 1554²². Les yeux ficher (i), 1552¹ (A and B only). Les yeux ficher (ii), 1552¹ (A and B only). Le temps qui court regretté, 1545¹⁰. Le triste cuer puis, 1544¹⁰. Le trop longtemps qu'ay esté, 3vv. 1552¹⁰. L'oeil diet assez, 3vv. 1552¹⁰. Loing de tes yeulx, 5vv. 1543¹¹. Loingtain

d'espoir banni, 1544¹¹.

Medecin ne voudroit, 1556¹⁰. Mi lenay, 1556¹⁰. Mon bon voloir, 1544¹¹. Mon cuer, mon corps, 1555²¹. Mon povre cuer, 1551¹. Mort m'a privé, 5vv. 1545¹⁴. Mort m'a prive, 1543¹⁰. Mort ou merchi en languissant, 1555²¹. Ne pouldroit on par bon, 1554²⁰. Nous ne nyons ny le voulons, 1554²¹.

O combien est malheureux desir, 3vv. 1552¹⁰. Oeil esgaré, 5vv. 1545¹⁴. Onques amour ne fut sans grand langueur, 5vv. 1553²⁰. Onques amour (i), 1544¹¹. Onques amour (ii), 1555²⁰. O quel torment, 1555²⁰. Or me traictes amis qu'il vous, 1554²⁰. Or puis qu'amour, 1552¹ (A and B only). Or puis qu'ennui, 5vv. 1553²⁴. Orsus a cop, 1545¹⁰. Or vray Dieu 3vv. 1552¹⁰. O triste ennui, 5vv. 1553²¹. O volupte poison, 1552¹ (A and B only). O vray qu'il est enuy, 3vv. 1560¹.

Par tous moyens, 1544¹¹. Par trop aymer ma dame, 1555²⁰. Par trop souffrir, 1549²⁰. Pardonnez moi madam, 5vv. 1553²⁵. Petite camusette 7vv. 1572². Petit fleur coicte et jolye, 1549²⁰. Pis ne me peult venir, 5vv. 1543¹⁵. Plaisir n'ay plus, 5vv. 1543¹⁵. Pleust or a Dieu, 1550¹². Plus chaud que feu 1552¹ (A and B only). Plus ne fault, 1552¹ (A and B only). Plus que jamais non obstant, 1555²⁰. Pour ung helas 1554¹. Pour ung plaisir, 1543¹⁰. Pour vostr amour, 1544¹¹. Prenez pitie, 1544¹¹. Prestes moy l'ung de ces yeulx 1544¹¹. Puis que j'ay mis 1544¹⁰. Puis qu'ell a mis 1544¹¹. Puis que malheur me tient 1555²¹. Puis que vertu en amour, 1544¹¹. Puis que vous ayme, 1544¹¹. Puis qui volez, 1552¹ (A and B only).

Quant me souvient 1544¹¹. Qu'est il besomp, 1549²⁰. Qui la dira, *I-C-C* 125 8. Qui la voudra, 1555²¹. Qui veult du feu, 1544¹¹. Rendes le moy mon cuer 1544¹¹. Resveille vous 1544²⁰. Retirer il me fault, 6vv. *GB Lhm* Roy App 49 54. Sans le veoir 5vv. 1543¹⁵. Se j'ay l'amour 1552¹ (A and B only). Se Salamandre en flamme, 1551¹⁰. Si au partir, 1543¹¹. Si des haults cieulx, 1544¹². Si la beaulte se perist 1544¹¹. Si l'on me monstre, 1552¹ (A and B only). Si me tenez tant de rigueur 3vv. 1553¹⁰. Si me tenez tant de rigueur, 6vv. 1545¹⁴. Si mon service a merite, 1543¹⁴. Si mon travail 1544¹¹. Si n'attrempes ces yeulx, 1554²². Si parviens, 1544¹¹. Si pour aimans la lune, 1549²¹. Si pour aymer 1549²⁰. Si variable onque 1556¹⁰. Si vous n'avez 5vv. 1553¹¹. Soit bien ou mal contr'unct 1554². Souvent je m'esbas, 1544¹¹.

Tant plus je pens, 1544¹¹. Tant que en amours, 1544¹¹. Tant seulement ton amour 1555²¹. Tel est le temps 1549²⁰. Tiens nous deux cuers, 1544¹¹. Ton gentil corps 1544¹¹. Toutes les nuictz 1549²⁰. Toutes les nuictz 3vv. 1552¹⁰. Ung doux nenny 1549¹⁰. Ung doux regard 1554²¹. Ung gay berper, 1543¹⁰. Ung souvenir en fermetee constante 1554²². Ung triste cuer 1554²².

Veul le gruel mal, 1555²⁰. Vivre en espoir 5vv. 1572². Voiant soufriu 1544¹¹. Vostre rigueur 3vv. 1552¹⁰. Vous avez tort chacun vous blasmera 1544¹¹. Voyez le tort d'amour et de fortune 1543¹⁰.

CHANSONS SPIRITUELLES

Donne secours, 3vv. 1572². Du faux desir, 3vv. 1577². La mort par moy, 4vv. 1553¹⁰ (T only). Mon cti Seigneur, 3vv. 1577². Sentant du pechie 3vv. 1577².

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 Domine ne memineris *GB Lhm* Add 29246, Add 31992 (lute).
 Le corps absent, 1552¹⁰ (lute).
 Torna, 1588¹⁰ (instruments).

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Credo (Lat., Eng. Creed) Affirmation of Christian belief, sung as part of the Latin Mass between the Gospel and the Offertory. Three Latin Creeds have come down to us ('Apostles', 'Nicene', 'Athanasian'), but the history of the texts is complex, the one used at Mass is that usually called 'Nicene'.

The original liturgical use of the Credo was at baptism, at a time when the articles of faith were delivered to the catechumens as part of their reception into the church. (The use of the first person, 'I believe', is ascribed to these circumstances, for the phrase seems inappropriate to a communal affirmation at Mass.) The baptismal use of the Credo, or *Symbolum* as it was called in this function, lasted throughout the Middle Ages and was incidentally responsible for the persistence of a Greek text in Latin manuscripts representing practices in northern France and Germany.

The Credo, in the so-called 'Nicene' (or 'Nicaea-Constantinople') version, was introduced into the eucharistic liturgy in the east early in the 6th century and soon afterwards into the Visigothic rite by the Council of Toledo (589). In both cases its introduction occurred in the wake of doctrinal controversies, and with the intent of clarifying the belief to be shared by all participating in the eucharist. Furthermore, in neither case was the Credo placed at its received position after the Gospel, in the Visigothic rite it preceded the *Pater noster*, and was to be said, not sung.

As part of the major revision of western liturgies and doctrine undertaken in the Carolingian reforms, the Council of Aix-la-Chapelle in 798 required the Credo to be sung at Mass, between the Gospel and the Offertory. For this purpose Alcuin (Charlemagne's liturgical adviser) pressed into use a new Latin translation that had just been made by Paulinus of Aquileia in 796, but Alcuin may well have got the idea for a sung Credo at Mass from an Irish practice of the 7th-8th centuries (which Alcuin would have known at York - see Capelle).

Smaragdus told how, when Charlemagne inquired of Pope Leo III, the latter sanctioned this use for the Franks, while taking exception to the addition of the 'filioque' which Charlemagne felt was necessary (the issue is still with us). The Credo was not actually incorporated into the Roman Mass, however, until the German Emperor Henry II required it of Pope Benedict VIII in 1014.

With characteristic enthusiasm and optimism for widespread liturgical reform, Charlemagne (or Alcuin) apparently envisaged the singing of the Credo in Latin specifically by the people. As has been pointed out, the singing of the long, complex Latin text, in a new version, by the northern peoples was an impossibility at first, and must have remained only an ideal in many places for centuries to come, but there is evidence of attempts at accommodation, including vernacular substitutes.

In any event, from 798 a new musical setting had to be provided, and we can assume that it is represented by the 'authentic' tone of Credo I in the *Liber usualis*.

Huglo has shown that the melody of a Greek Credo, preserved in a 14th-century Cologne manuscript (*D-KNu* W 105), has certain important points of resemblance with Credo I and may have been its source. This is in itself believable, for a Carolingian adapter could have had access to a melody traditionally associated with the Greek text used at baptism; there are obscurities not yet explained, however, for manuscripts of the 10th and 11th centuries apparently preserve different melodies for the Greek Credo. Alternatively, the melody may have come straight from Aquileia along with Paulinus's text.

The tone for Credo I is documented first in the 11th century, and the connections between it and the antecedent of Huglo's melody current in 800 may well have been complex. Credos II, V and VI preserve variants - some more or less remote - of the formulae in Credo I, and represent other medieval traditions of this common melody. Indeed, there are relatively few medieval settings that are completely new, a fact that reflects the persistence of the Carolingian ideal of a universal sung Credo.

Credo I recites on *g*, with an intonation rising from *e*; this first phrase is linked to a second by moving through *d*, the second phrase involves a rise to *a* *b*[♭], the terminal cadence, incorporated into the second phrase or placed in a separate third phrase as needed, is on *f* *a* *g*, but the last cadence (Amen) falls to *e* through a Carolingian Gloria in excelsis formula (Gloria I). The bipartite melodic formula is used throughout the text, but neither the formula itself nor the technique of adaptation bears much resemblance to 'psalm tones' as used for psalmody in the Franco-Roman Office, they are more closely related to the techniques of Gloria settings. And the nucleus (*e*) *g* (*a*) of the tone may be part of the old eucharistic G-tone postulated by Levy.

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RICHARD L. CROCKER

Crehore, Benjamin (b Milton, Mass., 218 Feb 1765, d Milton, 14 Oct 1831) American maker of string and keyboard instruments. Although Spillane stated that Crehore was known as a maker of violins, cellos, guitars, drums, flutes and harpsichords by 1792, only the cellos remain to document this claim. He was especially renowned for his pianos (which he was making by 1797, according to a letter of November 1797 addressed to him) and may be said to be the founder of the New England piano industry.

Crehore lived and worked in Milton. In 1791 he entered into a partnership with Lewis Vose to build a shop which he rented from Vose from March 1792 until May 1796. At both this shop and a later one constructed on the property of his wife's family, he produced his instruments and trained such builders as Lewis and Alpheus Babcock and William and Adam Bent. Crehore was associated with several of the profes-

sional musicians attracted to Boston by the opening of the Federal Street Theatre in the 1790s. Among these was Peter von Hagen, who, together with his son, was a partner with Crehore between May 1798 and 28 June 1799 in music publishing and the sale and tuning of pianos. In 1801 two other musicians, Francis Mallet and Gottlieb Graupner, advertised 'a large assortment of American Piano Fortes, manufactured by Benjamin Crehore' and in 1807 Graupner advertised a piano with a transposing keyboard 'made, under his direction, after a plan of the Germans, by Messrs Crehore and Babcock of Milton'.

Never successful in forming a lasting business partnership, Crehore entered into an agreement (now at the Boston Public Library) on 11 July 1804 with William Goodrich to make combination piano-organs. He worked with the Babcocks on the Graupner transposing piano in 1807 and seems to have been associated with the Babcocks until the death of Lewis Babcock in 1814. By 1816 Crehore may have been semi-retired, for he stopped paying personal taxes. He is described in his will as a cabinet maker.

At least three cellos and five pianos by him still exist. The cellos (one in a private collection, one at the Forbes China Trade Museum in Milton and one at the New England Conservatory, Boston) have deeply cut scrolls and a typical body length of 73.6 cm. The five square pianos, similar in build to English pianos of the period, usually have mahogany cases resting on stands with tapered legs, hand-stops to raise the dampers, a range of five or five and a half octaves, Zumpfe action, and a long soundboard extending across the key frame. Two are still owned by the Crehore family, the others are at the Essex Institute in Salem, Massachusetts, the Boston Public Library and the Metropolitan Museum of Art in New York.

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CYNTHIA ADAMS HOOVER

Creighton [Creyghton], **Robert** (b. 1636 or 1637, d. Wells, 17 Feb. 1734). English ecclesiastic and amateur composer. His father was professor of Greek at Cambridge, then Dean of Wells (1660) and Bishop of Bath and Wells (1670-72). Creighton was educated at Trinity College, Cambridge, of which he became a Fellow in 1659, taking the DD degree in 1678. He also became professor of Greek at Cambridge, a post he held from 1666 to 1672. In 1667 he became canon with prebend of Wells Cathedral, and in 1674 was appointed to the dignity of precentor. He retained his Wells appointments until his death. From 1670 he was also vicar of Ashbrittle, Somerset. Burney stated that he was a Gentleman of the Chapel Royal under Charles II, but this is unsubstantiated.

Creighton wrote a considerable amount of cathedral music, particularly services, of which nine are named

Earlier editions of *Grove*, probably echoing Boyce's *Cathedral Music*, stated that some of this music survived (presumably in manuscript) at Wells Cathedral, but none can now be found there. J. S. Bumpus, in *A History of English Cathedral Music* (London, 1908), referred to no fewer than five services and four anthems which cannot now be traced. A service in E♭ and a brief canonic anthem, *I will arise*, held a place in the general repertory for some time, but are now forgotten. At least two keyboard pieces by Creighton survive (in *GB-Lbm* 37074), they were probably intended for harpsichord rather than organ. His reputation probably owed more to his personal position than to the merits of his music, which is conservative and undistinguished. Bumpus attached undue importance to him by referring to a distinctively 'Creightonian' form of cadence:

WATKINS SHAW

ᲘᲣᲗᲗ. Signs used in Georgian ecclesiastical notation in the 17th and 18th centuries, see GEORGIAN RITE, MUSIC OF THE-

Crema, Giovanni Maria da. See GIOVANNI MARIA DA CRIMA

Cremona. Italian city in the Lombardy region. The history of Cremona is characterized by the lack of a local court to subsidize its musical activities. In the Middle Ages musical life was organized around the 12th-century cathedral, whose *Statuta canonicorum* (1247) regulated the performance of music during religious services. Only scant information, however, is available on musical activities there before 1526, when the *Libri provisionum* (I-C R_d) recorded the appointment of Cesare Loco as *maestro di cappella*. The earliest account of the construction of its organ (built by P. De Marchis and Lorenzo Antonio da Bologna) dates from 1482; it was rebuilt by G. B. Fachetti in 1542-6. In the second half of the 16th century the ideals of the Counter-Reformation concerning the renewal of church music had an ardent supporter in Bishop Nicolo Sfondrato of Cremona (elected Pope Gregory XIV in 1590), an admirer and patron of music to whom M. A. Ingegneri dedicated his first book of motets (1576) and three other collections of masses and motets. Musical life at Cremona was particularly distinguished during Ingegneri's stay there from about 1570 until his death in 1592; he held the post of cantor in 1578 and that of director of the cathedral *cappella* in 1579-92. The young Monteverdi probably received his first musical training at the cathedral under Ingegneri, and lived in Cremona until 1591. Among the notable figures who held cathedral posts are Uomobono Morsolino (organist, 1591-1611), Tarquimo Merula (*maestro di cappella*, 1628-31 and 1633-5, organist and *maestro*, 1648-65) and Nicolo Corradini (*maestro*, 1635-46).

The musico-literary Accademia degli Animosi was founded in 1560 with Bishop Sfondrato's endorsement. After an interruption of its activities in 1588, it was reconstituted by Count C. Stanga in 1607 and remained active until 1642 in stimulating the performance of secular music in the city. Monteverdi became a member in 1607. Reconstituted once more in 1644, it continued its activities until about 1692, though with less vigour, particularly after 1675 when it had to compete with the Accademia dei Disuniti, which included mostly commoners. In about 1720 this academy became incor-

porated with the Accademia degli Arcadi. An exclusively musical academy, the Accademia Musicale, was founded in 1735. Its members, having taken an entrance examination, met twice monthly and soon organized an instrumental ensemble that had the exclusive right of performance in religious and private festive events.

A society that stimulated Cremonese musical life in the first half of the 19th century was the Società Filarmonica, founded in 1816. Its statutes prescribed the performance of at least 30 concerts a year, usually held on Friday evenings. Among its members were Donizetti (1816), Rossini (1817) and Bellini (1830). After 1830 it was known as the Casino dei Nobili, since it included mostly members of the local aristocracy who advocated independence from Austrian rule, as a result the society was harassed by Austrian police, particularly after 1838. Following the city's unification with Italy in 1859 the society ceased to exist.

Cremonese theatrical life suffered from a comparatively late start. In 1670 the Marchioness Giulia Ariberti had a small theatre built for the nobility. It ceased its activities in 1714 and was transformed into a church. The initiative for the construction of a new theatre was taken in 1745 by the Casino di Conversazione, a society of noblemen founded in 1738. The theatre, designed by G. B. Zaist, was a wooden structure with four tiers totalling 100 boxes; it was named Teatro Nazari after its owner, the Marquis G. B. Nazari, and was inaugurated on 26 December 1747 with a performance of a Bolognese comic opera. During its Carnival season and until 1765 comic operas, frequently brought by Bolognese impresarios, were predominant there. From 1785 to 1806, when it burnt down, the theatre was managed by the Nobile Società del Teatro and renamed Teatro della Nobile Associazione. Another theatre, the Teatro della Concordia, was then built to a design by L. Canonica, modelled after Milan's Teatro Carcano. It was inaugurated on 26 December 1808 with Pacé's *Il principe di Taranto* and mostly staged works of the Milanese repertory until it burnt down in January 1824. The new theatre, constructed in stone by L. Voghera and F. Rodi, was inaugurated on 9 September 1824 with Rossini's *La donna del lago*. In the 1890s it featured numerous operas by Ponchielli, born in Cremona. Named the Teatro Ponchielli in 1892, it was renovated in 1969.

Stimulated by the musicological heritage of Gaetano Cesari, a native of Cremona who donated his large library to the city administration, the Civico Istituto di Musicologia was instituted in 1949. The Scuola di Paleografia Musicale, affiliated to the University of Parma, has been active since 1952.

Cremona has been universally celebrated since the 16th century for the manufacture of excellent musical instruments, especially string instruments. The tradition was established in the early 16th century by the Amati family, whose craftsmanship led to the design of the modern violin. By 1530 they had already set up a shop in Cremona under the leadership of Andrea. Until well into the 18th century the family constructed string instruments of elegant shape and capable of producing a remarkably mellow tone. Its most illustrious member was Nicolo, who probably trained Antonio Stradivari and Andrea Guarneri. Stradivari was particularly successful in constructing instruments perfectly balanced in design, size and finish. The Guarneri family (especially Giuseppe) concentrated instead on developing a massive

build and powerful tone. Members of the Bergonzi family were active as instrument makers throughout the 18th century. The Scuola Internazionale di Liuteria helps to maintain the fine Cremonese traditions. The Museo di Organologia 'A. Stradivari', in the Museo Civico, houses a collection of rare early instruments as well as numerous documents concerning the history of musical instruments.

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ELVIDIO SURIAN

Cremonese, Ambrosio (b. ?Cremona, early 17th century) Italian composer. In 1636 he was choirmaster at Ortona Cathedral. In that year he published at Venice *Madrigali concertati a 2-6 voci*. libro primo op.1, whose contents show that he was an able composer. The two-part madrigal *Ahi, come un vago sol*, for example, includes some imaginative vocal writing and effective contrasts between imitation and expressive homophony. The first imitative point seems uncomfortably long, however, and the piece is cast in an *ABB* form in which the second *B* section is an almost literal repeat of the first. There are also two pieces by him in *RISM* 1646' and one in 1646'.

JOHN WHENHAM

Crepitaculum (Lat.) A synonym for *SISTRUM*, see also *CYBELE*.

Créquillon, Thomas. See *CREQUILLON, THOMAS*.

Crescendo (It. 'growing', 'becoming louder'; gerund of *crescere*, to grow). A performance instruction appearing in sources from the 18th century on, abbreviated in earlier sources *cres* but now *cresc* and sometimes expressed by means of a 'hairpin'. The forms *crescendo il forte* ('increasing in loudness') and *crescendo sin'al forte* ('growing to forte') also appear. The effect is one normal to musical performance though it was indicated in notation scarcely until the 17th century, when words and signs for it gradually became common (see TEMPO AND EXPRESSION MARKS, §5). Domenico Mazzocchi, in the preface to his *Madrigali* (Rome, 1638), stated that the signs there used for *piano* (P) and *forte* (F), etc., were for 'common things, known to everyone', his use of *forte* followed by *piano* and then by *pianissimo* to indicate a decrescendo, and in reverse order a crescendo, was or became a familiar practice, as explained by W. M. Mylius in his *Rudimenta musices* (Gotha, 1686, p. 49). Locke used the expression 'Lower by degrees' (1675). The terms 'crescendo' and 'decrescendo' are in Leopold Mozart's standard list of terms (*Violinschule*, 1756).

The customary 'hairpin' signs for *crescendo* and *decrescendo* became prevalent in the 18th century (at least from Giovanni Antonio Pian's op. 1, Paris, 1712), and in spite of the evidence for an early beginning to expressive playing it is likely that the very layout of Baroque ensemble music made such swelling a relatively peripheral phenomenon before that date. Sometimes, as in Gluck's and Rossini's printed scores, the 'hairpin' forms appeared as in the illustration. The opinion expressed by

engaged for Sarti's *Didone abbandonata* at the Teatro Nuovo in Padua in 1782. In 1783 he appeared at the Argentina in Rome and in Cherubini's *Artaserse* in Livorno, in 1784 he sang in Venice and in Turin, where he had great success in Fari's *Il ritorno di Bacco delle Indie*. He then spent six months in London, but Mount-Edgumbe (who was abroad during Crescentini's London engagement) reported that he was not well received. For the next ten years Crescentini appeared at all the major opera houses of Europe, and became known as 'l'Orfeo italiano' at La Scala, Milan, in 1786 (Rispoli's *Ipermestra*, Tarchi's *Ariarte*), 1796 (the première of Zingarelli's *Giulietta e Romeo*), 1797 (Zingarelli's *Meleagro*), 1803 (Mayi's *Alonso e Cora*, Federici's *Ifigenia*) and 1804; at San Carlo, Naples, in 1788-9, at Padua in 1790 (Gazzaniga's *Idomeneo*), at Bologna in 1791, at the Teatro Argentina again in 1791, 1793 and 1796, at La Fenice, Venice, again in 1794 and 1796 (Cimarosa's *Gli Orazi ed i Curiazi*, written for him), at Reggio Emilia in 1796 and Piacenza in 1804. From 1799 to 1803 he was engaged by the Teatro São Carlos in Lisbon.

Besides being one of the last great castrato singers, Crescentini was also a composer, and had inserted his own prayer *Ombra adorata aspetta* into *Giulietta e Romeo* with such effect that Romeo became his most famous role. Napoleon heard him sing it in Vienna in 1805 and invited him to Paris to become singing teacher to his family. He lived in Paris from 1806 to 1812, retiring from the stage in the latter year. He returned to Italy, first to Bologna, then Rome and finally Naples, where he taught singing at the conservatory. Among his pupils was Isabella Colbran.

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Raccolta di esercizi per il canto all'uso del vocalizzo (Paris, c. 1810).
 6 cantate e 18 arie, 1v, pl. (Bologna, c. 1820).
Ultimo e nuovo raccolta di 24 solfeggi all'uso del vocalizzo, S (Milan, 1835).
 12 solfeggi, B (Milan, 1840).
 [25] *Nuovi esercizi ossia Studi di canto per uso del vocalizzo*, op. 2 (Milan, n.d.).
3 cavatine, 1v, pl., op. 50 (Bologna, n.d.).
Ombra adorata aspetta, aria (Naples, n.d.), inserted in Zingarelli's *Giulietta e Romeo*.
Duetto notturno, 2 S, b, 1 S, B.
Arias and arias pub. singly.

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'Crescentini, Girolamo', LS.

BRUCE CARR

Cresci, Orazio. See CRISCI, ORAZIO

Crespel, Jean. Flemish 16th-century composer. Only a few of his works survive complete. Four motets were published by Susato in Antwerp (*RISM* 1553¹⁰, 1554⁸, 1554⁹), and another by Berg and Neuber in Nuremberg (1564²); nine chansons by Susato (1549²⁰, 1552⁸, 1552⁹, 1555¹¹) and 21 by Phalèse in Louvain (1552¹², 1552¹³, 1552¹⁴, 1552¹⁵, 1553²⁴, 1553²⁵, 1554²², 1554²³). A motet is in MS in *PL-WRu* and six chansons are in *D-Mbs*.

P. ANDRIESEN

For bibliography see TEMPO AND EXPRESSION MARKS.

ROBERT DONINGTON

Crescentini, Girolamo (b Urbana, nr. Urbino, 2 Feb. 1762; d Naples, 24 April 1846). Italian mezzo-soprano. He studied singing in Bologna with L. Gibelli and was

Crespin, Régine (b Marseilles, 23 March 1927). French soprano. She studied with Jouatte and Cabanel at the Paris Conservatoire, and made her operatic début at



Regine Crespin as Kundry in Wagner's *Parsifal*

Mulhouse in 1950, as Elsa, the role of her Paris Opera debut the same year (10 August). In the next six years, despite further appearances in Paris (as Vita in d'Indy's *L'étranger*, Desdemona and Gounod's *Marguerite*), her career was more successfully advanced in the provinces, in French opera (*Salomé* in Massenet's *Hérodiade*, Brunnhilde in Reyer's *Sigurd*) and also in the German and Italian roles, sung in French, with which her international reputation was later made – notably Sieglinde, the Marschallin and Tosca. In 1956 she returned to the Opera as Weber's *Rezia*, subsequent successes there led to engagements at Bayreuth, as Wieland Wagner's 'Mediterranean enchantress' Kundry (1958–60), and Sieglinde (1961), and at Glyndebourne (1959–60), as the Marschallin. In this role, an aristocratic, rather melancholy elegance of style and a delicate mastery of nuance, both vocal and dramatic, won her wide praise, particularly in Berlin, Vienna and New York (her Metropolitan Opera début, on 19 November 1962, followed direction in the role from Lotte Lehmann). At Covent Garden she played the Marschallin (début, 24 October 1960), Tosca, Elsa and, less happily, Beethoven's Leonore. She undertook her first *Ariadne* in Chicago (1964), and her first *Walküre* Brunnhilde at the 1967 Salzburg Easter Festival, but, with the onset of vocal difficulties marked by unease in her highest register, she relinquished the latter role. In the 1975–6 Metropolitan season she gave her first Carmen.

Crespin was the first French singer after Germaine Lubin to command the heroic roles of German and French opera with equal authority, in addition to the idiomatic assurance of her Wagner, she was distinguished for the classical nobility of style in French roles for which it was a necessity. Julia in *La vestale*, Berlioz's Dido, the titular heroines of *Iphigénie en Tauride* and Faure's *Penélope*. She was the New Prioresse at the Paris première of *Dialogues des Carmélites* (1957), and

Phaedra in the 1959 La Scala revival of Pizzetti's opera. Although her vocal timbre is not ideally suited to Italian opera, she has been a moving Amelia (*Un ballo in maschera*), Desdemona and Tosca. Her singing, in opera and concert, is notable for a remarkable finesse of diction, phrase shaping and tone-colour, capable of transforming a powerful but flawed dramatic soprano into an instrument of smooth, lustrous beauty, in her prime, the eloquence of her soft high phrases was matched by few other singers. A recitalist of great accomplishment, she performs Wolf subtly, and Poulenc and Offenbach with irresistible wit. She has recorded the New Prioresse, the Marschallin, Sieglinde and the *Walküre* Brunnhilde, and, among other works, haunting accounts of Berlioz's *Nuits d'été* and Ravel's *Shehêrazade*.

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MAX TOPPERT

Creston, Paul [Guttovveggiu, Giuseppe] (b. New York, 10 Oct. 1906). American composer and teacher. Born into a poor immigrant family, he had no training in theory or composition although he did take piano and organ lessons. He did not decide on a career in composition until 1932. In 1938 he received a Guggenheim fellowship and in 1941 the New York Music Critics' Circle Award for his Symphony no. 1, from that time he was among the most widely performed American composers. Creston has made rhythm the keystone of his style, his technique depending primarily on constantly shifting subdivisions of a regular metre. The other main features of his music are long, florid, but motivically generated melody, lush impressionistic harmony and very full orchestration. The texture is generally homophonic, the tonality free and the form classical in its clarity and concision despite the flamboyantly romantic gestures. In sum Creston's work is brash and vital, spontaneous and intense, yet it is highly organized and displays remarkable ingenuity in thematic development. Creston has received many awards and commissions, he was president of the National Association for American Composers and Conductors (1956–60) and was a director of the American Society of Composers, Authors and Publishers (1960–68). From 1968 to 1975 he was professor of music and composer-in-residence at Central Washington State College.

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(selective list)

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WALTER G. SIMMONS

Crete. See GREECE, §IV

Crétien, Gilles-Louis. See CHRÉTIEN, GILLES-LOUIS

Crétien, Jean-Baptiste. See CHRÉTIEN, JEAN-BAPTISTE

Crétien de Troyes. See CHRÉTIEN DE TROYES

Crevel, Marcus van (b Zeist, 16 June 1890, d Budel, 1 Sept 1974) Dutch music teacher and musicologist. While training as a schoolteacher in Haarlem he took lessons in singing, violin and keyboard instruments; later, as a teacher, he studied the piano with Dirk Schafer and theory with Johann Wagenaar. At the same time he continued his language and literature studies at Leiden University. As a headmaster in The Hague he was concerned with the problems of musical education and music for young people; this brought him into contact with Fritz Jode and other like-minded music teachers abroad. His activities as a music educationist include the founding of a society for folk music and folkdancing (1930), and through his work on a state commission for school music teaching (1946–8) he contributed to the renewal of music for young people in the Netherlands after the war.

In 1940 he received the doctorate at the University of Utrecht with a dissertation on Coclico which he prepared under Smijers. On the latter's death in 1957 he was commissioned by the Vereniging voor Nederlandse Muziekgeschiedenis to complete the second edition of the complete works of Obrecht. Van Crevel's musicological interests covered the central problems of Renaissance music. His work on Coclico contains a critical examination of the problems of *musica reservata* and *musica ficta*, and the latter question is again taken up in his criticism of Lowinsky's 'secret chromatic art'. In the fully documented prefaces to his two Obrecht mass volumes he advanced a method of transcription, based on a new theory of *tactus*, through which he had discovered a cabalistic numerological symbolism in those works.

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ALBERT DUNNING

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Cribelli, Arcangelo. See CRIVELLI, ARCANGELO

Cricquillon, Thomas. See CRICQUILLON, THOMAS

Crisanus, Georgius. See KRIZANIC, JURAJ

Crisci, Oratio [Cresci, Orazio] (b Vasto; fl. 1581–9) Italian organist and composer. He was a pupil of Ippolito Sabino whose *Secondo libro de madrigali* (RISM 1581¹¹) he edited. From the dedication it is clear that he was living in Vasto in 1581. It is not known when he travelled north to Mantua, but he appears to have spent much of his later life there, employed as cathedral organist. All of his known works were published in collections devoted largely to the works of Sabino.

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PATRICIA ANN MYERS

Crismann, Franz Xavier. See CHRISMANN, FRANZ XAVIER

Crispi, Pietro Maria (b Rome, c1737, d Rome, 16 June 1797) Italian composer and organist. In 1762 he became a member of the Congregazione dei Musici di S. Cecilia. From 1772 until his death he was organist at S. Luigi dei Francesi. He was also music tutor to the Marescotti family and was *maestro di cappella* (from 1778) and organist (from 1779) at the Oratorio di S. Girolamo della Carità. He composed a large amount of instrumental music, almost none of which was published, also several oratorios and comic intermezzos, most of which are lost. He held a musical *accademia* in his home every Friday evening, at which instrumental and vocal music was performed, his wife, the singer Lucia Puschi, took part, and Crispi himself played the harpsichord. Burney attended those evenings between 23 September and 16 November 1770; during this time his originally lukewarm opinion of Crispi's playing and composition improved.

WORKS

Operas: at least 5 intermezzos, lost, except *Il marchese a torza* (A. Prioli), Rome, Tordinona, 1777, *D-Dib*. Sacred: at least 7 oratorios, lost, except Oratorio della Passione, *I-Rsg*, at least 2 sacred dramas, 4 cantatas. Inst.: numerous ovs., syms., trios, hpd sonatas, *B-Bc*, *D-Bds*, *Dib*, *I-Grl*, *Mc*, *Nc*, *Vc*, *S-Uu*, The Periodical Overture in 8 Parts, no 5 (London, n.d.), piece or pieces in Feuilles de Terpsichore ou Journal composé d'ouvertures, d'airs arrangés et d'airs avec accompagnement pour le clavecin (Paris, 1784–98), The Periodical Overtures for the

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GUIDO SALVIATI

Crispin van Stappen. See STAPPEN, CRISPIN VAN

Crist, Bainbridge (b. Lawrenceburg, Indiana, 13 Feb. 1883, d. Barnstable, Mass., 7 Feb. 1969) American composer. He received the J.B. degree from George Washington University and practised law in Boston for six years, composing in his spare time. In 1912 he went to Europe for further study, taking theory and orchestration in Berlin and London with Juon and Claude Landi, and singing with William Shakespeare, Charles W. Clark and Franz Emerich. He taught singing in Boston (1915-21) and Washington, DC (1922-3), then returned to Europe and taught until 1927 in Florence, Paris, Lucerne and Berlin. After returning to Washington and teaching there, he settled finally in South Yarmouth, Massachusetts, in 1939. Nearly 200 of Crist's works were published, including 29 for orchestra (mostly with voice), three stage works, 13 for chorus and many songs. The last were for a time frequently performed and broadcast, the best of them are noteworthy for the skilful handling of the voice, the sensitivity of the melodic line and the aptness and variety of harmony. Among the larger works are the choreographic drama *Le pied de la momie* (1915, Bournemouth Festival, 1925) and the symphonic poems *La nuit revêue* (1933), *Hymn to Neferitti* (1936) and *American Epic 1620* (1943). Crist published *The Art of Setting Words to Music* (New York, 1944).

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 NATHAN BRODERH. WILLY HITCHCOCK

Cristiani, Lisa (Barbier) (b. Paris, 24 Dec. 1827, d. Tobolsk, 1853) French cellist, possibly of Italian descent. She achieved fame as a performer, at a time when women performers were rare, and as the owner of the very fine Stradivari cello of 1720 which still bears her name. She made tours of Europe and Russia and was enthusiastically received, though her beauty and personal charm undoubtedly contributed to her success. She is said to have performed her repertory of salon pieces sympathetically and elegantly, with small tone but precise intonation. Mendelssohn accompanied her at a concert in Leipzig on 18 October 1845, his *Song without Words* op. 109 no. 38 (posthumous) was written the same year and dedicated to her. The King of Denmark appointed her 'Chamber Virtuosa'. In 1853 she travelled east on tour, she contracted cholera in Siberia and died within a few days.

LYNDA FLOYD REES

Cristo, Luis de. See CHRISTO, LUIZ DE

Cristoforeanu, Florica (b. Rîmnicul Sărat, 16 May 1887, d. Rio de Janeiro, 1 March 1960) Romanian mezzo-soprano. She studied the piano, and later singing, in Bucharest and Milan (at the Giuseppe Verdi Conservatory, with Vanceri Filippi and Bodrilla), making her debut as Lucia at Capodistria in 1908. After touring widely in western Europe she returned to Bucharest for performances in operetta (1910-13). Growing international fame led to her appearances at opera houses throughout Europe, notably at Barcelona, and also at the Teatro Colón, Buenos Aires. At La Scala, where she made her début as Santuzza, she appeared from 1928 to 1932, as Salome under Strauss, as Mariola in the premiere of Pizzetti's *Fra Gherardo* (1928), and as Carmen and Charlotte (*Werther*). By the time she retired she had mastered a repertory of more than 90 roles, embracing mezzo, dramatic, lyric and coloratura parts in opera and operetta. In Bucharest her Cio-ciosan, Minnie (*La fanciulla del West*), Kundry and Adriana Lecouvreur were especially admired. Her range, both vocal and dramatic, was exceptional, enhanced by a richly coloured timbre and an intense commitment to all her roles. After her death her memoirs *Amintiri din cariera mea lirică* were published (Bucharest, 1964).

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VIORELI COSMA

Cristofori, Bartolomeo (b. Padua, 4 May 1655, d. Florence, 27 Jan. 1731) Italian keyboard instrument maker and designer. He served at the Florentine court of Prince Ferdinand de' Medici from 1690, and after the prince's death in 1713 remained as custodian of musical instruments. He drew up an inventory of the prince's collection in 1716. Although he carried out a number of experiments with harpsichord construction and actions, he is best known for his invention of the piano. An entry in Francesco Mannucci's diary (February 1711) gives 1698 as the time Cristofori began work on his 'arpicembalo che fa il piano e il forte', the inventory of Medici instruments for 1700 establishes that he had completed at least one such instrument by that date.

The first published notice of Cristofori's invention appeared in an article by Maffei (1711), stating that in 1709 Cristofori had built three wing-shaped instruments and one of simpler construction. An action drawing of the former shows a pivoted lever set in motion by a shortened key when the key is depressed an upright movable tongue on the front of the lever rises and lifts the hammer, simultaneously an under-damping mechanism is lowered, allowing the string to vibrate. After the blow the leather-covered hammers fall back on to silk strings crossed under them. Maffei pointed out that these instruments had inverted wrest planks in which the tuning-pins ran through the wrest plank, the strings being attached on the underside (though this is not shown in his sketch). Thus the nut is above the strings, eliminating the need for any down-bearing device to hold the strings in place. The differences between Maffei's diagram and the extant Cristofori pianos (see PIANOFORTE, fig. 1) could be explained by Cristofori's having changed or improved his action after Maffei's examination of it, or by Maffei's having been inaccurate (he evidently drew it from memory).

Three pianos by Cristofori survive. An instrument dated 1720 in the Metropolitan Museum of Art, New

York, has a range of four and a half octaves and is without the inverted wrest plank. The original hammer-heads, now replaced, were round and hollow, the elongated hammer butts being original, further alterations (which may predate a restoration known to have been done by Ponsicchi in 1875) include a skilful rearrangement of the keyboard (range now C to f'''), and a graft of what was probably the nameboard on to the top of the hammer rack. Another instrument from 1726, in the collection at the Karl-Marx-Universität, Leipzig (see PIANO ORTI, fig 2), has an inverted wrest plank, round hollow hammers and the nameboard with the maker and date in plain view. Its range is four octaves, C to c'''. The actions of the New York and Leipzig instruments differ from Maffei's drawing in several respects: both pianos have the hammer lifted by an intermediate lever that is set in motion by a movable tongue in a slot in the key, an over-damper is lifted from the string by the end of the key as it rises and each hammer is prevented from rebounding by an individual back-check attached to each key (see PIANO ORTI, §1, 2). A third, little-known piano of 1722, formerly in Padua and now in Rome, appears also to have an inverted wrest plank and a range of four octaves. All three pianos were constructed to be placed in an outer case in the style of Italian harpsichords.

In the Leipzig collection instruments attributed to Cristofori include two harpsichords of 1722 and 1726, the latter of doubtful authenticity, one double-strung spinet of 1693, and one pedal spinet or *arcicembalo* of about 1725, also of doubtful authenticity. The three-manual harpsichords in the Deutsches Museum, Munich, the Germanisches Nationalmuseum, Nuremberg, and the Stearns Collection, Ann Arbor, have been falsely attributed to Cristofori.

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MARIBEL MEISFL, PHILIP R. BEI I

Cristoforus de Monte [de Feltro] (b Feltro, fl 1423)

Italian composer. A few biographical details may be gleaned from the text of the motet *Plaude decus mundi*, composed for Francesco Foscari, Doge of Venice. His birthplace is given in the text ('in Feltro natus Cristoforus') and the rest of the text implies that the motet must have been composed in Venice in 1423. Other works attributed to him are a Credo and another motet, *Dominici a dono*.

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 TOM R. WARD

Criticism.

1. Definition and scope 2. Origins 3. The 18th century 4. The Romantic period 5. The early 20th century 6. Recent trends 7. The nature of criticism 8. The limitations of music 9. The aesthetic problem 10. Objective and subjective criticism 11. The critic's responsibilities 12. The critic's qualifications

1. DEFINITION AND SCOPE In attempting to grasp this eel-like subject it is necessary to keep in mind the primary meaning of the word. The *Oxford English Dictionary* defines a critic as 'one who pronounces judgement', a censorer, fault-finder, caviller, 'one skilful in judging of the qualities and merits of literary or artistic works'. The second of these definitions is a secondary and restrictive use that will henceforth be ignored. So will such metaphorical concepts as Matthew Arnold's view of poetry as a criticism of life. Self-criticism too is in part a metaphorical idea. For the purposes of this article criticism means the expression in words of judgments on the art of music. That definition too will need to be constantly re-examined and circumscribed.

A comprehensive history of music criticism has been seldom attempted and perhaps never achieved. It would require endless research into books, pamphlets, prefaces and the files of old newspapers and periodicals. The public memory, largely dependent on the whim of biographers and general historians, is highly selective. Ernest Newman in his edition of H. F. Chorley's *Recollections* put the position from the critic's point of view: 'If he talks sense, his views become the common places of later musical opinion, and no one thinks of crediting him in particular with them. If he talks nonsense, this is regarded as peculiarly his own'. That is partly inevitable, since popular history likes to recall the eccentricities while forgetting the circle. But it has often been the interest of posterity to misrepresent the critics of the past. Romanticism thrives on exaggeration, and a popular and picturesque exaggeration is difficult to disperse. We are told when a great composer has been damned, even if it is for an early or feeble work, but seldom when a mediocre one has been overpraised – a far commoner occurrence. One of the legends of critical history, exploded by Newman in *A Musical Critic's Holiday* but habitually resurrected, is that many of the greatest composers were more or less regularly misunderstood and blackguarded by critics and public alike. There is no single instance of a great composer whose works had an adequate hearing having suffered such a fate. This argument, a product of the pathetic fallacy that was one of the legacies of Romanticism and a favourite gambit of the Wagnerians, has been appropriated by the outriders of modern composers whom contemporary audiences have shown reluctance to place next to their bosoms.

Criticism of music was a haphazard growth, carried on for long periods either by amateurs interested in literature, aesthetics or social science, or by musicians who were amateurs in all else, including the processes of thought and verbal expression. How much of this musico-literary activity, ranging from press notices and reviews to the elaborate productions of scholarship and the remoter speculations of aesthetic theory, deserves the title of criticism? If the distinction is drawn too narrowly, there is an obvious danger of falling into a familiar pattern of academic logic-chopping; if too widely, philosophical definitions would need to be laid down that would carry the inquiry too far afield. It seems best to confine the term 'criticism' for the most

part to current discussion, in the daily and periodical press, of contemporary musical trends, while taking care not to block the irrigation channels that carry the fertile silt of scholarship and aesthetics. Much of the best criticism occurs in books, and much daily criticism is little more than the reporting of events. For so flexible a subject a flexible treatment is essential.

2. **ORIGINS** Since the daily and periodical press did not make its first irregular appearances until the late 17th century, everything before that is in a sense beyond this article's terms of reference. But it is notable that, whereas unorganized criticism of a sort must have been virtually co-existent with art itself, ever since records began the criticism of music has lagged behind that of the other arts. The probable reasons for this are discussed below, here it is sufficient to note that the elusiveness of musical material and the elements of sound and time in which it operates make it difficult to record accurately even now, almost impossible to describe in words, and therefore highly unamenable to criticism.

Ancient Greek myth, symbolizing the rivalry between the lyre of Apollo and the flute of Cybele in the story of Marsyas, gave music criticism its first martyr, whose grisly fate has been constantly wished upon his successors (it is not clear whether or not he antedated Midas). But although the Greeks and Romans, and the musicians of the Middle Ages, wrote technical treatises on art and discussed its philosophical implications, their preconceived methods of linking these two aspects seem now to fall outside the sphere of art criticism. There is however a perennial ring of familiarity about the terms in which Iehan des Murs in the early 14th century criticized the innovators of his time. The Renaissance released a flood of discussion, carried on in prefaces and pamphlets, in which music and especially the monodic revolution associated with the Florentine invention of opera about the year 1600 came in for their share of attention, for example in Artusi's attacks on Monteverdi, but its main import was academic or social, and largely concerned with the attempt to graft the newly apprehended (or misapprehended) theories of ancient writers on the surviving fabric of medieval society. Music was still regarded almost as a department of manners, and even the critical systems propounded in the France of Louis XIV approached it first through ethics and then through literature. Criticism of individual composers and compositions, except as illustrations for a thesis, and the formulation of a critical attitude to contemporary music as a whole had to wait for the press.

3. **THE 18TH CENTURY** The early 18th century is customarily regarded as a great age of criticism, and rightly so, but its treatment of music was circumscribed by considerations not easily appreciated today. All the musical writers of the period (there were no regular critics in the modern sense for another hundred years) were preoccupied with the idea, derived from Plato and Aristotle through Theophrastus and the Renaissance 'humours', that art was an imitation of nature (human or external). That doctrine found expression in the rationalistic doctrine of the passions known as the 'theory of affects', adumbrated by Glarean's criticism of Josquin's treatment of the modes, developed in relation to the other arts by Descartes, Spinoza and others, and applied systematically to music by later writers in Germany.

According to this theory every passion and psychological state was supposed to have its musical corollary. Its basis was a questionable analogy between music and speech. It was essentially a literary device designed to establish communication between composer and audience by means of a short cut, it assumed that the composer either worked through a literary text or wished to say something that could in part at least be communicated in words. Later these limitations began to be recognized, and expressiveness (sometimes descending to a sensibility parallel with that of Sterne, Rousseau and other writers) became the critical ideal. Avison attacked Handel for carrying imitation to an absurd length – not without reason, but the prominence of the mannerism seems to have blinded him to Handel's other qualities. Avison's ideal of 'expression' in fact meant something like an imitation of the ancients instead of nature. This generalized 'expression' must be distinguished from the romantic idea of self-expression, the overflow of powerful individual emotions. The attempts of some modern scholars to read a personal meaning into Bach's use of conventional symbols lead to delusion.

Among the earliest pieces of musical journalism were Addison's reflections on Italian opera in *The Spectator* of 1711. Addison was a critic of manners rather than art, and although he had written an opera libretto he was no musician, but his articles are important for their influence on the Hamburg theorist Johann Mattheson, who has claims to rank as the first modern music critic. He translated and imitated Addison and Steele in *Der Vernünftler* (1713) and went on to found the first periodical devoted wholly to music, *Critica musica* (1722–5). This contained original and translated matter of historical and aesthetic interest, but was largely devoted to problems of taste, in particular the controversy between the old polyphony, then reaching its climax in J. S. Bach, and the new melodic style, represented by Telemann, Handel's Italian operas and cantatas and Mattheson's own inclinations. His example was followed by other German theorists, and although their periodicals appeared irregularly they exerted a strong influence on the musical temper of the time and focussed attention on current activities, including books and concerts. Among the most prominent of these periodicals were *Der getreue Music-Meister* (Telemann, Hamburg, 1728, the first to publish compositions), *Neu eröffnete musikalische Bibliothek* (L. C. Mizler, Leipzig, at intervals between 1736 and 1754), *Der critische Musikus* (J. A. Scheibe, Hamburg, 1737–40) and three successive Berlin papers edited by F. W. Marburg, beginning in 1749. Many of their contents were still learned or theoretical, as befitted the age of the influential treatises of Rameau, Fux, Mattheson, C. P. E. Bach and others; but the growing importance of the middle classes throughout northern Europe introduced a less specialized, more popular element. Regular concert series had begun at Hamburg (1722) and Paris (1725); amateur music-making spread widely beyond aristocratic and court circles. Here was a new public eager for critical instruction, and J. A. Hiller's *Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend* (Leipzig, 1766) seems to have been the first periodical designed to cater for them.

If Germany was first in the field with periodicals, the intellectual fuel that fed them was largely French. The monument of 18th-century rationalism was the great

Encyclopédie of d'Alembert and Diderot (1751-77), which was preceded and accompanied by a series of pamphlet wars on musical subjects. It is significant that the most prominent of these struggles -- between the successors of Lully and Quinault and the supporters of Italian opera early in the century, between the followers of Rameau and the newly introduced *opera buffa* in the 1750s, and between the Gluck and Piccini factions 20 years later -- were concerned with opera, that meeting-point of all the arts, including dance, scene painting, architecture and the art of polite society. The opponents were often men of letters and philosophers, such as Rousseau. But if music was not yet treated as an adult and independent art, there was much genuine music criticism in the periodicals *Mercur de France* and *Correspondance littéraire*, both edited by the German Grimm, who had studied with Scheibe's master Gottsched at Leipzig. There were also a number of short-lived musical magazines, the earliest in 1756. Furthermore, the critics were ahead of rather than behind the composers, their attacks on the extravagances of Baroque opera, the arch-enemy of rationalism, prepared the way for Gluck and influenced his operatic reforms. Gluck's much publicized endeavour to forget that he was a musician was a tribute to the criticism of his age.

England had no musical periodicals until much later, but there was a crop of treatises and pamphlets, mostly the work of dilettante philosophers and men of letters. Among the exceptions were Burney, who combined the industry of an academic historian and a sound musician with a limited historical sense, and Charles Avison, an able composer and organist who tried to reconcile theory with practice in his *Essay on Musical Expression* (1752). Burney's short 'Essay on Musical Criticism', prefixed to the third book of his *General History*, shows him more aware than most of his contemporaries of the problems implicit in his title. Observing that musicians even more than other people were apt to reason without principles, he sought to offer guidance to those who would learn 'how to listen, or to judge for themselves'. To Burney the critic meant not a professional musician, still less a journalist, but a judicious listener. That this was the usual view is clear from Johnson's division of critics into three classes: 'those that know no rules but pronounce entirely from their natural taste and feelings . . . those that know and judge by rules . . . [and] those who know but are above the rules'. The first class would not now rank as critics at all. Avison's limitations seem today more conspicuous than his virtues. He drew elaborate parallels between music and the other arts, especially painting, and considered that in the 16th century music was far more backward. 'The Works of Palestrina in that Infant-State of Music, may be considered as the first lights of Harmony.' The Baroque contrapuntists of the 17th century he called 'the Ancients', the moderns were the French and Italian opera composers. True musical expression he defined as 'such a Concurrence of Air and Harmony, as affects us most strongly with the Passions or Affections which the Poet intends to raise'. His ideal composers were Benedetto Marcello in vocal music, Geminiani in instrumental, and he assumed that 'the finest instrumental Music may be considered as an Imitation of the vocal'. On the other hand he urged the need for research into the lives and work of the great composers of the past.

It is in historical sense and disproportionate emphasis

on extra-musical values that 18th-century criticism seems deficient. Scheibe's famous criticism of Bach was not the outcome of a narrow malevolence, but an attempt to judge one technical method in terms of another -- a mistake repeated *ad nauseam* by the critics of every succeeding period. Nevertheless, the age saw the first systematic attempt at music criticism, even if it began on the wrong foot by claiming music as either the hand-maid of a philosophy of manners or a secondary and less efficient literary language, instead of accepting it as an art expressed in terms of sound. The social aspect also is important. The preoccupation with criticism typical of the period arose partly from an urge to demolish the extravagance of Baroque art and society, but the middle-class rationalism it fostered exerted in turn a decisive influence on artistic developments and underlying critical theories, especially in countries where music-making was not dominated by courts and ecclesiastical establishments. The decay of patronage opened the way to journalism.

4 THE ROMANTIC PERIOD In the closing years of the century musical journals multiplied, especially in Germany. C. F. Cramer brought out periodicals at Hamburg (1783-7) and Copenhagen (1789), the Abbe Vogler at Mannheim (1778-81), J. N. Forkel at Gotha (1778-9), in 1798 J. I. Rochlitz founded at Leipzig the influential *Allgemeine musikalische Zeitung*, which he edited until 1818 (the Berlin paper of the same name was founded by A. B. Marx in 1824). It was in periodicals of this kind that the new works of Mozart, Haydn and Beethoven were first criticized, often more favourably than their more sentimental biographers would have one suppose. Mozart, though condemned for excessive emotionalism, was on the whole treated better by the press than by his patrons, and it was the publishers, not the reviewers, who received Schubert with contumely. Beethoven while still a young man was recognized as a force to be reckoned with, though the critics often found fault with the qualities that have since been most admired -- a tribute, if by inversion, to their musical susceptibility. The tone of the critic was lowered as his audience expanded: he began to approach the reader as a colleague rather than a pedagogue. But analogies with the other arts were still prominent. Mozart was compared with Klopstock and Raphael, Haydn at various times with Sterne, Gellert, Wieland, Jean Paul Richter and Tintoretto.

With the dawn of Romanticism in the first quarter of the 19th century the reaction against rationalism went rapidly to extremes. Beethoven found a passionate if prejudiced admirer in E. T. A. Hoffmann, who began to write music criticism for the Leipzig *Allgemeine musikalische Zeitung* in 1809. Beethoven was the first composer to be acclaimed among the spiritual leaders of mankind (not entirely for musical reasons), an apotheosis completed by Wagner when in 1870 he called the Choral Symphony 'the new religion, the world-redeeming redemption'. Many Romantic critics, such as Hoffmann, Rochlitz and the two Reilstabs, were men of letters, inspired by idealistic notions linking all the arts with sociology and politics. This movement in its turn influenced Wagner. There was a strong element of propaganda as well as amateurishness and pure ignorance, while criticism broke the bonds of 18th-century rationalism it is doubtful if it came much nearer to music. Nature and manners were replaced by the

vapours of emotionalism and subjective irrelevance. An exception among men of letters was Heine, who for some years criticized music in Paris for the Augsburg *Allgemeine Zeitung*. He steered a course between pedantry and the cloudy raptures of German Romanticism, and his incisive wit half-concealed a sharp imaginative perception. In these respects he anticipated Bernard Shaw.

A new element in music criticism appeared in the use of the daily press for concert notices and articles. This practice seems to have been begun by J. K. F. Rellstab in the Berlin *Vossische Zeitung* during the earliest years of the century. He was succeeded by his son, who in a characteristically Romantic manner combined the criticism of music with that of politics and military affairs, and who was imprisoned for ridiculing public worship of the prima donna Henriette Sontag, thus early calling attention to the invidious position of the critic with regard to the laws of libel. In France and England regular daily musical journalism began a little later, although brief press reports of concerts (among them Haydn's in London) had appeared in the 1790s. *The Times* is said to have been the first English daily paper to appoint a regular music critic, Charles Lamb Kenney bore that title for two years from 1843, though T. M. Alsager, then manager of the paper, and the theatre critic Barron Field performed some of its functions from about 1806. Among the earliest musical journalists in England were Edward Holmes, author of the first English life of Mozart and critic of *The Atlas* from 1826, and George Hogarth, Dickens's father-in-law. In Paris the *Journal des débats* had a regular music critic in Castil-Blaze, under him and his successors Berlioz and d'Ortigue the French literary essay or *feuilleton* was applied to music with happy results. The establishment of the cheap daily papers *La presse* and *Le siècle* in 1836 increased the scope, but with certain exceptions French music critics during the next 50 years were more remarkable for quantity than quality. The first French musical periodicals of importance were Fétis's *Revue musicale* (1827) and the publisher Heugel's *Le menestrel* (1833). Fétis has been denounced as a reactionary pedant, but he was one of the first to give public lectures on musical history and aesthetics, it is hardly surprising that he came into conflict with the extreme romantics who surrounded Liszt. A more original journalistic enterprise was the *Gazette musicale de Paris*, founded by Schlesinger in 1834 to provide a platform for composers. In its first number Liszt attacked the critics as shallow and ignorant, and suggested that they should be subjected to knowledge and ability tests. Later issues included further articles by Liszt, and others by Berlioz, Wagner and the German critics Marx and Rellstab.

In the article mentioned above Liszt urged that composers should take up criticism, and the Romantic age was full of composer critics. Among the first was Weber, whose press experience began at the age of 14, when he engaged in violent controversy with an elderly organist who had criticized his opera *Das Waldmädchen*. From 1809 to 1813 he wrote on current musical affairs for a number of German papers, including the Leipzig *Allgemeine musikalische Zeitung*, and after 1815 mainly on opera for the *Prager Zeitung* and Dresden *Abendzeitung*. He seems to have been the first to prepare his audience by publishing articles on forthcoming productions. His criticism is often penetrating

and of considerable historical interest, but sometimes marred by a rift between detached judgment and propaganda, hence his ambivalent attitude to Beethoven. Schumann, who in his first article (Leipzig *Allgemeine musikalische Zeitung*, 1831) hailed Chopin as a genius, was a more sensitive critic. In 1834 he founded his own *Neue Zeitschrift für Musik*, an important venture in which for ten years he pursued a policy nicely poised between encouragement of young composers and cultivation of the historical sense. The rediscovery of J. S. Bach and Mendelssohn's revival of the *St. Matthew Passion* had given a healthy impetus to interest in the past and therefore to a balanced musical criticism. Schumann acclaimed Bach, Handel, Scarlatti, Couperin and Gluck on the one hand, and Beethoven, Schubert, Berlioz and Weber on the other. In his last article (1853) he added the 20-year-old Brahms. His interest was aesthetic rather than technical, and he had a high conception of his calling. His chief failing was a tendency to identify too many ill-fledged geese as potential swans. In Germany he has been highly esteemed as a writer, but the preciosity and awkward fantasy, of his earlier writing especially, do not endear him to every taste.

A more stimulating writer, though perhaps a more erratic critic, was Berlioz, who for many years contributed a regular musical *feuilleton* to the *Journal des débats*. Besides a fine musical perception he commanded a literary style of exceptional precision and flexibility. His blind spots were large (he called Handel 'a barrel of pork and beer' and detected 'no spark of genius' in Palestrina), but he wrote with acute penetration on composers such as Beethoven, Gluck and Weber, who stirred him deeply. He is probably the only great composer who might have reached equal stature in literature, and one of the few music critics who can be read with pleasure for their style alone.

The middle of the century saw a reaction against the extravagances of romantic criticism, an attempt to reformulate the tasks of the critic and map the proper spheres of technique and aesthetics. The leading figure in this neo-rationalism was Eduard Hanslick, who for 50 years (1855-1904) dominated the world of Viennese musical journalism in the *Presse* and *Neue freie Presse*. He is now remembered chiefly as the enemy of Wagner, who pilloried him (very clumsily) as Beckmesser in *Die Meistersinger*. Certainly it was the principles of the Liszt-Wagner school that Hanslick most roundly condemned, for he saw them (correctly) as the axe laid at the root of the tradition he admired. It is difficult to fault his view of Wagner's new path as an end rather than a beginning, and 'for him alone. Whoever follows will break his neck.' Many of Hanslick's strictures on Wagner can be defended, he recognized his genius (calling him the greatest living composer as early as 1846) and paid generous tribute on his death. Hanslick was a cultivated man, a graceful writer and a courageous and often penetrating critic. His limitations lay elsewhere, in the narrow bounds he set to his view of musical aesthetics. By denying anything more than a fortuitous connection between art and emotion he disqualified those Romantic composers whom he disliked, but at the same time cut away the ground beneath the Viennese Classics whom he worshipped. It was then very necessary to reassert the claims of music as sound against music as propaganda, but Hanslick seemed to include the expression of emotion under the heading of

propaganda. He all but denied music the attributes of an art like many reactions, his went too far.

In England music criticism during the 19th century drifted into a backwater. The periodicals founded early in the century, R. M. Bacon's *Quarterly Musical Magazine and Review* (1818-28), William Ayrton's *Harmonicon* (1823-33) and the *Musical World* (1836-91), set out with high ambitions and wide terms of reference, comprising journalistic and critical comment on all branches of musical knowledge. Ayrton was also a critic of literature and a friend of Lamb and Hazlitt. But the first two of these ventures failed, and English criticism followed the rest of English society into respectability. England had been early in its acceptance of Beethoven – much earlier than France – and the less inflammatory Romantics, Rossini, Weber, Spohr and especially Mendelssohn, had a fairly easy passage. Even Berlioz enjoyed a moderate if not a lasting success. But English musical life was stunted by a weak creative tradition. For a generation music criticism in London was dominated by H. F. Chorley (*The Athenaeum*, 1830-68) and J. W. Davison (*The Times*, 1846-79) in much the same way as Vienna's was by Hanslick. Their gods among the moderns were Rossini in opera and Beethoven (except the last quartets) and Mendelssohn in instrumental music. They were narrow and conservative in their tastes, but the particular case against them is not that they damned the early works of Wagner or over-rated Rossini, but that they set themselves blindly against a composer in their own chosen field, Verdi, and for social rather than musical reasons. Verdi was attacked for the vulgarity of his tunes and his bad taste in bringing passionate emotions and contemporary subjects on to the stage. Chorley wrote that he was never fully aware of the value of Auber's *Gustave III* until he heard 'the assault made by Signor Verdi on the same story' (*Un ballo in maschera*). He was for ever lamenting the decay of 'those great principles which are unchanging', when he meant simply the technical methods of the age of Rossini, and he denied the possibility of dramatic irony in opera, a quality in which it is supremely rich. Non-musical elements have been strong in English music criticism, owing perhaps to the deep hold obtained by the Puritan and evangelical movements of the 17th and 18th centuries, which were basically hostile to art unless adulterated by the spirit of edification.

In the 1880s-90s, when the great works of Wagner's maturity had more than justified his pretensions, the dams of hostile criticism gave way all over the Western world. In his numerous writings Wagner had been a propagandist for his own work rather than a critic of other people's (in 1848 he wrote that 'the immoral profession of musical criticism must be abolished', a sentiment echoed recently by Stockhausen). His followers, without his excuse, drew imaginary distinctions between a world of vested interests bent on denying Wagner a hearing and the small clan who alone held the standard of music aloft. In fact, as Ernest Newman demonstrated, even Wagner's early operas were popular with the public and the impresarios, and when he came into conflict with the latter it was generally his own fault. They were sometimes attacked by critics (often with reason), but the resulting controversies benefited both Wagner and music criticism by establishing the news value of each. Indeed Wagner unwittingly increased the numbers and the status of the tribe he

wished to abolish. The Wagner publicity movement, led for some years by the philosopher Nietzsche, was naturally strongest in Germany, but it changed the critical landscape all over Europe. In France, where except for the work of a few men like Reyher the standard since Berlioz's day had been very low, Wagnerism was for a time overwhelming. Hanslick's stronghold of Vienna was invaded by the young Hugo Wolf, who in the *Wiener Salonblatt* in 1884-7 trained his guns on the weight of Brahms and the levity of Johann Strauss. Wolf was a one-sided critic, but his work had a pungent wit. Brahms's supporters, he wrote, 'despite their fat bellies attach themselves to a much talked-of man and hold on like noughts after the figure one'. The countries where musical nationalism was in spate, Bohemia and Russia for instance, were disturbed by cross-currents of their own: the critical pen was more often than not the servant of a cause, sometimes of several causes. Smetana, who became critic of a Prague daily paper in 1864, campaigned continually for Czech national opera and the Liszt-Wagner movement. In Russia Cui and Stasov raised the standard of the St Petersburg nationalists. Cui, whose criticism has a stronger savour than his music, attacked not only Wagner, Italian opera, Rubinstein and Tchaikovsky, but the backslidings of Musorgsky (for using leitmotifs) and Rimsky-Korsakov (for studying counterpoint). Scriov, a fanatical Wagnerian, attacked the entire nationalist school in three languages at once. Tchaikovsky acted as critic of the Moscow *Gazeta* for some years in the 1870s, his criticism, predictably, was subjective, and he has not been forgiven by German writers for likening Bayreuth to a prison and preferring Delibes' *Sylvia* to the *Ring*. Russian music criticism has been compared for its violence with religious disputation on dogma. This may have been encouraged by the strict censorship, which forced discussion of social and political issues into the sphere of art. The critic Chernishevsky taught that life was more important than art, and under his influence Musorgsky and Tolstoy ranked realism above beauty and the peasant masses above the individual. The dictum of Musorgsky (the only great composer to write a song about music critics) that 'art is a means of conversing with man, and not an end in itself' anticipated Tolstoy's conclusion in *What is Art?* (1898). One can detect a parallel with Puritanism in English-speaking countries, and one of the sources of Socialist Realism.

Italy, with its firm operatic tradition, its localized press and (until 1861) its own brand of suspicious censorship, was less resistant to new trends than might have been expected, thanks largely to the critics Abramo Basevi, founder of the reformist journal *Armonia* (1856-9) and author of a perceptive study of Verdi, and Filippo Filippi. The latter, for some years editor of the Milan *Gazzetta musicale* and music critic of *La perseveranza*, did much for the acceptance of Wagner. In England the effect of the Wagner movement was curious. Some of the most active supporters of the English musical renaissance, including Parry and Hadow, combined a worship of the German classics (especially J. S. Bach) and an acceptance of Wagner as their heir with the hereditary prejudice against the stage, and turned to rend the fashionable Italian opera, thus they could do only by pretending that Wagner was a great moral teacher. The latter delusion, though on other grounds and without the prejudice against the

stage, was nourished by Bernard Shaw, an active London music critic for six years (1888-94) and by far the ablest of the Wagnerians who wrote in English. Shaw later confessed that he deliberately overstated his case in order to obtain performances of Wagner's works; he also asserted, probably with truth, that the public never took him seriously since he refused to write music criticism in the dry non-committal style to which they were accustomed. His power of expressing clear thought in memorable language, combined with a real knowledge and love of music, raised him far above the critical level of his contemporaries. He underrated Brahms and overrated Goetz, but in an age that tended to despise Mozart and Verdi, and to confuse clarity with childishness and flatulence with profundity, he was ahead of all but a few of his professional colleagues in judgment and let fall an astonishing number of *obiter dicta* of lasting validity.

5. THE EARLY 20TH CENTURY. Critics at the turn of the century were beset by many difficulties. The expansion of the popular press, while enlarging their platform, had disturbed its foundations. Their words, for good or ill, were diffused as by a gigantic megaphone over a much wider area. The demand for publicity promoted a new outlook not only in the public but in managers and impresarios, who looked to the press for advertisement and occasionally for something more. Political and national affairs made more and more incursions into the realm of art. In some countries the law of libel became a potentially grave stumbling-block: if the critic can be sued for depreciating the market value of an artist's services, he may be reduced to functioning with one hand behind his back. Above all, with radical changes in the language of music, it became difficult to distinguish between those two ingredients of every revolution: fertile innovation and simple brick-heaving. Hence chasms occurred on the lines of communication between critic and public. Especially in the years between the wars the serious critic, closely following the composer, parted company with the journalist and retired to his former sanctuary of the learned magazine, the journalists, keeping one hand in that of the public, risked loss of touch with modern music. Some musicians have condemned critics for siding with the public against the composer, but that is to bring only one of several defendants to justice. There were critics on the other side to urge the composers into backwaters and then churn up the mud in the face of those members of the public inquisitive enough to leave the mainstream and peer round the corner. Nor can blame be withheld from society as a whole: artists are not troglodytes, and when the community begins to lose its faith in spiritual values the disintegration is felt everywhere. Inevitably criticism tended to take refuge in the attitude of preciosity summed up by the slogan 'art for art's sake'. When not the vehicle for propaganda, it became a form of entertainment, sometimes very amusing, but often at the expense of the art it purported to serve. This was more conspicuous in Vienna and Paris than in Germany, where entertainment, like everything else, was taken very seriously. Max Graf compared the status of German music critics with that of town councillors or policemen; and they have been known to use their considerable scope for making byelaws and holding up the traffic.

Germany had now lost her musical hegemony of a

century and a half, but one important benefit continued to accrue. The research of the great German musicologists, begun about the middle of the 19th century and published in technical periodicals and complete editions of the classical masters, supplied for the first time in convenient form the material for a thorough appraisal of musical history. But it was some time before this was felt throughout the body of criticism. Faction remained strong. The non-Latin countries were for long divided in allegiance between Brahms and Wagner. Those two composers perhaps represent the two poles of the German spirit (or at least of its response to Romanticism), the repressed conservative and the heated, egocentric revolutionary, but criticism found them difficult to bring into focus. Richard Strauss was acclaimed as sole heir to the empire of German music, the cult of the colossal and the grotesque, and of a sensuous hedonism dressed in a mystic veil (popularized by *Parfital*), led to a grave imbalance of critical values. The new paths taken by Schoenberg and the Second Viennese School, like those of Wagner two generations before, were seen not as an extension of tradition but as a plunge into the arbitrary and the unknown. In view of the subsequent claim of their supporters that the 12-note method (evolved in the 1920s) had replaced an outmoded tonality, that is scarcely surprising. What suits a single artist or a group of artists need not possess universal validity. The doctrine serialist's *a priori* rejection of any tonal implications is the mirror image of the traditionalist's horror of novelty, both abridge the language of music, and the critic who points this out, though likely to be denounced as a neo-Beckmesser, is only doing his duty. The public, slow to accept Schoenberg at his own valuation, instead took to its bosom the last products of the Viennese symphonic tradition in the works of Bruckner and Mahler.

The Hitler regime broke the threads of German musical life and drove into exile not only composers and executants but such eminent scholars as Paul Bekker and Alfred Einstein, editor of the *Zeitschrift für Musikwissenschaft* from 1918 and music critic of the *Berliner Tageblatt* (1927-35). Submission to state policy inhibits criticism and reduces it to a bogus and inverted pedantry. Events in the USSR since the 1917 revolution have illustrated this repeatedly, for example in the critic Asaf'yev's denunciation of all advanced Western music as 'formalist'. The spectacle of critical somersaults and retractions at the bidding of people innocent of artistic experience became ludicrous at the time of the Zhdanov decree (1948), and the experience in the 1970s of eminent Russian writers and musicians confirms that despotism, whether tsarist or Soviet, cannot brook criticism.

In France, the early years of the century saw a sharp division of opinion. D'Indy and the Schola Cantorum group, developing two qualities hitherto more characteristic of German than French musicians – antiquarian research and an almost ethical reverence for the sublime – endeavoured by word and deed to found a Franck movement after the manner of Germany's Wagner movement. The more characteristic French temperament on the other hand, intelligent, sensuous, yet unburdened by non-musical aspirations, reasserted itself in Debussy, who three times (1901, 1903, 1912-14) held the post of music critic on a paper. Debussy, as one should expect, was a subjective and impressionistic critic. He declared himself 'much more interested in

sincere and honestly felt impressions than in criticism', which he compared with a child pulling a toy to pieces – a common attitude in creative artists. He abjured system and regarded technical analysis as doomed to futility. His criticism is pointed, often precious, sometimes penetrating; he likened Musorgsky's music to 'the art of an inquiring savage, discovering music step by step through his emotions', Wagner to 'a beautiful sunset that was mistaken for a dawn', and Strauss's *Heldenleben* to 'a book of pictures or even a cinematograph', but it is a hit-or-miss affair and tells no more about Debussy than about the music he heard. His scepticism over critical standards was not unique. Anatole France denied their validity altogether and defined criticism as talking about oneself with some great artist as an excuse. Debussy's dislike of sectarian controversy did not save him from a set of journalistic Debussysists, who annoyed their patron saint as much as his opponents. France, like Germany and Austria, was soon filled with critical sects, fighting furiously round the figures of the leading composers, especially Stravinsky and Schoenberg. The best French critics were not those whose energies were consumed in this daily warfare, but the scholars who carried a thorough familiarity with the past into their dealings with the present. Men like Tiersot, Combarieu and Prunières (founder in 1920 of the periodical *Revue musicale*) set a high standard that was not always followed; and mention must be made of the novelist and dramatist Roman Rolland, who turned the imagination of a creative artist, an acute analytical intelligence and a graceful style on the music of past and present.

Music criticism in the USA is of comparatively recent growth and may be said to have begun in 1852 with the foundation at Boston of *Dwight's Journal of Music*. The tone of this periodical, which rejected both Brahms and Wagner, was dogmatic, ethical and conservative – reminiscent of the Chorley Davison period in England. The opposite ideal of complete subjectivity was preached by W. F. Apthorp (1848–1913), critic of the *Boston Evening Transcript*, who wrote from a standpoint close to that of Debussy. He made fun of the 'aesthetic Rhadamanthus' so dear to the Germans and declared that 'criticism should be nothing but an expression of enlightened opinion'. That of course begs the question how 'enlightened opinion' is to be defined and cultivated. Apthorp's most prominent successors in Boston and New York were Philip Hale, Henry Theophilus Finck, J. G. Hunker and Lawrence Gilman. From the 1930s the USA served as a sanctuary for European musicians uprooted by political convulsions. This infusion widened the range and sympathy of American criticism, if in some cases it debased the style and transferred to new soil the sectarian controversies of central Europe. (Another result is that the USA began to replace Germany as the centre of musicological research.) But it can hardly be said that criticism flourished. For some years after World War II Virgil Thomson pursued a stimulating policy in the *New York Herald Tribune*, in healthy rivalry with Olin Downes in the *New York Times*, but the amalgamation of these papers narrowed the field, and the absence of a trans-continental press and scarcity of serious musical periodicals localized and restricted criticism. The leading journal of scholarship, the *New York Musical Quarterly*, has long been weighted towards musicology. On the other hand Joseph Kerman, in debate with Edward Lowinsky in the *Journal of the American*

Musicological Society (1965–6), stated a case for criticism as the highest form of musicology. In the summer of 1972 the Kennedy Center for the Performing Arts, Washington, sponsored a Music Critics Institute under the direction of Elliott W. Galkin, and courses in criticism have been held in universities and elsewhere. What appears to be wanting is a sufficiency of acres for their graduates to till. American criticism, like American culture in general, receives little help from radio or television.

In Britain the standard of criticism rose in the first half of the 20th century, together with a definite if uneven extension of musical culture and the establishment of a fruitful creative tradition. Ernest Newman, music critic of various papers from 1905 (from 1920 to 1958 of the *Sunday Times*), set the pace with a nice balance of urbanity and outspokenness. Constant Lambert's discussion of contemporary trends in *Musica Ho!* (1934), though in some respects open to a charge of wrong-headedness, reflected a broad culture and a full mind; it made the reader think, and its denunciation of vogue and axe-grinding was entirely healthy. The wider diffusion of music has been greatly stimulated by the gramophone and later the radio – a phenomenon of course universal but more radical in a country whose musical life had hitherto been underdeveloped. Moreover the policy of the BBC laid down by its first director-general, and in particular the establishment of the Third Programme in 1946, offered a service then unrivalled elsewhere. Most of the daily and weekly newspapers continue to maintain one or more music critics. Of the older periodicals, the *Musical Times* (founded in 1844) continues its long career as a purveyor of scholarly inquiry and critical comment, but the *Monthly Musical Record*, founded in 1871, expired in 1960. The 20th century has seen the birth of several new periodicals, of which the quarterly *Music & Letters* (1920) established itself as the foremost musicological journal. Publishing houses issue more critical works on music than at any earlier period, but the standard is so variable as to suggest a certain cynicism about the fodder needed to satisfy the public appetite for enlightenment.

6. RECENT TRENDS. The most conspicuous change in the musical climate – the release of copious new sources of supply in radio and television, has had less effect than might have been expected on concert-giving and the practice of criticism. To some extent it has taken up the slack of increased demand. Radio stations supplement their music programmes with a fair share of explanatory matter, including general talks, musicological discussion and criticism. Yet the tendency of the media to count heads and grudge time spent on troublesome minorities carries an inbuilt drift towards Philistinism. The broadcasting time allotted to criticism of current musical events, on the air, in the concert hall or in the theatre, is small. Nor is there much criticism of broadcast music in newspapers or periodicals, a serious gap in view of the power of the media. On the contrary, the instant matter of the radio and television interview has invaded the arts pages of reputable papers, where it is apt to oust serious criticism. The tendency of public relations operators to annex the territory of criticism and the expansion of gramophone recording into a big-business industry, pronounced throughout western Europe and America, have introduced further complications, not least the danger of commercial pressure. A number of monthly

journals are devoted to gramophone record criticism, the principal English-language ones being the *Gramophone* (founded in 1923), *High Fidelity* (1951) and *Hi-fi Stereo Review* (1958). Music publishing, too, has become big business, and in some European countries the links between critics and publishing houses may be seen as a threat to critical integrity, as, perhaps no less perniciously, may the importance attached to the political affiliations of composers and critics.

The spoon-feeding of journalistic pap has increased at a time when all the arts are in a state of disarray and the public in urgent need of the services of criticism. In music the revolt against tradition is more radical than that led by Wagner or Schoenberg. The art has developed so rapidly in so many diverse directions that it is not always easy for the specialist, and much harder for the public, to distinguish living from dead wood and genuine endeavour from pure spoof. Indeterminacy may be seen as a reaction against excess of system, structural or notational. Whether inspired by confidence, uneasiness or despair, it may loosen shackles, it can equally lead to the abandonment not only of tradition but of creative skill, evasion of responsibility, and a nihilism that calls in question established notions of the art of music. This may sometimes be its intention, but though a 'happening' may provide entertainment, its relationship to art in any hitherto accepted sense remains unproven. Similar factors govern the use of electronic and computer techniques. These things are not to be condemned, the computers still have to be programmed. But like other techniques they need to be organized and subordinated to artistic ends, and scrutinized before they are accepted or dismissed. When the critic sees the area of agreement between producer and consumer growing ever narrower, eccentric positions being occupied and historical bastions evacuated, he is justified in remaining more than ever on his guard, cool, watchful, detached, even suspicious. The very nature of indeterminate music complicates his task and to some extent undermines his role, when a work contains aleatory elements, any criticism of it can be of only a single realization, and the longer-term validity of the criticism must depend on the degree to which the performance is improvised.

The so-called ugliness of much modern music, for long a subject of contention, is a side issue. The standard of ugliness – the borderline of what the trained ear accepts – is always changing. (This was amusingly pointed out by C. K. Salaman in a paper on music criticism in 1875: 'Whether in music or in personal appearance, ugliness is, no doubt, an acquired taste, like the taste for tobacco, and similar nauseous appetites'.) A more interesting, and perhaps more debatable, question was put thus by Newman in 1925:

We may then take it for granted, I think, that none of the new works of to-day that fail to justify themselves at once, *aesthetically* to the average musical sense of the period will be of much significance for the future, no matter how fertile they may be in suggestions of new technical resources.

This can be tested only if the average musical mind is given a chance to decide – and that means more than one hearing and assistance rather than molestation from the critics. Certainly it will have the final say, neither propagandists nor critics can in the long run force indigestible matter down the public throat and compel its retention. The future will be determined by the creative gift of the composer of genius, a commodity for which the critic legislates at his peril. New music of

lasting value has hitherto been rooted in tradition, the point from which it stems becomes discernible when the new shoot has shown signs of independent growth. This is not easy to observe in an age of transition, which throws out so many suckers destined never to mature.

This is where the critic ought to come in, unfortunately it is where he sometimes goes out. Whereas in the past established critics often tended towards reaction, there is now a new phenomenon, which may be called the Beckmesser complex – the fear of being caught on the wrong foot by the future, and perhaps of being pilloried in a new *Meistersinger*. The critic is responsible to his own generation, like Macbeth, he must be prepared to jump the life to come. If on the contrary he jumps on the bandwagon he betrays his calling and, if he still claims the status of critic, the art of music as well. John the Baptist is not a suitable patron saint for critics. Every age has its critical heresies. The two most prominent today are that the critic's first duty is to sound the trumpet for the composer, and that he is serving a useful purpose only when he writes about music he likes. The demolition of slipshod, pretentious and vacuous music can be equally constructive and beneficial, it is as much the critic's duty to expose the bad as to elucidate the good. A fashionable aesthetic heresy is illustrated by the statement 'You cannot have critics with standards, you can only have *music* with standards which critics may observe' (Walker, 1966). That approach begs the question of criticism's very existence and confuses the roles of the critic and the partisan, the defending counsel and the judge. While every generation, and every individual critic, needs to reconsider the nature and aims of music criticism and strip it to its essentials, the fact that an almost continuous debate throughout the 20th century has revealed so little common ground is presumably a symptom of the age's disturbed values.

One practical difficulty needs to be recognized. The conditions under which modern newspaper criticism is written and published leave much to be desired. A critic whose notice of a concert, containing perhaps an important new work of which the score is not available, has to appear in the following morning's paper (the normal practice in Great Britain and North America) is unlikely to say anything of value about the music – though there have been honourable exceptions – and may say something hasty, unjust or inaccurate, which he will have opportunity to repent at leisure. He undergoes other, less obvious pressures. He has probably been subjected to too much music, which can blunt the finest susceptibilities. He is restricted in space – far more so than his predecessors of the 19th and early 20th centuries – and subject to the whims of the printer and the sub-editor, whose cuts and adjustments can mutilate good copy and reduce it to nonsense. Nevertheless too much can be made of this. While the daily critic can put up hares but not hunt them, and while his pronouncements, especially on new works, are often snap judgments, they are not necessarily to be condemned for that, a sensible reader will expect nothing more. If the critic is to be a consumer guide, he must give an opinion, should he remain on the fence the cramp will affect not only his posture but eventually his mind. There is much to be said for reconsideration at leisure, if the paper can resist commercial pressures to the extent of allowing sufficient space for new works and important revivals of unfamiliar music from the past to be discussed at the length they merit. It is in these wider discussions that

monthly and other periodicals, and especially radio programmes, could perform a more extensive and valuable service than they do at present

7 THE NATURE OF CRITICISM Criticism is in no sense a science and only in a limited sense an art. It may be roughly defined as the translation and grading of an aesthetic experience by means of intellectual analysis and imaginative inquiry. This is a composite process. Whereas the work of art is primarily concerned with one set of standards, the aesthetic, criticism has to communicate something of this quality together with the result of its impact on the critic's mind and experience. He is thus concerned with two sorts of problem instead of one, and generally with two media instead of one: in music criticism with music as the artist's material and with words as his own. He is bound therefore to make extensive use of metaphor. On the other hand neither he nor the artist is concerned with establishing an absolute philosophic truth.

Owing to this dual nature of criticism no single set of principles can be found to govern its expository and creative aspects. The former is subject to principles of logic and method, the latter depends on intuition, which is conditioned by the character and experience of the individual critic. Both are affected by the nature of music's primary material, sound. It is possible to lay down ideal standards for the critic's training, procedure and approach to his audience, and to define the opportunities and restrictions imposed by the nature of music as sound. It is not possible to legislate for the intuitive, re-creative response, without which criticism remains an external gesticulation. Here criticism comes closest to creative art, it is the translation of this intuitive experience that can raise the critic to the rank of an artist. Our inquiry therefore will be largely concerned with disentangling the various considerations to which different aspects of criticism are subject, and not permitting those that inhabit one field to stray into the next.

The general function of all art criticism is to establish a line of communication between the creative artist and the public. In an elementary, compact or narrowly restricted society (primitive tribe, Greek city-state, medieval or Baroque court) there is no need for this cultural middleman, but with the growth of less homogeneous, more self-conscious societies the critic, if not regarded as an essential link, became a tolerated and in time a useful citizen, his importance increasing as interest in the arts percolated through society. He now acts as interpreter, wine taster and public relations officer as well as judge. Since art itself is a form of communication, the critic may be said to give it an extra digestion before passing it on, and his prominence is perhaps symptomatic in an age that prefers to live on processed foods. The great critic is an artist as well. He tells us what he thinks is good, he tells us why he thinks so, and he performs both functions in such a way that we are excited by his manner while convinced by his argument. We appreciate the work he is criticizing all the more for his interpretation of it but we appreciate him as well for what he brings to the discussion.

Gibbon summed up this infectious type of criticism when he wrote of Longinus: 'He tells me his own feelings, and tells them with so much energy that he communicates them'. He distinguished two further types, the explanatory and the analytical, both familiar in music criticism, where the former is apt to degenerate into

more or less inept literary paraphrase and the latter into the dry pedantry so deftly parodied in Bernard Shaw's 'analysis' of Hamlet's famous soliloquy.

Shakespeare, dispensing with the customary exordium, announces his subject at once in the infinitive, in which mood it is presently repeated after a short connecting passage in which, brief as it is, we recognize the alternative and negative forms on which so much of the significance of repetition depends. Here we reach a colon, and a pointed postitory phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop.

While technical analysis should be within the critic's power, he is not obliged, except in scholarly publications, to inflict it on the reader. It is risky to take station above the head of the public (though better above than below), and serious analysis - mere parsing is useless - is generally unreadable. This situation led Hans Keller in 1956 to evolve a principle of functional analysis, designed to demonstrate unity in contrast and rooted in the ideas of Schoenberg and Heinrich Schenker, he described it as 'the one ideal way of writing about music'. It is notes about notes, as literary criticism is words about words' (*Times Literary Supplement*, 9 October 1969). In some music this can serve as a useful educational tool, but it is not criticism, it is indeed related to the retreat in literature from judgment towards the use of the computer. And it is open to other objections. It presupposes that such unity in contrast exists and requires to be demonstrated in the interests of composer or listener. It may not communicate with the lay ear. Above all, it can be applied to great and mediocre works with similar results, unable to evaluate, it can detect the plumbing but not the flame of genius.

Theodore Meyer Greene, who subjected art criticism to a systematic study, found three main aspects, the re-creative, the historical and the judicial, each essential to the whole. Here we need only note the distinctions implied in modern practice, which as elsewhere tends to split up production among a number of departments. The philosopher, the scholar and the historian work through books, lectures and learned periodicals. The task of the press critic is ephemeral and doubtless lower, but in some ways more difficult and responsible, and frequently more controversial, since he is concerned with the day-to-day discussion of new music. Although the same people are often found in each camp, there are obvious dangers about a system in which a scholar may never review a concert or a press critic rarely grapple with a subject on a scale to fill a book. All are concerned with criticism in the wider sense, and none can afford to ignore, even temporarily, the work of the others.

8 THE LIMITATIONS OF MUSIC. Music is probably the most difficult of the arts to criticize, owing to certain innate characteristics that complicate the task at the outset. It is an art expressed in terms of time and sound. It has to be re-created anew at every performance, criticism from the score is an unsafe method, if sometimes an unavoidable substitute, since it ignores the physical impact of sound and the inexactitude of musical notation, factors which also ensure that no two performances are exactly alike. Secondly its primary material, sound, unlike the primary materials of all the other arts, has not in its pure form been developed for non-artistic use. Whereas music is not directly concerned with space or sight or tangible materials, like painting, sculpture and architecture, there is a link with literature, and particularly with drama and poetry, which do involve time and sound. But the resemblance is misleading and

has led to endless confusion. For the aesthetic appeal of music, although it may be allied with words, is not verbal, is in fact anti-verbal. It has to evolve its own concepts, which cannot carry the connotations of everyday life associated with a verbal language. To talk of the 'language' of music is to employ metaphor, the association of words and music is so firmly established that the daring nature of this compromise is forgotten. The music critic cannot communicate with his readers through notes and staves, he must use words. He is translating – and translating in the dark, for there can be no dictionary to help him. The word 'love' is common coin in life and literature, the note C has nothing to do with breakfast or railway journeys or marital harmony. The difficulty occurs with the other arts, but not to the same extent, for all of them either use a verbal language or are partly representational. Even an abstract painting can be described in terms of design or colour. The critic of music can only appeal from his own experience to that of his readers.

The time factor also imposes its pattern. A piece of music cannot be heard all at once. The faculty of memory is called into play and is continually operative from the first bar to the last. It is this that determines the peculiar nature of musical forms. An art that moves in time and is not expressed in words requires repetition or development of material, or at least allusion to what has already been heard. This in turn poses problems of balance, contrast, expectation and fulfilment, which are more central to music than to the other arts, supported as these are by their verbal or representational content. A painter can place a small cloud in one corner of a landscape, and that cloud remains before the eye and may dominate the picture (witness the cloud over the lock in one of Van Gogh's Provencal landscapes), but if a composer wishes a musical phrase to dominate a work of more than the slightest proportions he must allude to it more than once. Hence the complexity of musical forms, and, since it is difficult to invent a form that is both new and coherent, their slow evolution and long period of use. Here we pass a conspicuous side-turning to critical error. Whereas the need for balance, contrast etc remains constant, the methods of satisfying it alter from age to age, sometimes almost as imperceptibly as the flow of a glacier. The historian will detect the change eventually, but the critic may be led into mistaking the temporary canons of musical science for the permanent laws of the art – to take sonata form as equivalent to form, or the major-minor system for tonality itself.

9 THE AESTHETIC PROBLEM. These special properties of music, when taken in conjunction with the extensive general requirements of art criticism, are enough to account for the rarity of front-rank music critics in proportion to those of the other arts. But there is another basic difficulty. The critic has never been supported by a thoroughly worked-out musical aesthetic. The philosophers in whose province the promulgation of such matters lay have seldom had a working knowledge or a real understanding of music, failing to appreciate its inner nature, they have saddled it with 'principles' borrowed from the other arts, and from farther afield. The Greeks, and Plato in particular, viewed aesthetics across the territory of ethics and politics. Western philosophy has managed to disentangle the political thread and loosened the ethical (for long the bane not only of English music criticism, but of English musical life in all

its forms, though music with its non-verbal and non-representational centre of gravity must be the least ethical of the arts), it has not firmly established the independent position of music. There remains a chasm between the aestheticians on the one hand and the practical critics on the other, a chasm that can be bridged only by hard thought. Since the philosophers were not fitted to build a bridge, the critics – those who saw its necessity, and without it they could only work in darkness – have tried to throw one from the other side. Their repeated failure is the inner history of music criticism, at which it is now necessary to glance.

The 18th-century critics not only ignored the absence of a bridge, they saw no need for one. They applied their general aesthetic theories to music without regard to whether they made sense. Thus we find Mattheson, the leading critic of his day and a man of wide culture, attempting to legislate for all music on terms applicable only to the *galant* melodic style of which he constituted himself the prophet, regulating the proper content of musical forms ('A Concerto should convey hopefulness

the Sarabande has to express no other feeling than awe – voluptuousness reigns supreme in the Concerto Grosso', while the chaconne should express satiety and the overture magnanimity), and even prescribing the reactions of the animal kingdom: he said that crabs follow the pipe, hares the transverse flute, camels a small bell, trout and carp a large bell, bees the cymbals and spiders the lute, while 'pigs will go anywhere after a zither'. Needless to say, watertight systems of this kind rejected *a priori* both the early contrapuntal schools and the climax of Baroque counterpoint in J. S. Bach, and their absurd rigidity may have encouraged the irresponsible element in the Romantic reaction. The early 19th-century critics threw off the shackles of rationalist pedantry, only to impose new ones of their own. Glorifying the spirit of revolt represented by Beethoven, who became a sort of musical Byron, and later by Liszt and Wagner, they set up an inverted ethical standard that brought them no closer to music itself. It was in reaction to what he regarded as a chaotic and decadent empiricism that Hanslick wrote his book on musical aesthetics. His bridge broke down not because he was a bad musician but because he was a bad philosopher. He made it too rigid, not sufficiently tensile, his prejudices were opposed to the emotionalism of Wagner and Liszt, so he elevated them into general principles by denying the relevance of emotion. It is when elongated into a principle that prejudice becomes dangerous. Hanslick set the fashion for a spate of aesthetic bridge-building, especially in Germany, but the structures invariably collapsed either at the same point or on a misunderstanding of the scope of musical 'language'. One example only need be taken, that of Hadow in the first chapter of his *Studies in Modern Music* (1892). He put forward four 'principles of musical judgment': the principles of vitality (comprising technical inventiveness and imaginative power), labour (the best possible workmanship), proportion and fitness. With his elucidation of the first and third there can be no dispute, but the interpretation placed upon the second and fourth led him into a condemnation of Italian opera on ethical grounds and a false antithesis between sacred and secular music. He failed to distinguish between ends and means, his suspicion of the theatre, shared by most of his English contemporaries, led him into a series of equivocations, for instance over *Parsifal*, to whose Grail scenes he

denied theatrical power, solely, it would appear, because Wagner 'was too great an artist to confuse sacred music with secular'

It was the seeming inevitability of such failures that led some critics at the turn of the century to conclude that the establishment of principles was undesirable as well as impossible, that the critic's job was not to judge but to record his impressions and leave the reader to take them or leave them. Hence the criteria adopted by Debussy 'To render one's impressions is better than to criticize, and all technical analysis is doomed to futility

Remember the word "impressions", for I insist on keeping my emotion free from all parasitic aesthetics'

10 OBJECTIVE AND SUBJECTIVE CRITICISM These two approaches supplied the great bone of critical contention in the first half of the 20th century. They were endlessly contrasted, disputed and combined. Newman (*A Musical Critic's Holiday*, 1925) made a sustained attempt to lay down objective standards, especially for criticism of contemporary music. The book supplied a first-class intellectual stimulant and a healthy counter-blast to much sloppy thought, but carried the seeds of its own failure: for in testing the validity of a 19th-century German critic's attempt to lay down watertight objective standards, J. C. Lobe's *Musikalische Briefe eines Wohlbekannten* (1852), and demonstrating its failure in practice, Newman returned the inevitable verdict on all such enterprises, including his own. For aesthetic appreciation, depending on the sensory reactions of the individual, can be no more subject to predetermined laws than the proportions of a cathedral or the colour of a picture - than, in fact, the work of art itself. The critic may attempt to rationalize his responses, but the result will be valid for himself alone, and if he comes to give it the force of a principle he will find his receptiveness attacked by a sort of spiritual pneumoconiosis, a hardening of the tissue into stone, which will ultimately be fatal to an efficient performance of his duties. It is as dangerous for him as for the artist to hold his subconscious mind on too tight a rein. Thence springs the mentality unable to distinguish the mechanical from the organic, a sonata movement by Czerny from one by Beethoven. No listener can be exclusively objective where his own emotions are concerned, and if they are not concerned, he cannot be said to have experienced the work he has heard.

That, however, is no argument for wholesale surrender to the other side. Subjective criticism as advocated by Debussy and Anatole France opens the door to absurdity and irrelevance, and points straight to chaos. For there is no counter-check outside the critic's own personality. He becomes a circus turn, amusing the reader for as long as he can remain balanced on his tight-rope. However finely attuned his sensibility, it may be thrown out by the most trivial circumstance. Where his objective colleague may apply an obsolete and irrelevant yardstick, the subjective critic may unwittingly judge by what he has eaten for dinner or the proximity of his foe in the row in front smoking a noxious cigar.

It follows that, if a subjective critic often degenerates into a nuisance, an unprejudiced critic is a contradiction in terms - and if there were such a person he would be an insufferable bore, since when fully trained and in efficient working order he would always be right. This aspect of criticism has never been more trenchantly expressed than by Bernard Shaw:

Never in my life have I penned an impartial criticism, and I hope I never may. To be just to individuals - even if it were possible - would be to sacrifice the end to the means, which would be profoundly immoral. One must, of course, know the facts, and that is where the critic's skill comes in, but a moral has to be drawn from the facts, and that is where his bias comes out.

Shaw declared that 'there is no more dishonest and insufferable affectation' than the 'infernal, abstract, judicially authoritative air' of *ex cathedra* criticism, and pleaded instead for

sincerity of expression, not only of the critic's opinion, but of the mood in which that opinion was formed. We cannot get away from the critic's tempers, his impatience, his sorenesses, his friendships, his spite, his enthusiasms (amatory and other), nay his very politics and religion.

How then is the objective-subjective dilemma to be resolved? It does not help to take refuge in metaphysics and assert (with A. J. Sheldon) that objective criteria exist, but they can be comprehended only subjectively, or (with Calvo-Cosselli) that, while recognizing that they do not exist, the critic is entitled to proceed as if they did. The answer is to divide the problem, separating those aspects where an objective standard can operate (the basic laws and limitations of music, the critic's responsibilities, his training and intellectual armament) from the personal and intuitive factors. The critic needs to cultivate a kind of double vision. His mind must be open and susceptible while retaining its hold on accumulated experience; it must be cool and logical without losing the capacity to be moved; it must in a real sense be objective and subjective at the same time, like the mind of Keats when he watched the sparrows out of his window and projected himself into their existence as they picked about the gravel.

11 THE CRITIC'S RESPONSIBILITIES The critic owes responsibility to (a) the art of music, (b) the audience - actual and potential, and through it to society as a whole, (c) the composer, (d) the performer and (e) the promoter. That, it may be suggested, is the correct order of precedence. In a matter where the governing factor is an aesthetic judgment any attempt to impose a policy or a party line is an infringement of the critic's prerogative. And since the value of a criticism depends in part on the reader's knowledge of the critic's standpoint, the unsigned article is improper.

Responsibility to the art must be distinguished from responsibility to the composer, who like the critic is a servant of the art. The critic is not the composer's personal advocate; he should not, except in the compelling interests of music itself, lapse into the propagandist. He is the magistrate, even if his tenure of the bench is insecure and his judgment liable to be upset on appeal. It follows that he must be honest with himself and the public and absolutely fearless. His most valuable quality is his independence. It is not his first concern to be right, except in matters of fact; he should never confuse humility with abdication of responsibility. If there is one thing more distasteful than a critic who will not speak his mind but, like Shakespeare's equivocator, 'swears in both the scales against either scale', it is a critic groveling before the composer of his fancy, like a small boy begging for the autograph of a popular sportsman. Such behaviour is apt to be counter-productive in the short run, and it is superfluous in the long. If the new gods are genuine, they will prevail. Schumann well said that 'the critic who does not attack what is bad is but a half-hearted supporter of what is good'.

The critic's first obligation to the composer, living or dead, is to assess as accurately as possible (with the aid

of a score if he can obtain one) what he is trying to do, how far he has succeeded, how the work under discussion relates to others by the same composer or his contemporaries, and whether the attempt was worth making. He needs the perspective of history, not least in relation to modern music, and an ear sensitive to the pressures of fashion, otherwise he may mistake the manner for the matter. He is not telling the reader what to think, he is giving his own thoughts, and since he is human they may be fallible, inadequate, or even perverse. To expect him to suppress his personality is to demand the impossible and the undesirable.

At this point the horns of a familiar dilemma begin to obtrude. How is a composer of genius to be satisfactorily handled by a critic who cannot make pretension to such an endowment? Shaw maintained in *The Quintessence of Ibsenism* that no author can create a character greater than himself, how can a critic judge an artist greater than himself, especially when he meets him for the first time? In the words of Greene, 'If great art is the product of a great soul, only a critic of spiritual stature can hope to recognize and appreciate artistic greatness when he sees it. To the trivial all things are trivial'. The answer, as so often, is to look the dilemma between the horns and pass it by. The critic's pronouncements are generally valuable not so much for their conclusion as for the process of thought by which the conclusion is reached, and for the reactions they set up in the reader's mind. Many a smaller man than Beethoven has thrown light on Beethoven's music and on the nature and creative processes of art itself. But the critic cannot refuse his task, he must attempt to reach a conclusion or confess defeat. It is often better to judge wrongly than to mark time. Nor is he precluded from changing his mind. His verdict need not be final for himself, let alone for his contemporaries and successors, it is sure to be counter-checked by others. The verdict of posterity is after all no more than a majority vote, as Coleridge put it in his *Lectures*, early in the 19th century: 'the opinions of acknowledged critics accumulate in time, and are compacted into a mass that inevitably bears down before it all the opposition of false taste and ignorance'. Of course the man who expects the critic of a complex new work to return the considered verdict of posterity is demanding a miracle. Yet those critics who instinctively detected Beethoven's genius and attacked it according to their lights were doing music more service than partisan writers who proclaim half a dozen masterpieces every year in the hope of getting one shot on the target. There is a false as well as a true humility in criticism. Johnson put the pettifoggish critic in his place: 'A fly, sir, may sting a stately horse and make him wince, but the one is but an insect, the other is a horse still'. Newman emphasized the critic's high calling: 'The business of criticism is, in the case of the first-rate artist, to see him steadily and see him whole, and in the case of the second- or third-rate artist, to see him steadily and see him damned' (There is however a place for the second- and even the third-rate artist; without them the art might wither and the first-rate die on the branch).

While the critic who thinks that his utterances can alter the course of musical history is suffering from delusions, the composer who ignores criticism runs the risk of severing his strongest link with the public. The lordly contempt for critics exhibited by a few composers must be rebutted, not so much from a sense of the dignity of criticism but because it is a sign of weakness.

D'Indy wrote: 'I consider criticism absolutely useless, indeed, I should even say, injurious... Criticism as a rule is the opinion some gentleman or other has of a work. How should such an opinion be of any use to art?' (*Revue de l'art dramatique*, February 1899). The answer is that without the opinion of 'some gentleman or other' art would be wingless, since it cannot bloat in a vacuum, and under present conditions it must pass the Cerberus of criticism before it can hope to enjoy public favour. Cerberus may bark out of turn or up the wrong tree, but it is no use the composer peevishly pretending that he is inaudible. Liszt went to the other extreme when he wrote that 'criticism should become more and more an activity of productive artists'. This would work only if all had the open-hearted and responsible attitude of Liszt himself. It is interesting to compare the opinion of a later creative artist, E. M. Forster, who regarded criticism of a work of art and surrender to it as antithetical: 'Think before you speak is criticism's motto, speak before you think creation's' (Trench, 1948). But the critic hears and feels before he speaks. It is this dualism—the taking part and standing aside—that lies at the centre of criticism.

The critic's treatment of performers requires a slight change of emphasis. While composer and executant alike offer their wares to the public, and the former can be misrepresented by the deficiencies of the latter, it is doubtful if hostile criticism can hurt a good composer, except in his pride. It keeps him in the public eye and can generate support as well as controversy, especially if the reader detects animus or blindness. But it may undermine the confidence of a performer, who is subject to nervousness and sudden indisposition and may be below his best when the critic happens to hear him. For that reason the critic would do well to bear in mind the benefit of the doubt.

Responsibility to society also has its dilemma. Every work of art is a Janus, looking inwardly to its own laws and outwardly towards life, and it may touch life at any point, in its moral values and its commonplace incidents: it often acts as a lightning-conductor between the two, interpreting the former in terms of the latter, illustrating the general by the particular. In music this connection is obscure and elusive, even when words are attached, but its existence cannot be doubted. Jeremy Collier's complaint that music in the theatre 'throws a Man off his Guard, makes way for an ill Impression, and is most Commodiously planted to do Mischief' is a back-handed tribute to the art he wished to banish. The critic has to tread warily here. If he restricts himself exclusively to artistic laws he runs the risk of cutting himself off from life and falling into the preciosity of art for art's sake. There is an even greater danger of importing alien (especially ethical and political) values into music criticism. Dramatic composers who do not take sides for or against their characters, for instance Purcell and Mozart, have been attacked for 'weaknesses of artistic judgment and failures of artistic probity'. This used to be a common failing in England and Germany. German philosophers (e.g. Kant) have generally been hostile to aesthetic beauty, except when accompanied by moral ideas, and it has resulted in considerable injustice being done to French and Italian music, which is generally without such moral preoccupations. Music has continually to defend its territory against the incursion of moralists (Shelley in his *Defence of Poetry* saw the same danger in literature), and here the critic should

take the lead. This does not mean that moral questions are never to be asked. In the words of Edgar Wind, the critic should not be confined to asking 'Has the artist achieved the effect at which he aimed?' He should also ask the forbidden question: Should this kind of effect be aimed at, and what should be its place in our experience? (French, 1948). To that he can return only a subjective answer, but the ventilation of such matters is healthy. This is the proper sphere for discussing the aversion many people feel for the exaltation of negative human values in works like *Tristan and Isolde* and *A Village Romeo and Juliet*, and the vexed question of artistic decadence in general. Political pressure, the bane of many artists in the past, may now constitute a greater danger, at least in some countries. There is no such thing as democracy in art, nor can there be in criticism; doctrinaire ideology is the mortal enemy of both. One of the critic's roles is that of watchdog, and he must bark as appropriate.

12. THE CRITIC'S QUALIFICATIONS. The qualities required of the ideal music critic are so multifarious as almost to place him among the mythical beasts. Nevertheless, if the great critic is perhaps born, not made, much can be done by training, and it is worth attempting to sum up these qualities.

(i) A knowledge of the technical and theoretical principles of music. History shows that the critic who knows no art but music is of very little use, but the dilettante who does not understand music is of no use at all.

(ii) A knowledge of musical history and scholarship. Without this, in Greene's words, 'no critic, however artistically sensitive, can escape critical "sentimentality", that is, an illegitimate intrusion into a work of art of what does not exist in it and a failure to apprehend certain of its essential ingredients'. It has been well said that a critic should know something about all music and all about some, and that he should be, in the highest sense, a professional amateur: professional because he needs to be trained, amateur because he should enjoy his task and love music. He can learn too from the history of his own department. Criticism, like art itself, swings between the poles of classicism and romanticism, and old problems recur in new guises. Stainer (1880-81) found music criticism 'oscillating dangerously between the two extremes of dogmatic conventionalism and unblushing nihilism'. Perhaps it always does.

(iii) A wide general education, covering as many as possible of the subjects with which music can be shown to have a point of contact. At the narrowest, this includes aesthetics, social history and some at least of the other arts, but it can be extended to many other activities, for instance psychology, which may one day be regarded as an essential. To give an obvious example of this interdependence, no one can criticize liturgical music without an understanding of the liturgy or opera without specialized knowledge of the theatre.

(iv) The ability to think straight and to write in a clear and stimulating manner. Nearly everybody has been taught to write in childhood and thinks (after a fashion) because he cannot help it. Both functions need rigorous training before they are fit for inflection on the public, and they are connected. The critic has to engage the substance of the reader's mind, not merely its surface, he must therefore know his own. Criticism by catchphrase is a form of laziness, designed to evade the necessity for thought. It is better to be provocative than

soporific. Badly expressed criticism, if not useless, is largely wasted. Homer's antithesis between winged words, which find their mark, and wingless words, which might as well not have been uttered, is worth the critic's consideration. He thus has two reasons for studying literature: the large area over which it touches music and the fact that in putting pen to paper he is practising it. Too many music critics are found in the innocent condition of *Mohere's* Monsieur Jourdain, who was astonished to learn he had all his life been speaking prose.

(v) An insight into the workings of the creative imagination. This presupposes a touch of the same quality in the critic. If that is present, it can be trained to a high level of perceptiveness, without it there is always the danger of a super-academic irrelevance. The executant's point of view must also be understood, though there are no grounds for supposing that experience of performing before an audience is a prerequisite for a critic.

(vi) An integrated philosophy of life of his own. Greene put the point well: the critic must be able 'to share imaginatively in many different types of experience and to comprehend diverse interpretations and evaluations of these experiences'. Unless he believes in some scale of values, he must remain blind to the nature and significance of scales of value to which he himself cannot subscribe. The match must have a box to strike on.

(vii) An enduring inquisitiveness and willingness to learn. The man who has lost this has begun to lose his power to criticize, since neither the current stream of art nor its view of its own past is ever static. The critic who is no longer interested in music or in what other people are thinking about it grows pompous and repetitive, and should retire.

(viii) An acceptance of his own limitations, individual and generic. These are variable quantities, temporary currents of prejudice abound in every age, and any honest critic will admit that there are moments when he loathes and spurns a work that he knows to be a masterpiece. If from previous experience or his own admission his readers can locate his weaknesses, the harm done by an ill-considered judgment—and all critics make more of these than they like to suppose—will be minimized. If he sets himself up as an oracle, he has all the farther to fall.

That catalogue of qualifications is likely to rule out large sections of the community, not least in the musical profession. With very few exceptions active composers and performers make bad critics, and the more eminent they are in their primary role, the more erratic they are likely to be in the secondary, since their main energies are engaged elsewhere. The chances are that they will either be blinded by their own special skills or will over-compensate and omit to judge. Criticism demands a rigorous training of the mind. While more could be done in universities and colleges to teach it as a discipline in its own right, the heaviest work will always fall on the individual student. He needs to know the composer's and the executant's point of view, but must resist pressures that will make him the servant of either; in the last resort he stands alone. It may be permissible to suggest that the best way to educate his critical faculty and clear his mind of cant is to question acknowledged masterpieces, neither standing in awe of their reputation nor taking them for granted. It is a fallacy that great works

of art must be swallowed whole. To accept the stature of Beethoven's Ninth Symphony or *Tristan und Isolde* and then try to account for it is to put the cart before the horse. The quality of a work of art cannot be defined or demonstrated by rule; it must be experienced, and may then be communicated through the sensibility of another mind. When the student has learnt to do this, he is ready to undertake criticism.

In the absence of a trained critic a promising candidate is the composer content to abandon or subordinate his own creative activity, or even the practitioner of another art – provided he knows enough of music. It is not altogether an accident that one of the few outstanding music critics was a man who had trained himself as a novelist and social thinker and was to reach eminence as a dramatist: Bernard Shaw. All his music criticism, apart from a piece of special and mostly non-musical pleading in *The Perfect Wagnerite* – was confined to the columns of a weekly newspaper (in, it is true, a more spacious age). Nor is its stimulating quality even when he is discussing music since forgotten and singers long dead, dependent on his inimitable wit. With the possible exception of the second, he possessed in abundant measure all eight qualifications listed above.

This attempt to grapple with the subject of criticism cannot be ended more fittingly than with another quotation from Shaw.

A criticism written without personal feeling is not worth reading. It is his capacity for making good or bad art a personal matter that makes him a critic. When my critical mood is at its height, personal feeling – not the word, it is passion, the passion for artistic perfection – for the noblest beauties of sound, sight, and action – thrills runs in me.

Perhaps a ninth qualification may be added: criticism should not be a profession casually chosen or embraced with a view to easy subsistence – but a vocation.

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WINTON DI AN

Critics' Circle. An association of British critics who review for newspapers, magazines and the radio. It was founded in 1913, and is divided into a number of sections, one for each of the performing arts, including a music section, whose role is to protect the art of criticism and the interests of music critics who are its members.

Crivellati, Cesare (b. Viterbo, fl. 1624) Italian doctor and music theorist, probably the brother of Domenico Crivellati. He practised as a doctor in his native town. According to Pitoni he studied music with Frescobaldi, but his only certain connection with music is that in 1624 he published at Viterbo *Discorsi musicali, nella quali si contengono non solo cose pertinenti alla teoria, ma etiam alla pratica, mediante le quali si potrà con facilità pervenire all'acquisto di così honorata scienza. Raccolti da diversi buoni autori*. As he admitted, his book is a compilation; it draws heavily on theorists of the past, ranging from Guido of Arezzo through Pietro Aaron to Zarlino and beyond, and it is predominantly concerned with the traditional materials of music - modes, proportions, ligatures and so on. However, not only the nature of his selections from the past but also his occasional views on the music of his own time tell the reader something of his own ideas. He was, for example (p. 60f), enthusiastic about monodic and operatic music and believed, like so many writers, that the music of his own day was best able to move the affec-

tions. In the last of his 54 chapters he offered sensible advice to singers.

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NIGEL FORTUNE

Crivellati, Domenico (b. Viterbo, fl. 1628-9) Italian composer, probably the brother of Cesare Crivellati. He seems to have lived at Viterbo and to have been an amateur composer. Apart from a solo song in *RISM* 1629* he is known only by *Cantate diverse*, for one to three voices and continuo (Rome, 1628). Of its contents only two sets of madrigalian strophic variations are at all like what was normally thought of as a canfata in the 1620s. Apart from a madrigal the other solo songs, 12 in number, and the few duets and trios are all simple strophic pieces of no great musical interest, though the solo *Io pur saper vorrei* is attractive enough (there are five duets, but all except one seem to be settings of four verses of the same poem). The main interest of the book resides in the unusually full directions for performance, especially by instruments, for example, the players are told to repeat a verse purely instrumentally after the singer has sung it. There is also one tempo direction.

NIGEL FORTUNE

Crivelli [Crivello, Crubelli], **Arcangelo** (b. Bergamo, 21 April 1546, d. Rome, 4 March 1617) Italian composer. He was brought up in Bergamo. In October 1567 he left for Parma to study with P. Ponzio, whom he succeeded in April 1568 as singer, and in March 1569 as *maestro di cappella* at the church of the Madonna della Steccata. He remained there until September 1575. In 1578 he was elected a tenor singer in the papal choir in Rome; he was also a member, and later treasurer and secretary, of the Virtuosi Compagnia dei Musici, and papal composer in 1590 and 1595. He remained in Rome until his death.

Although Crivelli published only two single collections, one of masses and one of madrigals, a large number of individual motets and secular works were circulated in MS and printed anthologies. He was typical of the older, more conservative wing of the Roman school at the turn of the 17th century, in his sacred music he adhered to an *cappella* ideal which excluded any experiment with the concertato style. Even though not uninterested in textural contrast, he tended to shun pure homophony, cultivating a smooth, sometimes melismatic style. His double-choir works are mainly antiphonal, but the occasional tutti are sonorously conceived.

Crivelli's madrigals are also conservative in style and somewhat staid taking into account their date, like those of many other followers of Marenzio, they belong to the pastoral type. He also wrote in a lighter style three-part canzonettas (usually for two sopranos and bass), and contributed two *laude spirituali* to *Tempio armonico* (Rome, 1599), a collection of three-part *laude* designed to serve the needs of the Roman oratories; the latter, though written in a popular idiom, are not as racy as others in the volume.

An Arcangelo Crivelli contributed music to Giulio Strozzi's drama *La finta savia* (Venice, 1643) with F. Laurenzi, T. Merula, A. Leardini, B. Ferrari and V. Tozzi.

WORKS

SACRED

Liber primus missarum, 4-6vv (Rome, 1615)

Liber secundus missarum, 4-6vv, *I-Rvat*

2 laude in 1599^o

Motets in 1582¹, 1588¹⁰, 1600¹, 1607², 1614¹, 1616¹, 1621¹ *D-Bbs*

GB-Lbm 1, *I-Bc*, *Rvat*

7 psalms in 1615¹, 1620¹, *D-Bbs*, *I-Rvat*

SECULAR

Primo libro de madrigali, 5-8vv (Venice, 1606)

3 bicinia in *I-Bc*

3 canzonets in 1589¹¹, 1607¹⁴, 1608²²

7 madrigals in 1582⁴, 1585²⁹, 1589¹, 1590¹⁵, 1595¹, 1597¹⁵, 1610¹⁴

1 spiritual madrigal in 1604³

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N. Policelli, 'Musicisti in Parma nei secoli XV-XVI', *A 4*, viii (1931)

O. Johnson, 'The Masses of Archangelo Crivelli (diss. U of Texas, 1965)

FEROMI ROCHE

Crivelli, Domenico, Italian composer, son of GAETANO CRIVELLI

Crivelli, Gaetano (b Brescia, 20 Oct 1768, d Brescia, 16 July 1836) Italian tenor. After making his debut at Brescia in 1794, he appeared at Verona, Palermo, Venice and Naples, where he studied with Nozzari and Aprile. In 1805 he sang at La Scala in operas by Mayr and Pavesi. He appeared in Paris on 19 January 1811 in Paisiello's *Primo* and sang Don Ottavio in *Don Giovanni* there later the same year. He made his London debut at the King's Theatre on 11 January 1817, as Ulysses in Cimarosa's *Penelope*. During this season he sang in Paer's *Griseida*, in the first London performance of *Don Giovanni*, and in *Così fan tutte* and *La clemenza di Tito*. Returning to Italy, he appeared at La Fenice, Venice, where he sang Adriano in the first performance of Meyerbeer's *Il crociato in Egitto* on 7 March 1824. Adriano became his favourite role, and he sang it at his farewell in 1831.

Domenico, his son (b Brescia, 7 June 1793, d London, 11 November 1851), was a singing teacher and composer who settled in London; he wrote a treatise, *The Art of Singing and New Solfegeggios for the Cultivation of the Bass Voice* (London, 2, 1844).

ELIZABETH FORBES

Crivelli, Giovanni Battista (b Scandiano, nr. Modena, d Modena, March 1652) Italian composer. He was organist of the cathedral at Reggio Emilia from 24 September 1614 to 24 October 1619, and in 1626 was director of music at the Accademia dello Spirito Santo, Ferrara. In 1635, while *maestro di cappella* of the Basilica della Ghiara at Reggio, he petitioned for citizenship there. He was a musician in the service of Duke Maximilian I of Bavaria, and *maestro di cappella* at Milan Cathedral from 1638 to January 1642, when he was appointed to a similar position at S Maria Maggiore, Bergamo, which he held until 1648 (his successor was appointed on 21 September in that year). He built up the choir to a strength it had lacked since before the plague of 1630 and assembled musicians he had met in Ferrara and Milan to perform at the exceptionally opulent Assumption Day celebrations in 1642. In 1651-2 he was director of music to the Duke of Modena.

Crivelli was one of the most talented lesser composers to adopt the new concertato style for motets and madrigals. His very attractive music shows the choice that composers faced in the 1620s between an expres-

sive idiom with emphasis on melodic beauty and an approach in which subtleties of musical structure were more important. In the motet collection the latter is well exemplified in *Ut flos ut rosa* for two tenors and continuo, which is in an *ABA* form in which *B* is in triple time and *A* is varied when it returns, attractive melodies and balanced form are combined in the five-part *O Maria mater gratiae*. In the madrigal collection, duets for equal voices are the commonest texture; again there are imaginative melodies and some chromaticism as well. Crivelli also contributed to opera, writing three scenes for the composite *La finta savia*.

WORKS

Il primo libro delli motetti concertati, 2-5vv, bc (Venice, 1626)

Il primo libro delli madrigali concertati, 2-4vv, bc (Venice, 1626)

3 scenes for *La finta savia* (Venice, 1643)

Motets in 1629¹, 1649¹, 1653¹

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1 Roche, 'Music at S Maria Maggiore, Bergamo, 1614-1643', *MI*, xlvii (1966), 296

1 I. A. Roche, *North Italian Liturgical Music in the Early 17th Century* (diss. U of Cambridge, 1968)

G. Casali, 'La cappella musicale della cattedrale di Reggio Emilia all'epoca di Aurelio Sigonetti', *RIM*, viii (1973), 704

FEROMI ROCHE

Croatti [Crotti], Francesco (b Ferrara, fl 1607-8) Italian composer. An Augustinian monk, he was *maestro di cappella* at the cathedral at Pavia, near Lucca, in 1607. His only known collection of music, the *Messa e motetti* for five, six and eight voices (Venice, 1608), shows him to be one of those church composers who were still writing for fairly large forces in the tradition of the Gabriels: the mass adopts an imitative style for the entries of the eight voices but is more homophonic in the Gloria and Credo. As in the earlier music of Giovanni Gabrieli, some of Croatti's double-choir motets use a second choir lower in tessitura than the first. There are also refrain forms. *I erum caro* has a triple-time tutti that punctuates 4/4 sections for the first choir alone. Several motets by him are included in contemporary anthologies (*RISM* 1612¹, 1617¹, 1621²).

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FEROMI ROCHE

Croce, Benedetto (b Pescasseroli, nr. Aquila, 25 Feb 1866, d Naples, 20 Nov 1952) Italian philosopher, critic, historian and politician, whose aesthetic theory was highly influential, particularly in Italy, between World Wars I and II. In its original and most influential formulation Croce's aesthetic theory is part of a general philosophy of civilization (largely derived from Vico and Hegel) which treats all the major manifestations of human culture as forming a hierarchy of quasi-linguistic mental activities, but in such a way that the higher phases of the hierarchy can form bases for new cycles of development. The root of language and the basic form of mental activity is art, which is nothing but the expression of intuitions; that is, the bringing to clear and explicit consciousness of a unique emotional and perceptual configuration forming an unanalysable unity. Our basic awareness of ourselves and our world is formed from such intuitions, of which what we usually call works of art are the most striking examples. To have such an intuition is ipso facto to express it; its embodiment in a material or perceptible form adds nothing to its nature as intuition. Similarly, since the intuition is perfect and self-contained, any experience of

the artist that may have led to its formulation (his 'impression') is irrelevant to its appreciation. There can be no such thing as a bad or ugly work of art, since badness could only be failure to intuit and express, and whatever is not the perfect expression of an intuition is not a work of art at all. Because an expressed intuition is, ex hypothesi, perfectly clear, it should be completely accessible to persons other than the artist, the function of the critic cannot then be to interpret or evaluate, but only to clear away historical obstacles in the way of recapturing the intuition and to point out such lapses from clarity as clichés and reliance on set forms.

Croce's theory poses problems for the relation between composers and performers of music. The composer, as an artist, must have achieved a definitive intuition: the function of the executant can only be to recapture that intuition. But this is hard to apply in practice, and denies to the performer the status of artist. This issue was hotly debated between Croce's followers and others. Croce's later views, which modified his theory so as to assimilate all art to lyric poetry conceived as a cry from the heart, had less influence. His earlier theory is best known in the English-speaking world through the somewhat confused but polemically effective version formulated by R. G. Collingwood (*Principles of Art*, 1938).

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Ciò che è vivo e ciò che è morto nella filosofia di Hegel (Bari, 1907, Eng. trans., 1915)
Breviario di estetica (Bari 1913, Eng. trans. 1971)
Aneddoti e profili settecenteschi (Palermo, 1914, 2/1922) [incl. chap. on Paisiello and Pergolesi]
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 'Francesco de Sanctis e la Signora Wesendonck', *Varietà di storia letteraria e civile*, xxix (1935), 290
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 A. Parente *Croce per lumi sparsi* (Florence, 1975)

F. E. SPARSHOTT

Croce, Elena (fl. 1708–20). Italian soprano. She sang in operas by Caldara and Lotti at Venice in 1708 and in A. Scarlatti's *L'amor volubile e tiranno* at Naples in 1709. Probably early in 1710 she replaced Margherita Durastanti as Agrippina in some performances of Handel's *opera* at Venice. She sang there again, as Elena Croce Viviani, in 1712 and 1713. Early in 1716 she was in London, singing at the King's Theatre until June in the pasticcios *Lucio Vero* and *Cleante* and a revival of

Haym's adaptation of A. Scarlatti's *Pirro e Demetrio*. In 1719–20 she sang at Munich.

WINTON DIAN

Croce, Giovanni [Ioanne a Cruce Clodiensis; Chiozzotto] (b. Chioggia, c.1557, d. Venice, 15 May 1609). Italian composer, singer and priest. He was one of the best and most influential composers of the Venetian school, in both his sacred and his madrigalian music; he was in particular a master of the canzonetta and madrigal comedy.

1. **LIFE**. He was a pupil of Zarlino, who made him a member of the choir of St Mark's, Venice, while he was still a boy. He took orders before 1585 and for much of his life was in the employ of the church of S. Maria Formosa, though the evidence is conflicting as to whether he was ever parish priest. According to one report to the Venetian procurators he was a reliable singer of moderate quality. In the early 1590s he was made *vicinmaestro di cappella* of St Mark's, in 1593 being in charge of the singing teaching at its seminary. On the death of Baldassarre Donato in 1603 there was some dispute about the appointment of the *maestro*, one party favouring a search for a foreigner, but Croce's supporters gained the position for him. In his later years he suffered from gout, and there is evidence that the choir of St Mark's was not up to its usual standard during his six years of office. He died of some infection causing 'fever and spots'.

2. **WORKS**. Unaffected by most of the modern trends of his time, Croce's secular music is the epitome of the lighter style developed by Andrea Gabrieli. Setting the usual pastoral verse he preferred to ignore its sexual connotations and more emotional potential. Using diatonic melody based on crisp rhythmic motifs, and harmony which is rarely astringent and often full of cadential progressions, his madrigals are very attractive for the amateur singer, in mood and technique they can be compared with those of Thomas Morley, who imitated him quite closely in many ways. Though he was a competent contrapuntist his textures are rarely complex and never academic, they are the product of the twin-motif, whereby each theme is given a simultaneous counter-subject, thus making for concision and a distinctly homophonic attitude. His style can be heard at its best in the 'Spring' section of *I diporti della villa* (RISM 1601?) and in a similar madrigal sequence. *Ne la stagion novella*, in his first book of five-part madrigals (1585).

Croce's three-part canzonettas (1601) show his attractive melodic gift in their lively, balanced phrases, which are allowed to shape themselves without any reference to the imagery of the verse. The madrigal comedies are less abstract, possessing that fine grain of satire notable in their forebears, the *gustiniane* of Andrea Gabrieli. The *Triaca musicale* is a series of Venetian sketches - pictures of children going to school, folk games, peasants from the countryside (figures of fun in mercantile Venice) and so on - painted with musical allusions to popular songs of the time and occasionally geying the madrigal style. The *Mascherate piacevoli et ridicolose* is a set of dialect canzonettas, depicting by similar means the various characters in carnival entertainments. Both works include clever examples of echo music.

Croce's church music is also conservative. His

motets and masses include works written for a small choir, probably that of his parish church, which seem to reflect the needs of the Council of Trent in the audibility of the words and their general simplicity. His four-part motets (1597) are excellent examples of the small-scale church music that preceded the concertatos of Viadana. Designed for a group of singers lacking a true soprano, they are very easy to sing, never too demanding in either technique or emotion even when a penitential text might suggest a less detached attitude. Croce's style in these works, in both their smoothness of melody and purity of harmony, is closer to that of Palestrina than to that of his fellow Venetians, who were affected by the more abrasive rhythms and freer treatment of dissonance found in Lassus. His early works, for *cori spezzati*, are more obviously traditional to St Mark's and show a greater range. Those in the *Compietta* of 1591 tend to be constructed in more intricate counterpoint than his later music; the motets of 1594 show him following the paths of Andrea Gabrieli more closely in their densely argued dialogue and tendency to homophonic writing. He had much the same extrovert attitude to the words, which differentiates him from the more inward-looking Giovanni Gabrieli (who was almost his exact contemporary), and he excelled with texts of rejoicing. In spite of a title-page that suggests instrumental participation these motets do not use the extremes of range common in Venetian music at this time, and the style remains essentially vocal. Nor do they require keyboard support, even though this publication was one of the first to be supplied with a *basso per l'organo* (in fact a *basso seguente* which includes the bass part of each choir). The masses for eight voices (1596) are generally in a similar idiom, though their compactness makes for denser counterpoint. They are unusual in being parody masses, which were not often composed by Venetians for double choir (though they were later taken up in Germany) two use motets, the third Janequin's *La guerre* as models. The *Missa 'Percussit Saul'* is a particularly splendid work, full of virile rhythms and containing harmonic asperities not unlike those of English composers of the period. A later book of motets for eight voices (1605) seems equally to diverge from Venetian tradition in its lack of exploitation of sonorities, although there is still an effective use of double-choir dialogue and occasionally some new freedom of modulation between tonal centres.

The most significant of Croce's posthumously published music is contained in the *Sacre cantilene concertate* of 1610, which represents an attempt to combine the new concertato manner developed by Viadana with the Venetian grand manner. Each of these motets is divided into sections, in some of which solo voices are accompanied by the organ, others, alternating with them, being performed by ripieno voices with instruments if available. The differentiation of style between these sections, together with the fact that each is virtually self-contained, means that these are among the earliest works in the history of the church cantata. They may well have influenced Schutz in his use of *cori favoriti*, whose function is the same as that of the soloists in Croce's music.

Although he does not seem to have travelled abroad, Croce had a major influence on European music, especially as a madrigalist. Many of his works were reprinted in the Netherlands, and some were well known in England, where several of his best pieces were

reprinted with translations in the second book of *Musica transalpina* (1597). It was almost certainly his contribution to *Il trionfo di Dori* (RISM 1592¹¹) that acted as an incentive to Morley to compile *The Triumphs of Oriana*, and his set of spiritual madrigals setting vernacular versions of the penitential psalms (1596) was known in Germany and England, where it went into two editions. Croce was visited by Dowland and mentioned by Henry Peacham in *The Compleat Gentleman* (1622) as a distinguished composer, and some manuscript part-books (at *GB-T*) suggest that in the revival of madrigal singing in the 18th and 19th centuries he was a favourite with amateurs.

WORKS

(all except anthologies published in Venice)

SACRED

- Compietta*, 8vv (1591)
Motetti, 8vv. comodi per le voci, e per cantar con ogni stromento (1594)
Motetti, libro secondo, 8vv (1595), 2 ed. in AMI, II (1903)
Messe, 8vv (1596)
Messe, 5vv (1596), ed. in AntMI *Monumenta veneta* Excerpta, I (1964)
Salmi che si cantano a terza, con l'inno Te Deum, e i salmi Benedictus e Miserere, 8vv (1596)
Motetti, libro primo, 4vv (1597), 3 ed. in *Musica divina*, IV (Regensburg, 1863)
Vespertina omnium solemnitatum, 8vv (1597), 2¹⁶⁰¹ with b (org. added)
Messe, 5, 6vv (1599)
Sacrae cantiones, 5vv (1601) [repr. 1605 as *Cantiones sacrae*]
Devotissime lamentationi et impropieri per la Settimana Santa, 4vv (1603) [not 1st edn.]
Magnificat omnium tonorum, 6vv (1605)
Nove lamentationi per la Settimana Santa, 4vv (1610⁵)
Sacre cantilene concertate, 3, 5, 6vv, con i suoi ripieni, 4vv, b (org.) (1610)
Works in 1586¹, 1590¹, 1592³, 1598², 1598⁶, 1599¹, 1599², 1600², 1611¹, 1612², 1612³, 1613², 1613³, 1617¹, 1617^{2A}, 1619⁶, 1620⁶, 1621², 1622², 1623², 1626², 1627¹, 1627²

SECULAR

- Il primo libro de madrigali*, 5vv (1585)
Canzonette, libro primo, 4vv (1588)
Il primo libro de madrigali, 6vv (1590)
Mascarate piacevoli et ridicolese per il carnevale, libro primo, 4, 6, 8vv (1590)
Il secondo libro de madrigali, 5vv (1592), 1 ed. W. B. Squire, *Ausgewählte Madrigale* (Leipzig, 1895/1913)
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Triaca musicale nella quale vi sono diversi capricci, 4, 7vv (1595), ed. in *Capolavori polifonici del secolo XVI*, II (Rome, 1943)
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Canzonette, libro primo, 5vv (1601), ed. in AntMI *Monumenta veneta* Excerpta, II (1964)
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Works in 1587², 1588²⁰, 1589⁸, 1590¹¹, 1592¹¹, 1592¹⁴, 1593³, 1594⁶, 1595², 1597¹¹, 1597²¹, 1597²⁴, 1601¹, 1601⁷, ed. in Collana di musiche veneziane inedite o rare, I (Milan, 1962), 1601¹⁸, 1604¹¹, 1605¹, 1605⁶, 1609¹⁴, 1609¹⁵, 1609¹⁷, 1610¹⁴, 1612¹¹, 1613¹¹, 1617^{2A}, 1619¹⁰, 1630¹

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DFNIS ARNOLD

Croche (Fr.). QUAVERT (eighth-note); *fuse* and *huitième* are also used. See also NOTE VALUES.

Croci, Antonio (b. Modena, late 16th century; d. 1642 or later). Italian theorist, composer, organist and teacher

He was a minorite. His five published works arose out of his activities as a church musician and teacher, information about which derives from the title-pages and dedications of three of them. In 1633 he was organist of S Francesco, Bologna, and in 1642 was master of the novices at the monastery at S Felice sul Panaro, Emilia. He is more important as a theorist than as a composer. His last and most mature theoretical work, the *Geminato compendio*, is, as its title suggests, in two parts; the first deals with cantus firmi, the second with the rubrics of the breviary.

THEORETICAL WORKS

Instructio novitiorum (Faenza, 1630)

Breve discorso della perfezione del numero ternario (Modena, 1632)

Geminato compendio ovvero Dupliata guida per giungere facilmente alla perfezione del canto piano, op 5 (Venice, 1642)

WORKS

Messa, e salmi concertati, 4vv, org, op 3 (Venice, 1633)

Frutti musicali di messe tre ecclesiastiche, op 4 (Venice, 1642)

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GIUSEPPE VILCCHI

Crocker, Richard L. (incoln) (b Roxbury, Mass., 17 Feb 1927). American musicologist. He graduated BA as Scholar of the House (Philosophical Orations) from Yale College in 1950, and completed the doctorate under Schrader in 1957 with a dissertation on the Limoges *prosa*. After teaching at Yale (1955-63), he became successively assistant professor (1963-7), associate professor (1967-71) and full professor (1971-) at the University of California at Berkeley. He became known for his independent ideas in *A History of Musical Style*, and in 'The Troping Hypothesis', for which he was awarded the Alfred Einstein Memorial Prize by the American Musicological Society. In 1969 he received a Guggenheim Fellowship. His work at Berkeley in developing methods of teaching non-musicians deserves mention (see *Listening to Music*). Crocker's major scholarly contribution, however, is to the history and analysis of the medieval sequence, and his work on music theory and early polyphony has been important in providing the basis for a new understanding of principles of composition in the Middle Ages, particularly those connected with tonal order.

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'Agnus Dei', 'Credo', 'Gloria in excelsis Deo', 'Huchald', 'Kyrie eleison', 'Melsma', 'Sanctus', 'Sequence', §§1-9, 'Versus', *Grave* 6

PHILIP BRETT

Croes, Henri-Jacques de (b Antwerp, baptized 19 Sept 1705, d Brussels, 16 Aug 1786) South Netherlands composer, conductor and violinist. At the age of 18 (7 November 1723) he was named first violin at the St Jacques Church, Antwerp. In September 1729 he went to Brussels, where he entered the service of Prince Anselme-François of Thurn and Taxis. The prince held the monopoly of postal services in the Empire and had several residences, the most important being at Brussels and Frankfurt am Main and later at Regensburg; de Croes is mentioned in the prince's archives in Germany (in 1734, 1737-9 and 1742). By 1744 he was back in Brussels as a first violin in the chapel of Charles of Lorraine, whose sister-in-law, the Empress Maria Theresia, had made him governor of the Austrian Netherlands. In 1746 he became *maître de chapelle* at the court and directed the chamber music, for at that time the same musicians played in both chapel and court. There were six singers (two counter-tenors, two tenors and two basses) and 13 instrumentalists (six violinists, one violist, one cellist, one double bass player, two organists and two oboists), all of whom were French. For important festivals, the orchestra was augmented by the musicians of the most important collegiate church in Brussels, Ste Gudule (now the cathedral). De Croes remained master of music at the Brussels court until his death.

Given de Croes's circumstances, it is not surprising that he composed both church music and chamber music (in particular sonatas and concertos). He was in no way an innovator: his style may be described as an interweaving of the French and Italian traditions, as might be expected in the South Netherlands at a time when musical forms were in a stage of transition between the Baroque style and the *galant*. In his trio sonatas, for example, he wrote in the Corelli tradition with a slow introduction and fugal allegro followed by a number of movements alternately slow and fast. In other sonatas he conformed to a more modern Italian pattern: fast-slow-fast, with a lighter texture and more ornate melodic lines. The divertissements belong to the tradition of the French suite, with an overture in dotted rhythm followed by dances. As in the Italianate sonatas, the texture is light and the decoration combines French ornaments with new fashions like the 'Mannheimer Vorhalt' and the Lombard rhythms common in contemporary German music. The solo concertos and the concerti grossi are in the contemporary three-movement Italian style but with the lighter texture that was then employed in France after the manner of J. M. Leclair, the trademarks of the Mannheim school are also present, giving the concertos a pre-Classical accent. De Croes was influenced by Corelli, Vivaldi, Tartini and even Handel, and his opening themes frequently bear close resemblance to their works.

De Croes's extant church music includes several motets and fragments of masses, written for four voices and four instruments, with the usual tessituras; this was doubtless the force of the royal chapel and Ste Gudule. Despite the requirements of church music (particularly the masses), the idiom seems more instrumental than vocal. The instruments frequently double the voice parts or realize the figured bass in a fairly straightforward

manner. The motets are unusual in that they have a structure similar to that of the cantata, with alternating choruses and solo sections. In these works too, there is evidence of French influence (particularly of a tradition founded by Henry Dumont at the court of Louis XIV), combined with the traditions of the Italian cantata. De Croes's son, Henri-Joseph de Croes (*b* Brussels, 16 Aug 1758, *d* Brussels, 6 Jan 1842), was from 1775 a violinist in the service of the Prince of Thurn and Taxis at Regensburg, and *maître de chapelle* from 1776 to 1783. He is known to have composed only one work, a set of violin duos which his father presented to Charles of Lorraine in the (unfulfilled) hope that his son might succeed him as *maître de chapelle* at the Brussels court.

WORKS

- Sacred. Missa solennis, d, 4vv, 4 insts, 1738, *B-B*. Messe breve, d, 4vv, 4 insts, *B*. Kyrie and Gloria, 4vv, 4 insts, *B*. 5 motets, 4vv, 4 insts, *B*. Cum mirabiliter, motet, B solo, 4 insts, *B*. 53 masses, lost, 63 motets, incl. 24 with chorus, lost.
- Concs. 6 for 2 vn with 6 sonates 'a 4 parties', op 1 (Brussels, 1734), lost, 6 for 2 vn with 6 sonate, op 1 (n.p., n.d.) [*?* same as above], 4 for fl vn, with 4 divertimenti a 4 parti (Brussels, 1737), 1 for fl/vb *S-Skma*, 2 for fl, *Skma*, 5 for fl, 2 vn, 1 for fl vn, 1 for fl, *B-B*.
- Other inst. 6 sonates en trio, 2 vn/fl, bc, op 1 (Paris, before 1743), 6 sonates en trio, 2 vn, bc, op 3 (Brussels, 1747-49), publ. for 2 vn fl bc (Paris, before 1749), 6 divertissements, 2 vn, va, bc, op 2 (Paris, 1743-55), 6 sonates a 4 parties, 2 vn, va, bc, op 4 (Brussels, 1747), 6 divertimento, 2 vn, va, bc, op 4 (Paris, after 1749), 6 divertissements, 2 vn, vn/va, bc, op 4 (Paris, after 1750), 6 sonates en trio, 2 vn fl bc, op 5 (Paris, n.d.), 16 sym. orch, lost, 16 symphonies d'église, 4 insts, ob ad lib, lost.

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SUZANNE CLERCX-LEFEUNE

Croft [Crofts], **William** (*b* Nether Ettington, Warwicks., baptised 30 Dec 1678, *d* Bath, 14 Aug 1727). English composer. He was a chorister in the Chapel Royal under Blow, of whom, as appears from verses prefixed to *Amphion anglicus* (1700), he was not only a pupil but a protégé. There is no reason to reject the probability that he is the 'Phillip Crofts' mentioned in the parish archives of St Anne's Church, Soho, as organist from 1700. In that year he renewed his connection with the Chapel Royal as Gentleman Extraordinary, sharing that post, together with the reversion of a place as organist, with Jeremiah Clarke (i). In May 1704 they jointly succeeded Francis Pigott as organist of the chapel, and when Clarke died in 1707 the whole place fell to Croft. His anthems in celebration of the battles of Blenheim and Ramillies show that he was already by then supplementing Blow's duties as a composer, and on Blow's death in 1708 he followed him not only as composer and Master of the Children of the Chapel Royal but also as organist of Westminster Abbey. Rather curiously, at some time before 1712, he paid for the restoration of the mon-

ument in Norwich Cathedral to William Inglist. In 1712 he relinquished his post at St Anne's.

In July 1713 Croft took the Oxford degree of DMus, being the earliest Oxford graduate in music relating to whom there survives solid extended work submitted for the degree, this took the form of two odes for solo voices, chorus and orchestra, *With noise of cannon* and *Laurus cruentas*, celebrating the Treaty of Utrecht, and published as *Musici apparatus academicus*. Croft was the senior Chapel Royal composer at the time when Handel began to find favour with Queen Anne, and even though there is no evidence of friction it is not impossible that this imposing volume may have seemed a means of maintaining the native composer's standing. In 1715 his stipend as Master of the Children of the Chapel Royal was increased by £80 a year, his duties to include teaching the boys reading, writing and arithmetic, as well as organ playing and composition. Croft broke new ground in 1724 by the publication of a handsome two-volume collection of his church music, entitled *Musica sacra*, engraved and in the form of a score rather than in parts, the advantages of which he cogently urged in his preface. A copy of his 'Proposals' to subscribers is now in the New York Public Library. A list dated 1726 (*GB-Lbm* Add 11732) shows that Croft was one of the earliest members of the Academy of Vocal Music. He married in 1705, but died childless.



William Croft, engraving by George Virtue from Croft's *Musica sacra* (1724)

and was buried close to Purcell in Westminster Abbey. Hawkins (*History*, II, 797) described him as a 'grave and decent man', and the imposing format of his two chief publications together with the nature of his music indicates that he took his position seriously.

Enough of Croft's songs and instrumental music is dated to justify the view that these branches of composition did not occupy him much after his third decade. His string pieces for the theatre are agreeable if not specially noteworthy, while his harpsichord music is smoother and more regularly turned than that of Blow, with whom Croft, together with others of Blow's scholars, combined in a publication of 1700 *The 'Hymn on Divine Musick'* from *Harmonia sacra*, II (1714), is worthily in the line of Purcell's sacred songs but has less intensity of feeling, in the pleasing solo cantata with flute, *By purling streams*, one sees the movements becoming shaped by purely musical considerations, not simply in response to the words, without yet becoming aria. Three sonatas for solo violin and continuo, written before the publication of Corelli's op. 5, are of an interesting quality and not merely because they adumbrate an understanding of the idiom of the late Baroque.

Croft was indeed the first English composer of substance to grasp that idiom in a consistent way without earlier gropings or admixture of styles. This is shown in the rhythmic vocabulary, contour of phrase, clarity of tonality, application of fugato and broad concertante handling of chorus and instruments as displayed in his *Te Deum* in D and *Musicus apparatus academicus*. For that reason it was Croft who among composers of his generation most decisively turned a new page in the history of the verse anthem. At the same time as he applied this idiom he also organized the anthem into well-rounded movements of clearly delineated abstract character, instead of the shorter-breathed sections of his predecessors. Solos, duets and trios make up the greater part of these anthems, and he used the organ (on lines already foreshadowed, but more systematically) by allotting introductory passages to it, sometimes in the form of melody and bass but much more frequently a melodic type of stiffly unfolding bass, figured to carry a simple chordal right-hand part. This type of anthem, which Croft transmitted to Greene, is well exemplified in *O praise the Lord, ye that fear him* in *Musica sacra*, II. Although he applied himself seriously to verse anthem composition and was entirely free from triviality, the general impression is somewhat dry. While in solo passages his melody is conventional, the sections for full choir are stolidly imitative. But like Blow and Purcell before him he was interested also in older polyphonic methods, and a small group of full anthems not only maintains this thread in English music but, as in *Hear my prayer, O Lord*, displays a sombre expressiveness.

In his services Croft, like others, was hampered by the restrictions of the 'short' service style. Nevertheless, in his Service in E♭ he achieved a broader feeling than his post-Restoration predecessors, and when reaching the Gloria to the *Jubilate* of the Service in A he launched into a rolling fugato of considerable effectiveness. The orchestral *Te Deum* and *Jubilate* is a dignified work, perhaps more spacious than Purcell's if less personal, which might well have established itself had it not been overshadowed by Handel's 'Utrecht' setting of some four years later. Croft's Burial Service is a noble classic of moving simplicity, into which, without any degree of incongruity, he overtly incorporated

Purcell's setting of *Thou knowest, Lord*.

Croft's hymn tunes in Playford's *The Divine Companion* include those now known as 'Eatington' and 'Croft's 148th'. What are now called 'St Matthew' and 'St Anne' first appeared in the sixth edition of the *Supplement to the New Version* (1708), a wholly anonymous collection, but the subsequent ascription of these to him is generally accepted as a probability. There is, however, much room for doubt about the ascription to him of 'Hanover' from the same collection (see article 'Saint Anne's Tune' in earlier editions of *Grove*).

WORKS

(printed works published in London unless otherwise stated)

SERVICES

Principal sources: *GB-Lbm, Lcm, LF, Och, T*, specific sources given only for autograph MSS or those endorsed by Croft

Morning and Communion Service with Sanctus Gloria, A. Morning and Communion Service with Sanctus Gloria, B, ed. S. Arnold, *Cathedral Music* (London, 1790)

Morning Service, D, with orch, thanksgiving for victories, Feb. 1709, *GB-Lcm* 840 [1eD only]

Morning and Evening Service, F♯, *Lbm* Add 38668 [19, March 1718/19]

Burial Service: incorporates Purcell's *Thou knowest, Lord*, printed in *Musica sacra* (see Anthems)

ANTHEMS

(verse unless otherwise stated)

Principal sources: *GB-DRc, EL, Lbm, Lcm, LF, Ob, T*, specific sources given only for autograph MSS or those endorsed by Croft
Musica sacra or Select Anthems in Score (London, 1724, 2.e 1780 as *Cathedral Music* or Select Anthems in Score) [1724]

Behold, God is my salvation

Behold, how good and joyful a thing, 'Union Anthem', 1707: collab. Blow and Clarke, *GB-Lbm* Add 17847

Behold now, praise the Lord, *Lbm* Add 17847

Be merciful, ed. S. Arnold, *Cathedral Music* (London, 1790)

Blessed are all they, 1724

Blessed be the Lord my strength, thanksgiving, St Paul's, Dec. 1705, *Lcm* 839

Blessed is the man

Blessed is the people, ed. J. Page, *Harmonia sacra* (London, c.1800)

Cry aloud and shout

Deliver us, O Lord, ed. Page

Give the king thy judgements, 13 July 1727, intended for coronation of George II, *Lbm* Add 17861, ed. W. Boyce, *Cathedral Music* (London, 1760/73)

God is gone up (full with verse), *Ob* Don c. 19, ed. Boyce

Great and marvellous

Hear my crying

Hear my prayer, O Lord, 2vs., 1724

Heat my prayer, O Lord, 8vs., *Ob* Don c. 19 and in 1724

Help us, O Lord God, *Lbm* Add 17847

I cried unto the Lord with my voice, 1724

I waited patiently

I will always give thanks, thanksgiving for the Battle of Oudenarde, 19 Aug. 1708, *Lbm* Add 17847 and in 1724

I will give thanks, thanksgiving for the Battle of Blenheim, composed 1704, ed., adapted by Arnold

I will lift up mine eyes, Festival of the Sons of the Clergy, composed 1713, *Lcm* 839

I will magnify thee (with A1B verse)

I will magnify thee (with S verse)

I will magnify thee (with A verse)

I will sing unto the Lord, 1724

Laudate Dominum 4 in 1, *Lbm* Add 17841 and in 1724

Let my complaint

Like as the hart, inc.

Lord, what love have I, 1724

My soul, be joyful

O be joyful, 1724

O clap your hands, thanksgiving for the Battle of Ramillies, composed 1706

O come, let us sing

Offer the sacrifice of righteousness, Festival of the Sons of the Clergy, *Lcm* 839

O give thanks unto the Lord and call, with orch, thanksgiving for suppression of rebellion at Preston, 1715, *Lcm* 838

O give thanks unto the Lord for he is gracious, with orch, 1724

O God of my salvation, music lost

O how amiable

- O Lord God of my salvation, 3vv, 1724
 O Lord God of my salvation (full with verse) 4/6vv, *Lbm* Add 17847 and in 1724
 O Lord, grant the king a long life (full with verse), *Oh* Don c 19 and in 1724
 O Lord, I will praise thee, *Lcm* 168 and in 1724
 O Lord our governor
 O Lord, rebuke me not (full with verse) *Oh* Don c 19 and in 1724
 O Lord, thou art my God
 O Lord, thou hast searched me out, 1724
 O praise the Lord all ye heathen, ed Boyce
 O praise the Lord, ye that fear him, 'Thanksgiving anthem composed by Her Majesty's command' [for the Battle of Mons, 22 Nov 1709], *Lcm* 839 and in 1724
 O sing unto the Lord a new song, with vns a 2, thanksgiving, 17 Nov 1710
 Out of the deep, 1724
 Praise God in his holiness
 Praise God in his sanctuary, for the opening of the organ at Finedon, Northants., composed 1717, *Oh* Mus B 15
 Praise the Lord, O my soul, *Oh* Don c 19 and in 1724
 Preserve me, O God, *Lbm* Add 17848
 Put me not to rebuke (full with verse), ed Boyce
 Rejoice in the Lord, with orch, thanksgiving for the Battle of Ramillies, composed 1706, *Lbm* Fg 2965 and in 1724
 Sing praises unto the Lord (full with verse), 1724
 Sing unto God, O ye kingdoms, 1724
 Sing unto the Lord and praise his name, composed for thanksgiving, Feb 1708, 1724
 Teach me, O Lord, composed 1723, *Oh* Mus C 1
 The earth is the Lord's, 1724
 The heavens declare the glory of God, 1724
 The Lord hath appeared, thanksgiving for the Battle of Ramillies, composed 1706, *Oh* Mus B 15
 The Lord is a sun and shield with orch, coronation of George I, in Oct 1714
 The Lord is king, 1724
 The Lord is my light, composed for thanksgiving, 31 Dec 1707, ed Page
 The Lord is my strength, anniversary of the accession, 8 March 1711 1724
 The Lord is righteous
 The souls of the righteous, funeral of Queen Anne, 1714
 This is the day which the Lord hath made, celebration of the Treaty of Utrecht, 7 July 1713, *Lcm* 839 and in 1724
 Thou, O God, art praised in Sion, composed 1723, *Oh* Mus C 1 and in 1724
 Try me, O God (full with verse), *Lcm* 839
 Unto thee O God do we give thanks, m. , org score, *Cfm* Mus 152
 We wait for thy loving kindness, 1724
 We will rejoice in thy salvation (full with verse), 1724

SPECULAR VOCAL

- Musici apparatus academicus, being a Composition of 2 Odes [Laurus cruentus, With noise of cannon], solo vv, chorus orch (1715)
 Ode to the Grand Khaibar, solo vv, chorus, after 1715, listed in Sotheby's auction catalogue, 14 June 1976
 Prepare, ye sons of art (ode), birthday of Queen Anne, *GB-Lbm* 1
 Songs: By purling streams, with ob fl (c 1702), How insipid were life (c 1705), How severe is my fate (c 1700), Lovesick Jockey (c 1705) My heart is every beauty's prey (c 1710), What art thou [A Hymn on Divine Music], in *Harmonia sacra*, II (1714)
 Come all ye tuneful sisters, *Lcm*, Fill me a bowl [The Mighty Bowl], *Out*, How charming is beauty, with vns, T; Softly breathing solemn airs, T; When gentle sleep, *Lbm*, *Och*, Ye tuneful numbers, with vn, *Lbm*, You who at Hymen's sacred altar stand, *Lcm*
 Other songs pubd singly and in 17th-century collections, see C. L. Day and E. B. Murrie, *English Song-books 1651-1702* (London, 1940), also pubd in *The Monthly Mask of Vocal Music* (1702-24) and other 18th-century anthologies

INSTRUMENTAL

- 6 sonatas or solos . . . compos'd by Mr Wm Crofts & an Italian Mr . . . 3 for vn, bc, 3 for fl, bc (1700)
 6 sonatas to which is added an excellent solo by signr Papus, 2 fl (1704)
 Ayres in the Comedy of Courtship Alamode, str (1700)
 Mr Wm Croft's Ayres in the Comedy call'd The Funeral, str (1702)
 Mr Croft's Ayres in the Comedy called The Twinn Rivalls, str (1703)
 Mr Wm Croft's Musick in the Comedy call'd The Young Lover, str (1704)
 Miscellaneous airs, minuets, etc, str, *GB-Lcm*, *Oh*, *Och*
 Hpd music pubd in 18th-century anthologies, and in MS in *Cfm*, *Lbm*, *F-Pc*, ed H. Ferguson and C. Hogwood, *William Croft Complete Harpsichord Works* (London, 1974)
 Org voluntaries etc, *GB-Lbm*, *Ldc*, ed R. Platt, *William Croft Complete Organ Works* (London, 1976-7)

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 A. Carpenter 'William Croft's Church Music', *MT*, cxii (1971), 175
 I. Mellen 'A Question of Temperament: Purcell and Croft', *MT*, cxix (1978), 504
 L. Roe 'A Note on Croft's Secular Music', *MT*, cxix (1978), 501
 N. Temperley 'Croft and the Charity Hymn', *MT*, cxix (1978), 539
 William Croft 1678-1727? *Tercentenary Celebrations 1978* (Birmingham, 1978) [incl. facs., family tree and articles]

WATKINS SHAW

Croix, Antoine. See LACROIX, ANTOINE

Croiza [Conelly], **Claire** (b Paris, 14 Sept 1882, d Paris, 27 May 1946) French mezzo-soprano. Croiza made her début in Nancy in December 1905 (in de Lara's *Mesvalina*). The following year she began her long association with the Théâtre de la Monnaie, Brussels (début as Delilah, September 1906), where her wide repertory included Berlioz's Dido, Clytemnestra in Gluck's *Iphigénie en Aulide* and in Strauss's *Elektra*, Erda, Carmen, Donizetti's Leonora, Massenet's Charlotte and Fauré's Penelope. At the Paris Opéra she appeared in 1908, as Delilah. At Rouc'hé's Théâtre des Arts in 1913 she sang in the d'Indy editions of *Poppea* and Destouches' *Éléments*, and an act of Gluck's *Orphée*. She sang the title role in Gustave Doret's *La tisseuse d'orties* at its first performance in 1926 at the Opéra-Comique, and in the first staged performance of Debussy's *La damoiselle élue* in 1919 at the Théâtre du Vaudeville.

From 1922 Croiza gave courses of interpretation at the Ecole Normale, and from 1934 at the Paris Conservatoire. Janine Micheau, Jacques Jansen, Camille Maurane and Gérard Souzay were among her pupils. She travelled largely as a recitalist, specializing in programmes illustrating French poetry of many periods. She was a regular visitor to London, where she had an enthusiastic following.

Croiza's instinct for the nature of the French language and her intelligence, clarity of tone, and passionate reserve caused her to be admired as much by poets as by musicians; in 1924 Paul Valéry hailed her as possessing 'la voix la plus sensible de notre génération'. Among the older French composers of her day Saint-Saëns, d'Indy, Fauré and Duparc admired her unreservedly, and of the next generation Debussy, Schmitt, Roussel, de Bréville and de Séverac. When she was no longer young, Honegger, Milhaud and Poulenc were delighted to entrust, and on occasion to dedicate, their songs to her. Her silvery yet warm tone, and that 'volupté du son' based on pure, perfect utterance of the words, can still be heard on her gramophone records.

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MARTIN COOPER

Crokhorne. See CRUMHORN.

Croll, Gerhard (b Düsseldorf, 25 May 1927). Austrian musicologist of German origin. He studied musicology, art history and philosophy at the University of

Gottingen (1948–54) and received his doctorate in 1954 under Rudolf Gerber with a dissertation on Weerbeke's motets. After working for four years on a scholarship from the Deutsche Forschungsgemeinschaft he became assistant lecturer in 1959 at the University of Münster, Westphalia, where two years later he completed his *Habilitation* with a work on Steffani. In 1966 he was appointed to the newly created chair of musicology at Salzburg.

Croll worked initially in the field of sacred music of the 15th and 16th centuries, but after submitting his doctoral dissertation he turned to Italian and German Baroque opera as well as to music of the Classical era. One of the editors of the Gluck-Gesamtausgabe, he has been editor-in-chief since 1960. He is also a member of the Zentralinstitut für Mozart-Forschung and contributes to the Neue Mozart-Ausgabe. Some of his more remarkable Mozart discoveries include the Larghetto and Allegro in E♭ for two pianos (KV deest) and a sixth string quartet arrangement of a Bach fugue by Mozart (K405).

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 C. W. von Gluck: *Le cinesi*, Sämtliche Werke, iii/17 (Kassel, 1958), *La danza*, ibid., iii/18 (Kassel, 1969), *Iphigénie auf Tauris* [Ger. version 1781], ibid., i/11 (Kassel, 1965), *Iphigénie en Tauride* [Fr. version 1779], ibid., i/9 (Kassel, 1973).

RUDOLF KLEIN

Croma (It.). QUAVER (eighth-note). The term was also used for a CROTCHET (quarter-note), with *semicroma* being used for the quaver. See also NOTE VALUES.

Cromcorn [cromorne]. See CRUMHORN; see also ORGAN STOP (*Cromorne*).

Croner, Daniel (b Braşov, 22 March 1656, d Hălchiu, 23 April 1740) Transylvanian composer and organist of Saxon descent. He studied theology and music in Braşov and Breslau, and, with the organist Johann Ulich, in Wittenberg. In addition to his work as an officer of Braşov City Council, he was organist of the Black Church, after completing his studies, he became a professor of organ and composer there. During his last years he was organist of the Evangelical Church in Hălchiu.

From the four manuscript collections of organ music

in tablature in the Library of the Black Church in Braşov (dated Braşov, 1675; Breslau, 1671; Wittenberg, 1682, Braşov, 1685, respectively), it is possible to distinguish not only Croner's considerable musical skills but also an innovative spirit underlying the works. The fugues, preludes, toccatas, fantasias and chorales all mark the transition from the earlier polyphonic style (illustrated by the works of Johann Ulich, Johann Froberger, Bernhard Meyer and Johann Kittel, some of whose pieces are included in his collections) to the new styles of the high Baroque. The composer's main innovation was the idea of a collection of pieces in a complete cycle of keys, for example, his own organ pieces (cf. Bach's later *Das wohltemperirte Clavier*). Other important features include the rhythmic variations of choral themes, the departure from early church modes, and the frequent introduction of the pedal. Quite interesting and original (in view of information expressed in earlier treatises) are the fingering methods he recommended for keyboard instruments and the finger extension principle for the execution of preludes and capriccios.

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VIOREL COSMA

Cröner, Franz Carl Thomas (b Augsburg, c1724, d Munich, 1 Dec 1787) German composer, violinist and flautist. He was the son of Thomas Croner (c1690–1757), court musician to the Prince-Bishop of Augsburg and violinist at the Munich court from 1735. Franz Carl Thomas became an *Accademist* (unsalaried player who succeeded to a salaried post when one became vacant) in the Munich court orchestra in 1737/8 and for a time he was in the service of the abbot of the Benedictine Rot Abbey. During the early 1740s he toured extensively, going as far afield as Russia and England, with two of his brothers, Franz Ferdinand (b Augsburg, 24 March 1720, d Munich, 12 June 1780), violinist and flautist, deputy Konzertmeister at the Munich court from 1754 and Konzertmeister from 1772, and Anton Albert (b Augsburg, 23 April 1727, d Traunstein, 30 Sept 1770), a cellist and from 1745 court violinist at Munich; JOHANN NEPOMUK CRÖNER was another brother. Franz Carl Thomas and Anton Albert were sent to Italy for musical study in 1744/5 by Emperor Charles VII, in 1748 Franz Carl Thomas entered the service of Maximilian III Joseph as a court musician, as both violinist and flautist, and the five 'Sinfoniae' and 'Sonatae' listed in the 1753 Hofkapelle catalogue are probably by him. In 1759 he was made court composer. In this capacity he provided the elector with six viola da gamba concertos annually, none of which survives, his only known music is a six-movement Sinfonia in C (*D-HAR*) and *Six Sonatas for two Violins with a Thorough Bass* (London, 1758), works largely in the Baroque tradition. He also wrote for the Munich court the scenic oratorio *Il Giuseppe riconosciuto* (1756; libretto by Metastasio) and for the Greater Latin Congregation he wrote the Lenten

meditations *De bono usu mediorum ad finem, sive Job* (1751) and *Odoratus* (1761). For the Jesuit grammar school in Munich he wrote the comedies *Alphonsi Peresii Gusmani in regem fidelitas* (1760), *Religio Joviniani* (1761) and *Urbanitas praemium* (1763). Only the librettos of these works survive.

The family, also referred to as Kroner, Groner, Krenner or Kriener, was ennobled in 1749 and thereafter known as von Croner. A son of Franz Carl Thomas, Theobald (baptismal name Alois, 1763–1806), was a violinist who composed music, none of which survives, for the Cistercian Raitenhaslach Abbey, Upper Bavaria; Joseph von Croner (b 1754), a son of Franz Carl Thomas or his brother Anton, was a violinist in the Munich court orchestra, 1775–8.

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ROBERT MÜNSTER

Cröner, Johann Nepomuk (b ?Munich, c1737, d Munich, 24 June 1785) German composer and violinist, brother of FRANZ CARL THOMAS CRÖNER. He was an *Accessist* (unsalaried player who succeeded to a salaried post when one became vacant) in the Munich court orchestra for some time before 1748. On 1 September 1751 he became a full court and chamber violinist. In 1774 he became vice-Konzertmeister of the orchestra, which he probably led at the premiere of Mozart's *La finta giardiniera* on 13 January 1774 at the Munich Salvator Theatre (see Leopold Mozart's letter of 18 October 1777, where he mistakenly called Johann Nepomuk 'Jos'). Of his compositions, six four-movement symphonies and a violin concerto survive (*D-Mbs*).

His wife Maria Josepha Croner (b ?Munich, c1737, d Munich, 24 June 1785) was a soprano who sang in opera and oratorio performances at the Munich court between 1753 and 1766; she was probably a daughter of the Munich court singer and tenor Johann Baptist Anton Perberich (1703–59).

For bibliography see CRÖNER, FRANZ CARL THOMAS

ROBERT MÜNSTER

Croner de Vasconcelos, Jorge (b Lisbon, 11 May 1910, d Lisbon, 9 Dec 1974). Portuguese composer and pianist. After initial studies with his mother, Laura Croner, he entered the Lisbon Conservatory, where he studied the piano with Silva and composition with de Freitas Branco. A government grant enabled him to pursue his studies in Paris with Dukas, Boulanger, Roger-Ducasse and Cortot. On returning to Lisbon he was appointed professor at the conservatory, and he continued his activities as a pianist. His works reveal a certain delicacy of harmonic and melodic style, with a tendency towards short, condensed forms, in which he subtly

attempted to recapture moods of other times, as in the *Toccatas a Carlos Seixas*.

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(selective list)

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 Choral *Sonetos* (R. Lobo), unacc., *Vilancico para a festa de S Cecília*, chorus, orch, 1967, *Erros meus* (Camões), chorus, org, 1972, 8 cantos de natal [after folksongs], unacc., 1974
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 PF 3 *toccatas a Carlos Seixas*, 1935–40, *Partita*, 1960, *Canção*, 1973

JOSÉ CARLOS PICOLO

Cronhamn, Johan [Jóns] Peter (b Östra Karup, Halland, 7 May 1803, d Stockholm, 15 June 1875) Swedish composer, organist and educationist. He was first a glazier, then a schoolteacher in Lund (1821–5), and began formal musical studies in 1825 at the conservatory in Stockholm. He was organist of Skeppsholm Church in Stockholm (1827–37) and became a teacher at the conservatory in 1842. He joined the Royal Academy of Music in 1843 and was made its secretary in 1860. He edited the academy's proceedings from 1865 to 1873 and published a centenary account of its achievement, *Kongliga Musikaliska Akademien åren 1771–1871*. He wrote chiefly vocal music, including solo songs and quartets for male voices; he also edited sacred music for school performance and arranged 60 songs by Carl Bellman for male chorus. Besides his choral compositions, his contribution to Swedish musical life lay in the area of education.

His son Frithiof August Cronhamn (b Stockholm, 26 June 1856, d Stockholm, 28 April 1897) was a music librarian and critic.

ROBERT LAYTON

Crook (Fr *corps de rechange*, *ton de rechange*; Ger *Stimmhogen*) Detachable lengths of tubing inserted into brass instruments for the purpose of changing the tube length and hence the pitch. Since natural horns and trumpets can sound only the notes of the harmonic series, the sole way of playing this series at another pitch is to alter the fundamental note, and this is done by the crooks, which on the horn used to number up to ten, giving a range of notes from *Bb*'' to *Bb*'. The earliest mention of a crook is, however, for the trombone, in 1541: it was inserted between slide and bell joints to allow performance of parts lower than those for which the instrument was constructed. Horn and trumpet crooks are of two kinds. The commonest, inserted between mouthpiece and instrument, was known as a 'terminal' or 'mouthpiece' crook (so called because it incorporates a mouthpiece, which receives the mouthpiece). Less common are 'medial' or 'slide' crooks, inserted like a tuning-slide and having two legs. In Germany during the 18th century an 'Inventionshorn' or trumpet might have had crooks of either kind.

Although the need for crooks was greatly reduced by the invention of valves, many types of instruments were provided with crooks throughout the 19th century – and even into the 20th – so that a given harmonic series could be produced without the use of valves, and in

order to preserve the special tonal and technical qualities of crooks

The term is also applied to the curved metal tube upon which is placed the reed of a bassoon or english horn, and generally to any such removable bent tube holding a mouthpiece, as in saxophones and the deep clarinets

See also HORN, §4

ANTHONY C. BAINES

Crooks, (Alexander) Richard (b Trenton, NJ, 26 June 1900, d Portola Valley, Calif., 1 Oct 1972) American tenor. He sang as a boy soprano, then studied with Sidney H. Bourne and Frank La Forge. Making his New York debut in 1922 under Walter Damrosch, he was initially very successful as a recitalist and in appearances with orchestras. He first sang in opera at Hamburg as Cavaradossi in 1927, then made appearances with the Berlin Staatsoper and in other European centres. His American opera debut was in Philadelphia, also as Cavaradossi, on 27 November 1930. Engaged by the Metropolitan Opera, he made his debut there as Massenet's Des Grieux on 25 February 1933. He sang leading lyric roles, mostly French and Italian, with the company and elsewhere in the USA as a guest for the next ten seasons, then continued a concert career until 1946. Crooks had a beautiful voice which, though limited in the upper register, was admired for its consistently high standard of tone and production. He was a sound musician but an indifferent actor. He was one of America's most popular tenors, especially in recital, radio and on records, where his repertoire included much light music.

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MAX DE SCHAUENSEF

Crooning. A style of quiet, sentimental popular singing current from the 1920s to the 1950s. It originated when the radio microphone enabled performers to sing quite softly and still be heard. The pioneers included 'Whispering' Jack Smith, 'Little' Jack Little and Rudy Vallee, who was perhaps the first to transfer this style to the electronic public-address systems of ballrooms and auditoriums. Later singers like Russ Colombo, Bing Crosby, Perry Como and Frank Sinatra learnt to exploit the sensitive response of improved microphones and engineering techniques, and sang with a fuller voice and a wider dynamic range.

See also SINGING, §7

HENRY PLEASANTS

Crosby, Bing (Harry Lillis) (b Tacoma, Washington, 2 May 1904; d Madrid, 14 Oct 1977). American popular singer and actor. When he was a boy he played the drums and sang (without a microphone) in small jazz groups in Spokane. With Al Rinker (Mildred Bailey's brother) and Harry Barris he formed the Rhythm Boys, who sang from 1926 to 1930 with the Paul Whiteman Orchestra. He began working independently in about 1930; in 1931 he started a spectacularly successful career in radio (with the theme song *Where the blue of the night*) and musical films, notably *Holiday Inn* (1942) with a score by Irving Berlin that included *White*

Christmas. In Crosby's many records made in the 1930s he was influenced by Al Jolson and jazz, and evolved a style of singing appropriate to the microphone, using it to emphasize the text rather than the tune. He was one of the first crooners, and as the most popular singer of his generation prompted the definite separation of classical from popular singing. His way of seeming to talk or whisper to a melody involved singing less forcefully, passing into the head voice lower than art-song performers, singing on consonants (a practice of black singers shunned by classical artists) and the discreet use of appoggiaturas, mordents and slurs to emphasize the text. These devices were emulated by nearly all later popular singers.

His four sons from his first marriage were popular singers, and his brother Bob (George Robert Crosby, b 1913) was a successful singer and band-leader from the mid-1930s.

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 HENRY PLEASANTS

Crosby, Fanny Jane (b South East, Putnam Co., NY, 24 March 1820, d Bridgeport, Conn., 12 Feb 1915). Leading American poet of gospel hymnody, author of several thousand gospel hymn texts. See GOSPEL MUSIC, §1. She wrote *Memories of Eighty Years* (Boston, Mass., 1906), see also B. Ruffin *Fanny Crosby* (Philadelphia, 1976) and G. H. Gienzmer 'Crosby, Fanny Jane', *DAB*.

Crosby, John (O'Hea) (b New York, 12 July 1926). American opera company general director and conductor. He was educated at Yale University (BA 1950), and was an accompanist, opera coach and conductor in New York from 1951 to 1956. In 1957 he founded the SANTA FE OPERA COMPANY in New Mexico and became its general director and a staff conductor. Almost wholly owing to Crosby's vision, it has established itself as an innovative and dynamic company, presenting many American and world premieres. Crosby himself has conducted the American stage premiere of Richard Strauss's *Daphne* (1964) and the world premiere of Carlisle Floyd's *Wuthering Heights* (1958). In 1976 he became head of the Manhattan School of Music, New York, in addition to his Santa Fe duties.

PATRICK J. SMITH

Crosdill, John (b London, 1755; d Eserick, Yorks., Oct 1825). English cellist. He was a chorister at Westminster Abbey and later a pupil of Jean-Pierre Duport; when he was nine he made his first appearance as solo cellist, in a concert given by Sipurini. He held appointments as violist at the Chapel Royal from 10 March 1778, member of the king's private band from 1778, chamber musician to Queen Charlotte from 1782 and composer of the state music of Ireland from 1783 (no compositions survive). He was a principal cellist at the Three Choirs Festival (1769-77 and 1779-87), at the Professional Concerts (1783-c1787), at the Handel Commemoration (1784) and at the Concert of Antient Music (1785-c1787). He was, with James Cervetto, the foremost cellist of his generation in Britain, his tone grander and more brilliant than Cervetto's but less expressive.

On 31 May 1785 he married a rich widow, and retired about two years later. He did, however, play at the coronation, in 1821, of George IV, his former cello

pupil. He left £1000 to the Royal Society of Musicians, of which he had been a member since 4 December 1768

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GRAHAM SADI ER



Joan Cross as Elizabeth I in Britten's 'Gloriana'

Cross, Joan (b London, 7 Sept 1900) English soprano and producer. She was educated at St Paul's Girls' School, where she studied music with Holst, and at Trinity College of Music, where her singing teacher was Dawson Freer. In 1924 she joined the chorus of the Old Vic, soon undertaking such roles as Cherubino and the First Lady (*Die Zauberflöte*). She was principal soprano of Sadler's Wells Opera from 1931 to 1946, she sang Kupava in the first performances in England of Rimsky-Korsakov's *The Snow Maiden* and Miltrisa in his *The Tale of Tsar Saltan* (both 1933). Her Covent Garden début was during the 1931 English opera season, as Mimi. Having directed the Sadler's Wells Opera Company, 1943-5, at the reopening of the theatre in 1945 she sang Ellen Orford in *Peter Grimes*; other Britten roles that she created are the Female Chorus in *The Rape of Lucretia* (Glyndebourne, 1946), Lady Billows in *Albert Herring* (Glyndebourne, 1947), Elizabeth I in *Gloriana* (Covent Garden, 1953) and Mrs Grose in *The Turn of the Screw* (Venice, 1954). A founder-member of the English Opera Group, she began producing opera in 1946 with *Der Rosenkavalier*

(Covent Garden) and subsequently *La traviata* (Sadler's Wells, 1950) and several operas for the Norwegian National Opera. In 1948 with Anne Wood she founded the Opera School, which in 1955 became the National School of Opera. A singer of sincerity, intelligence and technical skill, she was a complete operatic performer for whom words and music were of equal importance. She was made a CBE in 1951.

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HAROLD ROSENTHAL

Cross, Letitia (b c1681; d after April 1725). English singer, actress and dancer. Miss Cross was 'the girl' in Purcell's theatre company in the last few months of his life, when he wrote several songs for her, including 'I attempt from love's sickness' (in *The Indian Queen*), 'Man is for the woman made' (*The Mock Marriage*) and 'From rosy bowers' (*Don Quixote*, part iii). Daniel Purcell and Jeremiah Clarke later wrote for her. A pert and lively personality is indicated by the prologues and epilogues she delivered and her acting roles such as Hoyden in Vanbrugh's *The Relapse*. In 1698 she went off to France with 'a certain baronet' but returned in 1704. She resumed her old roles and songs and established herself as a dancer. Her last benefit was in April 1725 and she was described as 'dead some years' in 1731.

OLIVE BALDWIN, THELMA WILSON

Cross, Thomas (b ?London, ?1660-65; d ?London, ?1732-5) English music engraver, printer, publisher and music seller. He was probably the son of the 17th-century engraver Thomas Cross, who engraved some frontispieces and portraits for John Playford's publications, including the portrait of the composer John Gamble (*Ayres and Dialogues*, 1656), and who may have engraved some music. From 1683 to about 1710 the younger Cross often signed himself 'Tho Cross junior sculpt', as on his first known work, Purcell's *Sonnata's of III Parts* (1683), printed for the composer. From about 1692 to about 1720 he kept a music shop in London. He was the first to issue songs in single sheet format rather than in collections, and from the 1690s a considerable number of these appeared under his imprint. At first they were engraved on copper plates, which was an expensive method considering the ephemeral nature of the sheet songs, but he later used a cheaper material, probably pewter. He had a virtual monopoly of the music engraving trade at the end of the 17th century and worked for composers and other publishers, including Cullen, Meares and Wright, in addition to issuing his own publications. Walsh soon became Cross's great rival, despite their occasional business association. However, Cross scorned Walsh's frequent use of punches rather than pure engraving and warned on one of his sheet songs 'beware of the nonsensical punch ones'. It is doubtful that Cross ever did any work with punches, despite Hawkins's assertion that he did stamp the plates of a work by Geminiani. References in Purcell's *Orpheus britannicus* (1698) and Blow's *Amphion anglicus* (1700) attest to his fame and to the popularity of the new sheet music. He engraved in a bold style and his early work is particularly fine. It is clear, however, that he employed assistants, which probably accounts for some of the differences in engraving

style which occur on plates bearing Cross's name, particularly in the later part of his career. Important works engraved in the Cross workshop included Purcell's and John Eccles's *A Collection of Songs* (c1696), Daniel Purcell's *Six Cantatas* (1713), Handel's *Radamisto* (1720, for illustration see MEARS) and Benjamin Cooke's edition of Corelli's sonatas and concertos (1732), one of Cross's last known works.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Cross-accent. The shift of a beat, or rhythmic pulsation, to a point ahead of or behind its normal position in a metric pattern (ex.1). When such shifting is maintained regularly for some time, it becomes either SYNCOPATION or CROSS-RHYTHM

Ex 1 Beethoven Sonata in G major op. 31 no. 1 1st movt



See also POLYRHYTHM, RHYTHM

Crosse, Gordon (b Bury, 1 Dec 1937). English composer. He studied at Oxford University with Wellesz, graduating in 1961, after which he spent a further two years at Oxford doing research into early 15th-century music. In 1962 he studied briefly with Petrassi in Rome. He has combined his activities as a composer with a succession of academic posts. From 1964 he was senior music tutor in the extra-mural department of Birmingham University, and in 1966 became Haywood Fellow in Music, also at Birmingham. In 1969 he moved to East Anglia as Fellow in music at the University of Essex, and in 1973 was composer-in-residence at King's College, Cambridge.

Crosse's earliest works, mostly for small chamber instrumental combinations, are serial in technique and rather fastidious in manner, influenced by Webern and, among British composers, Maxwell Davies. Crosse has related how his teacher, Petrassi, drew his attention to a certain expressive limitation in the style of the *Concerto da camera* (or Violin Concerto no 1), and encouraged Crosse to recompose the scherzo of that work in a more vigorous and trenchant manner. This exercise seems to have had a liberating effect on Crosse's subsequent music. In the song cycle *For the Unfallen*, composed the following year (1963), the solo voice is used for the first time in that energetic declamatory style, carefully moulded to the contour of the words, which is later also a feature of the operas *Purgatory* (1966) and *The Story of Vasco* (1968-73). From the same period date Crosse's first essays in music for children, of which he was to become an accomplished exponent. *Meet my Folks* and *Rats Away!* (both 1964) are a highly characteristic blend of crisp modernism with snappy, distinctive melody and piquant instrumental colouring. In *Changes* (1965-6), a large choral work passingly influenced by Britten, these same virtues invade Crosse's music for adults. The mellowing process continued in subsequent works, under the pressure of Crosse's interest in and flair for vocal declamation. Thus in the so-

called 'monodrama' *Memories of Morning Night* (1971) the vocal writing is lyrical as well as dramatic, while in *The Cool Web* (1973-4) it is almost entirely lyrical and picturesque.

Crosse's instrumental and orchestral music is more uneven in quality, but advantageously reflects the individualized declamatory and lyrical style of his vocal works. This is most noticeable in the concertante works, *Ceremony* for cello and orchestra (1966), the Violin Concerto no. 2 (1969), *Ariadne* for oboe and chamber ensemble (1971-2) and *Wildboy* (1978) for clarinet with cimbalom and seven players. Here a dramatic and expressive impulse is very pronounced. The concerto typically juxtaposes inert, reflective episodes with developmental passages of great virtuosity and expressive vigour. The transitions are handled, furthermore, with a skill and timing that partly conceal that the argument is rather over-extended (a fault to which the operas are also prone, except *Purgatory*). Crosse's symphonic works suffer, on the other hand, from the lack of any comparable individualized focus. In the Symphony no. 2, for instance, his fertile invention and dazzling aural sense cannot make up for the lack of real tension or growth in the ideas themselves. It is also noticeable that, since leaving Rome, Crosse has written no significant chamber instrumental music, discounting the concerto-like *Ariadne* and *Wildboy*.

As an opera composer Crosse has shown technical mastery and versatility in a genre to which British composers have been increasingly drawn since World War II but with variable success. In no sense is he an innovator. But in the one-act *Purgatory*, based directly on the late play of that name by Yeats, he showed himself immediately in command of the traditional materials of expressionistic melodrama, and not at all inhibited by the heavy Celtic gloom or the presence of only two characters engaged in a pre-eminently psychological struggle. The later operas, including the one-act comedy *The Grace of Todd* (1967-74), the three-act romance *The Story of Vasco* and the allegorical *Potter Thompson* (1972-3), all suffer from long-windedness and the composer's tendency to repeat himself, but are redeemed by their unflinching musical inventiveness, their apt and skilful writing for voices and instruments, and their underlying humanity of conception and feeling. *The Story of Vasco* is Crosse's only full-length proscenium opera, while *Potter Thompson* and *Wheel of the World* both adopt the morality-play style favoured by the avant garde, and lend themselves to performance in church or concert hall. It remains to be seen whether this is a real rather than modish tendency in Crosse's work, or whether his fairly traditional though eclectic idiom will again draw him back to the enclosed world of conventional opera.

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STAGE

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- 20 *The Grace of Todd* (opera, 1, D. Rudkin), 1967-8, Aldeburgh, Jubilee Hall, 7 June 1969, rev. 1974
- 29 *The Story of Vasco* (opera, 3, T. Hughes, after Schehadé), 1968-73, London, Coliseum, 13 March 1974
- 32 *Wheel of the World* (entertainment, 1, D. Cowan, after Chaucer *Canterbury Tales*), 1969-72, Aldeburgh, 5 June 1972
- 33 *Potter Thompson* (opera, 1, A. Garner), 1972-3, London, St Mary Magdalene, Munster Square, 9 Jan 1975

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- 6 *Concerto da camera* (Vn Conc no 1), vn, 10 wind, 2 perc, 1962
- 8 *Concerto*, chamber orch, 1962

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- 13 Sinfonia concertante, 1965, rev. 1975 as Sym no 1
- 19 Ceremony, vc, orch, 1966
- 26 Violin Concerto no 2, 1969
- 27 Ouvert-clos, chamber orch 1969
- 28 Some Marches on a Ground, 1970
- 31 Ariadne, ob, 12 insts, 1971 2
- 37 Symphony no 2, 1974 5
- 38 Thel, concertino, fl, 2 hn, 2 str qt, 1974 6
- 39 Mag and Nunc, double variations 1975
- 41 Wildboy, concertante, cl, cimb, 7 players, 1978

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- 9 For the Unfallen (G Hill), T, hn, str, 1963
- Epitaph (Raleigh), SSATBB, 1964
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- Two Christmas Songs, chorus, 1965
- 17 Changes (Browne, Blake, Herrick, Hawes, Davenant, anon.), solo vv, chorus, orch, 1965 6
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- 24 The Covenant of the Rainbow (from Chester miracle play) anthem, chorus, org, pl 4 hands, 1968
- 25 The New World (Hughes), song cycle, Mez/Bar, pl, 1969
- 30 Memories of Morning Night (from J Rhys Wode Sargasso Sea), monodrama, Mez, orch, 1971
- 36 The Cool Web (S Smith Graves) S/T pl, 1973 4
- World Within (F Bronte) narrator Mez, 10 insts 1976

CHAMBER AND INSTRUMENTAL

- 2 Villanelles, wind qnt, vn vc, 1959 rev 1974
- 3 Three Inventions, fl, cl, 1959
- 4 Canto, wind qnt trbn 1961
- 7 Carol fl, pl, 1962
- 34 Studies str qt, 1972 3

FOR CHILDREN

- 10 Meet my Folks (Hughes) speaker children's vv 8 insts 1964
 - 12 Rats Away! (anon.), children's vv 2 fl insts xyl chimes perc b inst, 1964
 - 16 Ahmet the Woodseller (I Serrailier), unison vv, perc 8 insts ad lib 1964 5
 - 21 The Demon of Adachigahara (Hughes), narrator, children's vv orch, 1967
 - 23 The History of the Flood (J H Stubbs), children's vv, harp, 1970
 - 35 Holly from the Bongs (Nativity opera Garner) 1973
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STEPHEN WALSH

Cross-fingering. See FINGERING, §III.

Cross flute. An older name for the FLUTE (i.e. the transverse flute), used to distinguish it from the end-blown RECORDER.

Crossley, Paul (Christopher Richard) (b Dewsbury, Yorks., 17 May 1944). English pianist. An English graduate of Oxford (where he was organ scholar at Mansfield College), he studied the piano with Fanny Waterman in Leeds. In October 1967 he obtained a French government scholarship for study with Messiaen and Yvonne Loriod in Paris; the following year he won the Messiaen Piano Competition at Royan, and first appeared in London, at the French Institute. Tippett wrote for him a Third Piano Sonata, first played at the 1973 Bath Festival (26 May), and in London shortly afterwards in a memorable recital of all three Tippett sonatas (later recorded) and Messiaen pieces (he wrote about the new Tippett work in *The Listener*, 24 May 1973). A fluent technician with an easy mastery of

Messiaen's intricate rhythmic patterns and Tippett's 'mosaic' structures, he compensates with thoughtful musicianship for what his performances may sometimes lack in excitement. Mozart and Beethoven concertos and solos by Schumann, Debussy, Albeniz and Nicholas Maw (first performance of *Personae*, Elizabeth Hall, August 1973) form part of his wide repertory

MAX LOPPERT

Crossley-Holland, Peter (b London, 28 Jan 1916). English ethnomusicologist and composer. After studying physiology at St John's College, Oxford (BA 1936, MA 1941), he took a BMus at the RCM, London, in 1943. He also studied composition with Ireland, Seiber and Julius Harrison and carried out postgraduate work in Indian music at the London School of Oriental and African Studies. He was successively a regional director of the Arts Council (1943-5), a member of the music division of the BBC (1948-63) and an assistant director of the Institute of Comparative Music Studies and Documentation, Berlin (1964-6). He joined the faculty of the University of California at Los Angeles in 1969 and was appointed professor of music there in 1972 and chairman of the Council on Ethnomusicology in 1976.

In his ethnomusicological research he has concentrated on Celtic, Tibetan and native American music. The results of his studies and analyses of Tibetan vocal and instrumental music have been published in several articles; he has made a number of field recordings of sacred and secular pieces. He has also composed music for chorus, solo voices and various combinations of recorders. In 1965 he became editor of the *Journal of the International Folk Music Council*.

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PAULA MORGAN

Cross-relation. See FALSE RELATIONS

Cross-rhythm. The regular shift of some of the beats in a metric pattern to points ahead of or behind their normal positions in that pattern, for instance the division of 4/4 into 3+3+2 quavers, or 9/8 into 2+2+2+3 quavers, if every beat is shifted by the same amount, this is called SYNCOPATION

See also POLYRHYTHM, RHYTHM

Crot. See CRWTH

Crotal. A hollow-sphere bell, such as a sleigh-bell, see BFIL (1)

Crotalum (Lat., Gk. *krotalon*) A term usually appearing in the plural, *crotala*, for an instrument resembling the castanet; it was probably the most common percussion instrument of classical antiquity. It consisted of two pieces of wood, bone or bronze, held in one hand and struck together by the action of fingers and thumb. Normally a pair was held in each hand. (For illustration see CLAPPERS, fig.3)

Like other ancient percussion instruments such as the tympanum and the cymbalum their most prominent iconographic representation was in the orgiastic rites of Dionysus and Cybele, where they were depicted in the hands of dancing women and satyrs. However, their usage seems to have extended to every occasion with dancing, whether cult, theatrical or domestic, with the possible exception of highly formalized choral dancing as in the Greek tragedy of the classical period

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JAMES W. McKINNON

Crotch, William (b Norwich, 5 July 1775, d Taunton, 29 Dec 1847). English composer, organist, theorist and painter. He was a child prodigy without parallel in the history of music, and became one of the most distinguished English musicians of his day

1. LIFE. Crotch was the youngest son of Michael Crotch, a master carpenter, and his wife Isabella. At the age of about 18 months he began to pick out tunes on a small organ which his father had built, and soon after his second birthday he had taught himself to play *God Save the King* with the bass. He played to a large company at Norwich in February 1778, and at the beginning of November his mother began taking him on a series of tours in which his phenomenal gifts were exploited. They went first to Cambridge, then to London, where on 10 December 1778 Daines Barrington heard him play tunes 'almost throughout with chords'. On 1 January 1779 he played to the king and queen at Buckingham Palace. He could transpose into any key, and name all four notes in a chord by ear. Burney described his abilities in a report to the Royal Society on 18 February 1779. A second visit to London followed in October 1779, when an advertisement announced that 'Mrs. Crotch is arrived in town with her son, the Musical Child, who will perform on the organ every day as usual, from one o'clock to three, at Mrs. Hart's, milliner, Piccadilly'. He then toured the British

Isles, appearing several times in Scotland. He could play the organ, piano and violin, had already begun to compose, and was also talented in drawing and painting. On a visit to Leicester he played to William Gardiner, who reported that he could read Handel's organ concertos at sight.

The evidence of Crotch's precocity is incontestable, being based in part on contemporary printed accounts in many sources, including those of such qualified observers as Barrington and Burney. The fact that Crotch's ultimate achievement as a composer hardly lived up to this promise may perhaps be put down to the psychological damage he suffered as a child, when his mother dragged him from town to town to earn the wonder and the patronage of fashionable people. He was described in later life as being 'of a retiring disposition', and in old age became extremely conservative.

From 1786 to 1788 he was at Cambridge, as assistant to Professor Randall, who called him 'Dr Crotch'. He played the organ for services at King's, Trinity and Great St Mary's church. Then he was sent to Oxford and placed in the care of the Rev A C Schomberg, tutor of Magdalen College, who began to prepare him to enter the university and take orders in the church. This plan was dropped when Schomberg's health broke down and Crotch continued his musical studies. His oratorio *The Captivity of Judah*, prepared under Schomberg's guidance, was performed at Trinity Hall, Cambridge, on 4 June 1789. In September 1790 Crotch was appointed organist of Christ Church, Oxford, while still only 15 years old. During this period he came much under the influence of JOHN MATCHAIR, leader of the Oxford Music Club orchestra, who like Crotch was a painter as well as a musician. He took the degree of BMus on 5 June 1794, and that of DMus on 21



1. William Crotch, aged 3: engraving by James Fittler

November 1799 In March 1797 he succeeded Hayes as professor of music and organist of St John's College, and was also appointed organist of St Mary's church. At this period he directed the concerts of the Oxford Music Club. In 1800-04 he delivered a course of lectures on music in the university, the first of their kind, in 1804-7 he gave a similar series at the Royal Institution, and during those years he spent more and more time in London. In 1806-7 he gave up his Oxford organistships, and left the city; but he retained the professorship until his death, and continued to award degrees and to compose odes at chancellors' installations – the professor's only formal duties in those days.

In London Crotch became well known as a teacher, composer and scholar. His appearances as a soloist were infrequent but remarkable. He sometimes played one of his organ concertos at a benefit concert. On 7 June 1809, he played a programme of his own arrangements of Handel's music for organ and piano to commemorate the 50th anniversary of the composer's death (possibly the first example of a 'one-man' public concert in Europe). He assisted Samuel Wesley and Benjamin Jacob in bringing out the music of Bach at organ recitals. In 1812 came the performance of his oratorio *Palestine*, a considerable event in London's musical life, for it was the first even moderately successful oratorio composed in England since Handel's day. It was repeated many times in London and the provinces, though Crotch never printed the score and charged 200 guineas for the loan of the instrumental parts and his own attendance as conductor at each performance.

He was an associate of the Philharmonic Society on its foundation in 1813, and a member in 1814-19 and 1828-32. He frequently conducted concerts 'at the pianoforte'. His *Symphony in F* was performed by the society in 1814. From 1820 he again lectured at the Royal Institution. On the establishment of the Royal Academy of Music in 1822 Crotch was appointed its principal. He himself instructed the pupils in harmony, counterpoint and composition. Sterndale Bennett remembered him with affection.

An active man, he used to walk from his house in the neighbourhood of Campden Hill to Tenterden Street, entering his classroom with his pockets distended by paint-boxes and sketch-books, and allowing his pupils, to their great delight, to examine any additions he had made on his walk through Kensington Gardens. A musical treat, often enjoyed by his class, was his playing from memory a series of the Choruses of Handel, which he could select with endless variety.

He resigned the principalship on 21 June 1832. In that year, on the institution of the Gresham Prize for church music, Crotch was appointed one of the judges, along with Horsley and Stevens. In 1834 he produced at Oxford a third oratorio, *The Captivity of Judah* (composed 1812-15), a work which is entirely distinct from the composition of the same name performed at Cambridge 45 years before; it was repeated in London in May 1836. Crotch's last public appearance was at the Handel Festival in Westminster Abbey, when he played the organ on 28 June 1834. In retirement he devoted himself to sketching, composing and writing on all manner of subjects, especially for the benefit of his young nephews, nieces and grandchildren. He would sometimes visit his son, the Rev. W. R. Crotch, who was master of the grammar school, Taunton; it was during one such visit that he died. He was buried at Bishop's Hull, near Taunton. He left his music and musical copyrights to his son, and the rest of his property (estimated at £18,000) to his wife. After her death most of his

library was sold by Puttick & Simpson on 20 February 1873. The 275 lots included a vast range of antiquarian music, some of which had formed the basis of his famous *Specimens*, and a considerable selection of early theory books.

2 WORKS Crotch was a learned but not pedantic composer. His music shows his profound knowledge of many different musical styles, including that of his own time; it shows also a certain detachment from fashionable trends, above all an avoidance of vulgarity and sentimentality. It is poles apart from the idioms of such younger contemporaries as Field and Bishop, but not unlike that of Samuel Wesley, his senior by nine years. He was capable of setting side by side in the same work a movement in the 'ancient' style of Handel and one in the manner of Mozart, as he did, for example, in the Third Organ Concerto in B \flat . He was equally assured in both styles. His greatest work, *Palestine*, though quite clearly founded on the Handelian model, has many movements that are contemporary in character: the orchestration is surprisingly rich and colourful, owing more perhaps to Mozart's 'additional accompaniments' than to Handel's original scorings. At one point, to illustrate the phrase 'the voices of the dead, and songs of other years', Crotch deliberately introduced modal harmony with a mysterious flavour, an early instance of a practice often found in Romantic music, but elsewhere he experimented with enharmonic modulation. There are also, in *Palestine* and in the second *Captivity of Judah*, passages of bold, stark originality that even today can make a great impact: the chorus 'Let Sinai tell' from *Palestine*, for example, or 'Open ye the gates' from the second *Captivity of Judah* (quoted in Temperley, 1960, p.166).

Except for the organ concertos, Crotch's instrumental music rarely reaches the level of his oratorios, and his cathedral anthems too are relatively commonplace. Indeed the two pieces by Crotch that maintained their popularity longest in cathedral choirs were not written as anthems at all: one was the quartet 'Lo! star-led chiefs' from *Palestine*, the other the glee or 'motet' *Methinks I hear the full celestial choir*. The sub-dramatic, evangelical grandeur of the oratorio seems to have suited his gifts. Unfortunately, after the composition of the second *Captivity of Judah*, he never again attempted anything on a large scale. His horizons contracted to the point where he spent much of his creative energy on Anglican chants in later life. He composed single chants, double chants, canonic chants, retrograde chants, he published fugues based on chants; he made the composition of chants an important part of his teaching at the RAM. It is not, perhaps, wholly ironic that a couple of Anglican chants are the only music composed by him that remains in regular use.

Crotch was highly influential as a lecturer and writer on musical subjects. His *Elements of Musical Composition*, published in 1812 and twice reprinted, was much in demand as a manual for beginners, as were his books on thoroughbass and piano playing. Far more important were his lectures, delivered first at Oxford and then, in revised forms, at the Royal Institution and elsewhere in London, and ultimately published in 1831. In these lectures Crotch offered a historical survey of music, firmly grounded on an aesthetic theory. He divided all 'scientific music' (by which he meant something close to what would today be called 'art music')

into three styles, the sublime, the beautiful, and the ornamental. European music had passed through each of these in turn, and the passage was clearly represented as a decline. Therefore Crotch urged a rediscovery of the sublime style, through the revival and imitation of ancient music – a goal that obviously paralleled that of the Gothic revival in architecture. He attempted to put it into practice himself, first by exhaustive collection and study of old music, second by presenting examples for revival in performance, and third by imitating it in composition. In his *Specimens of Various Styles of Music* he was not only providing a convenient companion to his lectures, but was allowing the ordinary music lover to get to know many kinds of music besides those fashionable in his day. So influential were the *Specimens* that Grove in 1883 thought it worth while to list their contents in his *Dictionary*; Bumpus in 1907 still thought them ‘useful’. Crotch was also the first to set on foot a revival of early English church music. He published a selection of early psalm tunes, together with Tallis’s Litany and *Veni Creator*, in 1803. Several churches and colleges at Oxford began to revive these tunes and some of the Elizabethan and Jacobean cathedral music, and they were well established there by the time the more general revival got under way in the 1830s. Rainbow has shown that Crotch’s lectures had a decisive influence on Thomas Helmore and other musical leaders of the Tractarian movement. His concept of the ‘three styles’ was often quoted and referred to by later writers, and, more significantly, was also attacked and ridiculed. Henry Gauntlett disputed Crotch’s doctrine of a special church style (the ‘sublime’) in imitation of ancient music, and praised instead ‘that feature in musical composition, on which Mozart placed the highest value and importance – expression, which is rarely to be obtained by the dull and monotonous rhythm, or the timid and unvaried harmonies, which distinguish the founders of our church music’. Crotch in his own music was fully alive to the merits of modern as well as of ancient style, and employed a full range of expression, and his *Specimens* show how catholic was his taste. But in his old age he seems to have become unnecessarily dogmatic about what was proper in church music. He condemned S. S. Wesley’s *The wilderness* when it was submitted for the Gresham Prize in 1833, and the same composer’s *O Lord thou art my God*, his exercise for the Oxford DMus in 1839. He actually wrote to Maria Hackett on 4 March 1833: ‘The introduction of novelty, variety, contrast, expression, originality, etc. is the very cause of the decay so long apparent in our church music’. If this were so, then Crotch himself would have been one of the prime culprits, for his own music is distinguished by all these qualities.

The extraordinary range and depth of Crotch’s mental activity can be judged from his voluminous writings on many subjects besides music. As a painter he is regarded as a distinguished member of an ‘Oxford school’ of landscape painting that in some respects anticipated Constable (a close acquaintance of Crotch); his style is described as one of ‘lyric naturalism’. A collection of ‘Six Etchings by W. Crotch from Sketches by Mr [Hugh] O’Neill, of the Ruins of the late Fire at Christ Church, Oxford’ was published at Oxford in 1809. Some 1200 of Crotch’s paintings and drawings are in the Norfolk and Norwich Record Office, along with his plays and writings on architecture, art, astronomy, fortification, geography, geometry, grammar,



2 William Crotch portrait (1839) by John Linnell in the National Portrait Gallery, London

gunnery, history, physics, pyrotechnics and other subjects. The iconography of Crotch is extensive, and includes, as well as a number of representations of the child prodigy, portraits of various stages of his life (see figs. 1 and 2) Crotch’s 13 volumes of letters (1801–45) and memoirs as well as A. H. Mann’s exhaustive researches can be studied at the Norfolk and Norwich Record Office.

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Messiah, A Sacred Eclogue (cantata, Pope), *Lhm*
Ode to Fancy (J. Warton), 1799, Oxford, 21 Nov 1799 (London, 1800), *Ob*
Ode for the installation of Lord Grenville as Chancellor of the University of Oxford, 1810, *Ouf*
Palestine (oratorio, R. Heber), 1805–11, London, 21 April 1812, *Lhm*, *Ouf*, *T*, vocal score (London, 1818)
The Captivity of Judah (oratorio), 1812–15, Oxford, 10 June 1834, *Lhm*, *NWr* 11260
Spirit of the golden lyre (ode, J. Conybeare), on the King’s accession, May 1820, *Lhm*
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SACRED VOCAL

- Ten Anthems in Score (Cambridge, 1798) Be merciful unto me [excerpt, Comfort O Lord the soul of thy servant, 1794, *Och*, pubd separately], Blessed is he whose unrighteousness is forgiven, God is our hope (2nd version), How dear are thy counsels, 1796, *Och*; My God, my God, look upon me, O Lord God of hosts; Rejoice in the Lord [excerpt, Behold thy king cometh, pubd separately]; Sing we merrily, 1794, *Och*, The Lord, even the most mighty God, hath spoken, Who is like unto thee
2 anthems in An Original Collection of Sacred Music, ed. A. Pettet (London, 1825). O Lord, from whom all good things do come; Weep not for me
Holy, holy, holy, Lord God Almighty (R. Heber), 1827 (London, 1859); O come hither and hearken (London, n.d.); The Lord is King, vv, orch (London, 1843)
10 anthems, 1796–1803, *GB-T*; God is our hope (1st version), *Lhm*; I will cry unto God, 1796, *Och*; Lo, cherub bands, *Ob*, O give thanks,

vv, orch, *Lbm*, The joy of our heart is ceased, vv, orch, 1827 [for the funeral of the Duke of York] *NWr* 11270
 Gloria Patri (canon 2 in 1), in *Harmonicon*, ix (1831), Chants in Crotch, ed., A Collection of Chants (London, 1842), 9 hymn tunes in C. D. Hackett, The National Psalmist (London, 1842), Kyrie, F., in R. Fawcett, Lyra Ecclesiastica (London, 1844), Chants, *NWr* 5288, 11234, Te Deum, Bp., 1790, *Lbm*

SECULAR VOCAI

9 glees, pubd singly, incl Methinks I hear the full celestial choir (London, c1800)
 20 glees, 32 rounds, 33 canons, 6 madrigals (motets) all in 7 Songs Liberty (London, c1785), The rose had been wash'd (London, c1790)

ORCHESTRAL

Concerto, hpd/pf, orch (London, 1784)
 3 concertos, org, orch F. A. Bp (London, c1805), *NWr* 11250, 11274
 Ovs. A, 1795, G, 1815, both in *Lbm*
 Sinfonia, Fp, 1808, rev 1817, *Lbm*, Sinfonia, I, 1814 *Lbm*

KEYBOARD AND CHAMBER

2 Sonatas, pf/hpd, vn (London, c1786)
 3 Sonatas, pf/hpd (London, 1793)
 Milton Oysters, with Variations, pf (London, c1795)
 Original airs by John and William Crotch, pf (London, c1795)
 Qt, str, 1788, rev 1790, *Lbm*
 Prelude and Air, pf (London, c1800)
 Fugue on a Subject of T. Muffat's, org/pf (London, 1806)
 30 Rounds, pf (London, 1813)
 Preludes, pf (London, 1822)
 3 Divertimentos, pf (London, c1825)
 March and Waltz, pf duet (London, 1833)
 [12] Fugues, the Subjects taken from Chants, org/pf (London, 1835-7)
 Minuets, other pieces, *NWr*

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 Specimens of Various Styles of Music, 3 vols (London c1808-15)
 Psalm Tunes selected for the Use of Cathedrals and Parish Churches (London, 1836)
 Chappell's Collection of National English Airs (London, 1838-40) collab. others
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 G. F. Handel Anthems for the Coronation of King George II The Works of Handel [Handel Society], i (London, 1843)
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J. Rennett *William Crotch* (London, 1975)

NICHOLAS TEMPERLEY

Crotchet (Fr. *noire*; Ger. *Viertelnote*, It. *nera*, *croma*; Lat. *semiminima*, Sp. *negra*). The note that is half the value of a minim and twice that of a quaver. In American usage it is called a quarter-note. It is the equivalent of the old semiminim (Lat. *semiminima*), and is first found in 14th-century music. In sources using black notation it was shown as a minim with a crook, hence its name, while in 'white' or 'void' notation (post-1450) it is found either as a white minim with a crook or as a black or coloured minim. Some Italian and Spanish sources use the alternative terms 'nera' and 'negra' respectively. Occasionally the term 'semiminim' was qualified by the adjective 'greater' or 'lesser' (*semiminima major* or *minor*) to refer to the crotchet and quaver. The crotchet is still in regular use, although in common with other notes it now has a round note head. Many 20th-century composers have adopted the crotchet as a convenient value for the standard pulse, and it is found as the denominator in the most frequently used time signatures (3/4, 4/4 etc). Its various forms and the crotchet rest are shown in ex. 1a-e, the semiminim rest is shown in ex. 1f. The term 'semiminim' is still occasionally found.

See also NOTI VALUES

JOHN MOREHEN

Crotte, Nicolas de la. See LA GROTTE, NICOLAS DE.

Crotti, Archangelo (fl. Ferrara, 1608). Italian composer. There is no evidence for Eitner's surmise that he was identical with FRANCESCO CROATTI. He was living as a monk at Ferrara when he published *Il primo libro de' concerti ecclesiastici a 1, a 2, a 3, a 4, & a 5, parte con voci sole, et parte con voci et istrumenti* (Venice, 1608). This volume is one of the earliest to include solo and duet motets in the new concertato manner of Viadana. The pieces were written for modest resources; the vocal parts are rarely difficult, using only the easier kinds of ornament found in 16th-century instruction books. A *Sonata sopra Sancta Maria* is historically significant, since it appeared two years before Monteverdi's famous work with the same title. Crotti's sonata uses exactly the same technique as Monteverdi's: a vocal plainsong cantus firmus is repeated while two cornetts or violins and a trombone or string bass play round it in the manner of a canzona.

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DENIS ARNOLD

Crotti, Francesco. See CROATTI, FRANCESCO

Crouch, Andrae Edward (b Los Angeles, 1 July 1942) Black American composer and performer of gospel songs. See GOSPEL MUSIC, §1

Crouch, Anna Maria (b London, 20 April 1763; d Brighton, 2 Oct 1805). English soprano. A daughter of Peregrine Phillips, a lawyer of Welsh extraction, she received her early training in music from Wafer, the organist of a chapel in Berwick Street. In 1778 she was article for six years to Thomas Linley and soon made her name at Drury Lane where she continued to act and sing until she retired in 1801. In Dublin in 1784 she eloped with the son of an Irish peer, but the marriage was prevented. A year later at Twickenham she married Edward Rollings Crouch, a naval lieutenant.

In March 1787 she met the tenor Michael Kelly, who had just arrived from Vienna, and sang with him at his début in Dibdin's *Lionel and Clarissa*. For three years Kelly remained an intimate friend of the Crouches, he lodged with them and accompanied them on their tours. When the marriage broke up in 1791, Mrs Crouch and Kelly remained together and gave brilliant receptions at their house in Pall Mall, but it is doubtful if she was ever his mistress. She was a woman of exceptional beauty. Kelly, though not an impartial judge, wrote that 'her appearance was that of a meteor, it dazzled, from excess of brilliancy, every spectator' and declared that 'she seemed to aggregate in herself all that was exquisite and charming'. Contemporary criticism of her singing was sometimes lukewarm, as in the notice of her first appearance, on 11 November 1780, when she played Mandane in Arne's *Artaxerxes*: 'Miss Phillips's pipe', wrote the critic, 'is a singular one, it is rather sweet than powerful, in singing it ravishes the ear with its delicacy and melting softness'. After her retirement she trained singers for the stage.

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M. Kelly *Reminiscences* (London, 1826, 2/1826/R1968)

ALEC HYATT KING

Crouch, Frederick Nicholls (b London, 31 July 1808, d Portland, Maine, 18 Aug 1896). English cellist, singer and composer. He studied music with his father Frederick William Crouch (c1783-1844, author of a *Complete Treatise on the Violoncello*, 1826) and his grandfather William Crouch, organist of Old Street Church, London. He played in the orchestra of the Royal Coburg Theatre at the age of nine. From about 1822 he studied at the RAM, and was cellist in the King's Theatre and other orchestras, including Queen Adelaide's private band. After 1832 he moved to Plymouth, where he worked as a professional singer and a travelling salesman; during this time he composed his famous song *Kathleen Mavourneen* (c1838). He gave lectures on the songs and legends of Ireland, became supervisor at D'Almaine & Co. music publishers, and is said to have invented zincography, an engraving process. In 1849 he went to New York as a cellist, and subsequently undertook several, mostly unsuccessful, musical enterprises - conducting, singing and teaching

in Boston, Portland, Philadelphia, Washington and Richmond. He served as a trumpeter in the Confederate Army during the civil war, and then settled as a singing teacher in Baltimore. In 1881 he was working as a varnisher in a factory there; a testimonial concert was given in Baltimore in 1883.

Besides the song that made his name famous, and hundreds of others, Crouch wrote two operas, *Sir Roger de Coverley* and *The Fifth of November*, 1670, an *Othello Travestie* (Philadelphia, 1856) and a monody (now in US-CA). Some of his MSS are in the New York Public Library. One of his 16 children, Emma Elizabeth (1842-86), was the famous Parisian courtesan 'Cora Pearl'.

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BRUCE CARR

Crowd. See CRWILL, see also WALLIS, §2(iii)

Crowland Gradual (GB-Lbm Eg 3759). See SOURCES, MS, §II, 7

Crowne, John (b ?Shropshire, c1640, d London, buried 27 April 1712). English playwright. He went to North America in 1657 with his father, who had been granted land in Nova Scotia by Cromwell. From 1657 to 1660 he was a student at Harvard and then returned to England. He first wrote for the stage in 1671 and was taken up by the Earl of Rochester, whose influence brought him a commission to write the court masque *Calisto*, which was produced at Whitehall in 1675 with music by Nicholas Staggins. A staunch Tory and Protestant, he enjoyed the patronage of four monarchs: 'Little starched Johnny Crowne' - the nickname was prompted by his elegantly stiff cravats - was more at home in comedy than in tragedy; his one lasting success was *Sir Courtly Nice* (1685). Set of his numerous plays contained songs, Purcell set 'Ah me' to many deaths decreed for *Regulus* (1692) and wrote instrumental music and a song for *The Married Beau* (1694).

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O. Baldwin and T. Wilson 'An English Calisto', *MT*, cxii (1971), 651

OLIVE BALDWIN, THELMA WILSON

Crozier, Catharine (b Hobart, Oklahoma, 18 Jan 1914). American organist. A 1936 graduate of the Eastman School of Music in Rochester, from which she holds the artist's diploma in organ and a master's degree in music literature, she made her professional début in Washington, DC, in 1941 at a national convention of the American Guild of Organists. She had joined the organ faculty at the Eastman School in 1938 and became head of the department in 1953. From 1955 to 1969 she was organ professor at Rollins College, Winter Park, Florida. Her own teachers included Joseph Bonnet, Yella Pessi (harpsichord) and Harold

Gleason, the American musicologist whom she later married. With him she has given innumerable master classes at many institutions. Her concert career has taken her to most European countries. In 1962 she joined E. Power Biggs and Virgil Fox in inaugurating the organ at Philharmonic Hall, New York. Her memorized repertory is immense and historically inclusive although she has specialized in contemporary music. Her great control, precision, sense of style and range of expression make her performances remarkable.

VERNON GOIWALS

Crozier, Nancy. See EVANS, NANCY

Cruft, Adrian (Francis) (b Mitcham, 10 Feb 1921) English composer. He was educated at Westminster Abbey Choir School (where he became head chorister) and Westminster School, and went to the RCM (1938–40 and 1946–7, the intervening years being spent on war service). At the RCM he held the Boult conducting scholarship, studied composition with Gordon Jacob and Edmund Rubbra, and double bass with his father, Eugene. From 1947 he played with all the major London orchestras, finally giving up bass playing in 1969. He was for sometime an active member of the Composers' Guild, becoming chairman in 1966, and was largely concerned in the setting up of the British Music Information Centre at the guild's London headquarters in 1967. His music is diatonic, firmly based in tradition and generally straightforward in idiom. His church music benefits from inside knowledge of the performing context, and his wide experience of other fields of practical music-making preserves it from the parochialism which so often threatens the specialist composer of church music. His works include three cantatas, settings of the canticles and many anthems and carols, works for orchestra, chamber music and music for children and amateurs.

WORKS

(selective list)

- Orch. Partita, op 7, small orch, 1951, Actaeon, op 9, ov., 1951, Concertino, op 21, cl, str, 1955, Concertante, op 25, fl, ob, str, 1957, Divertissement, op 28, 1958, Prospero's Island, op 39, ov., 1962, Elegie, op 52, hn, str, 1967.
- Choral All that Began with God, op 16 (J. A. Symonds), motet, SATB, str, 1953, A Passiontide Carol, op 26, A, SATB, str, perc., 1957, An Hymn of Heavenly Joye, op 53 (Spenser), Bar, boys chorus, SATB, str, harp, perc., org., 1967, Alma Redemptoris mater, op 54, cantata, A, B, SATB, fl, ob, vn, vc, org., 1967, Bemerton Cantata, op 59 (J. Norris), Mez, SATB, str, harp, perc., org., 1969, Lutheran Mass, op 64, SSAATTBB, 1970, Come, Holy Dove, op 66, Bar, SATB, str/org., 1970, Rex tragicus, op 71 (Herrick), T, SATB, str, harp, perc., org., 1972, anthems, part songs.
- Solo vocal Songs of Good Counsel, op 73, Mez, pf, 1973, Into God's Kingdom, op 80 (various texts), Bar, pf, 1975.

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F. Rubbra, 'The Music of Adrian Cruft', *MT*, cx (1969), 822.

HUGO COLT

Cruft, Eugene (John) (b London, 1887; d London, 4 June 1976) English double-bass player. He was principal of his section in the BBC SO from its foundation in 1929 until 1949, a position he held with distinction, then of the Royal Opera House Orchestra, 1949–52. Later he was director and principal of the Pro Arte Orchestra and performed with prominent London ensembles. His influence as a teacher was widespread, at the RCM, and with the National Youth Orchestra since 1952. He put his knowledge of music and the orchestral

world to good use in lectures, articles and administration. For the coronations of George VI and Elizabeth II he was the orchestral organizing secretary, his honours included the MVO. A keen and energetic manner of performance made him a striking personality. He published *The Eugene Cruft School of Double-bass Playing* (London, 1966).

WATSON FORBES

Crüger, Johannes (b Gross-Breesen, nr Guben, Lower Lusatia, 9 April 1598, d Berlin, 23 Feb 1662) German composer and theorist. His singular contribution to 17th-century German music lay in his revitalizing of the Protestant chorale. He was also influential as a theorist.

1. **LIFE** Until he was 15 Crüger was educated at schools at Guben and then began a period of extensive travelling. He studied with Paul Homberger (a pupil of Giovanni Gabrieli) in Regensburg in 1614. The following year he visited both Austria and Hungary, including a brief stay in Pressburg (now Bratislava). Before arriving in Berlin at the end of the year he travelled through Moravia, Bohemia and Saxony. In Berlin he became a tutor to the family of Christoph von Blumenthal, a captain of the royal guard of the Elector of Brandenburg. In October 1602 he entered the University of Wittenberg as a theology student. Nothing further is known about his musical education, but from 1619 he published music in Berlin. In some way he successfully established his reputation as a musician and teacher there, and on 23 June 1622 he was called back there to become Kantor at the Nicolaikirche (the city's most important parish church) as well as teacher at the Grauen Kloster Gymnasium. He retained his position as Kantor until his death 40 years later.

2. **WORKS** Crüger compiled, arranged and contributed new melodies to several major chorale collections, including *Praxis pietatis melica*, his most important achievement and the most influential chorale publication of the 17th century. His first collection – *Neues vollkommliches Gesangbuch, Augspurgischer Confession* – appeared in 1640. It includes 240 chorale texts and 137 melodies, of which 18 are by him. It is the first publication to arrange chorales as melodies with a figured bass accompaniment rather than as settings for several voices. Not only does this arrangement emphasize the importance of the organ in the accompaniment of chorales in Berlin churches, but the simplicity of the accompaniment as well as the melodic rhythm indicates the extent to which Crüger aimed to make these arrangements practical for singing in the home during private worship. This collection was apparently the first edition of the *Praxis pietatis melica*, extant first in an edition of 1647 and republished more than 40 times until well into the 18th century (printings of various Berlin editions also appeared in other European cities). In the edition of 1647, in which the chorales again have a figured bass accompaniment, 15 texts by Paul Gerhardt appear for the first time with melodies by Crüger. Gerhardt, perhaps the most renowned poet of German chorales, became a close friend of Crüger's in 1657 when he became deacon at the Nicolaikirche, and the two collaborated after this. From edition to edition *Praxis pietatis melica* changed and expanded in size, although by the end of the century Crüger's name as a composer of chorales had vanished from its pages; as early as

the tenth edition of 1661, which contains 550 chorales, only two melodies can still be attributed to Crüger

In 1649 Crüger published the *Praxis pietatis melica* in an arrangement for four voices, two instrumental parts (violins or trumpets) and thoroughbass entitled *Geistliche Kirchen-Melodeien*. The instrumental parts, which are optional, usually lie above the vocal melody and are generally florid: they produce something like chorale arias. Crüger claimed to be the first to add instrumental parts to chorale melodies, although precedents existed for such a combination of voices and instruments in the sacred symphonies of Venetian composers in the first decades of the 17th century. A similar arrangement for voices and optional instrumental parts appears in Crüger's next chorale publication, the *Psalmodia sacra*. The first part (1658) consists of the 150 psalms in the translation by Ambrosius Lobwasser arranged for four-part chorus, three instrumental parts and thoroughbass. Part II (dated 1657 [sic]) includes 173 sacred songs and psalms, of which 105 have instrumental accompaniments, mostly in two additional parts.

Some 71 melodies by Crüger appear in these several publications, only a few of which have remained in modern Protestant hymnals. The following are specially noteworthy. *Herzliebster Jesu, was hast du verbrochen* (words by Johann Heerman), *Jesu, meine Freude* (Johann Franck) and *Schmücke dich, o liebe Seele* (Johann Franck) and his adaptations of Johann Schop's melody *O Ewigkeit, du Donnerwort* and Michael Franck's *Ach wie flüchtig, ach wie nichtig*.

Crüger wrote several theoretical works, all of which have the character of instruction manuals. In 1625 appeared two brief manuals. *Præcepta musicae practica* and *Kurtzer und verständlicher Unterricht*, which were expanded and adapted as *Quæstiones musicae practicae* (1650), a work that in turn became the basis for his final treatise, *Musicae practicae . . . Der rechte Weg zur Singekunst* (1660). In between came his best-known treatise, *Synopsis musica* (1630). These volumes contain little that is original; Crüger drew most of the ideas as well as many of the music examples from authors such as Johannes Lippius, C. T. Walliser, Sethus Calvisius, J. A. Herbst and Michael Praetorius. The section of examples illustrating fugue in *Synopsis musica* originates in Sweelinck's rules of counterpoint (see M. Seifert, 'J. P. Sweelinck und seine direkten Schüler', *VMw*, vii, 1891, p.180). However, in drawing together many of the most important new theoretical ideas of the 17th century and especially in the emphasis that he placed on the harmonic primacy of music, Crüger gave his treatises an independent validity that influenced many subsequent music theorists. He defined music as 'the science of artfully and judiciously combining and inflecting harmonic intervals, which make a *concentus* of diverse sounds, especially for the purpose of moving man to the glory of God' (*Synopsis musica*, caput I). Although the concept comes from Lippius, Crüger was the first to introduce the idea into an instruction manual meant for music students.

In *Der rechte Weg zur Singekunst*, as in his other works, Crüger instructs the reader in the rudiments of singing. In the first five chapters he discusses the principles of notation, solmization, intervals and proportions. Chapter 6, however, is the most frequently cited. Entitled 'Diminutionibus notularum' and enlarging upon a similar chapter in the 1654 edition of *Synopsis*

musica, Crüger borrows heavily from Herbst's *Musicae practica* (1642) and Praetorius's *Syntagma musicum*, III (1619), both of which devote considerable space to the art of singing in the Italian manner. Crüger gives lengthy music examples of vocal diminution figures and ornamentation, *accento*, *tremolo*, *gruppo*, *trata*, *trillo* and *passaggio*. He suggests, however, that these forms of Italian vocal embellishment belong more appropriately to music sung at royal musical establishments and for the most part are not included in the education of schoolchildren. This would seem to indicate that although the Italian manner of singing was the rule in aristocratic circles in mid-17th-century Germany, it had not strongly affected the traditional church music practices of Berlin, where Crüger's influence remained paramount for 40 years.

WORKS CHORALE COLLECTIONS

- Neues vollkommliches Gesangbuch, Augspurgischer Confession, in welchem nicht allein vornemlich des Herrn Lutheri, und anderer gelehrten Leute, Geist- und Trostreiche Lieder, so bishero in Christl. Kirchen bräuchlich gewesen, sondern auch viel schöne newe Trostgesänge, insonderheit des vornehmen Theol. und Poeten Herrn Johan Heermanns, zu finden, mit aussenlassung hingegen der unnötigen und ungebräuchlichen Lieder. 4vv, bc (org) (Berlin, 1640)
- Praxis pietatis melica*. Das ist Übung der Gottseligkeit in Christlichen und trostreichen Gesängen, Herrn D. Martini Lutheri fürnehmlich, wie auch anderer vornehmer und gelehrter Leute ordentlich zusammengebracht. 4vv, bc (org) (Berlin, 2 1647 [the preface suggests that the previously cited chorale collection is the first edn]), see Zahn 1889-93, for details of numerous later edns
- Geistliche Kirchen-Melodeien über die von Herrn D. Luthero sel. und andern vornehmen und gelehrten Leuten aufgesetzte geist- und trostreiche Gesänge und Psalmen, 4vv, 2 vn, cornetts, bc (org) (Leipzig, 1649) [art. of *Praxis pietatis melica*]
- D. M. Luthers und anderer vornehmen geistreichen und gelehrten Manner geistliche Lieder und Psalmen, ed. C. Runge (Berlin, 1653), although Crüger was not the editor, many of his important chorales were published in this collection for the first time
- Psalmodia sacra*. Das ist Des Königes und Propheten Davids geistreiche Psalmen durch Ambrosium Lobwasser D. aus dem Französischen, nach ihren gebräuchlichen schonen Melodien, in deutsche Reim-Art versetzt. 4vv, 3 insts, bc (Berlin, 1658)
- D. M. Luthers wie auch anderer gottseligen und christlichen Leute geistliche Lieder und Psalmen, 4vv, 3 insts, bc (Berlin, 1657 [sic]) [pt II of *Psalmodia sacra*]
- Hymni selecti in gratiam studiosae inventutis Gymnasi berolinensis (Berlin, 1680) [according to *FinnerQ*]

OTHER WORKS

- Concentus musicus* zu hochzeitlichen Ehren dem Ehrenwerten Herrn Caspar Goltzen und seiner vielgeliebten Braut Magdalen Mauriti. 8vv (Berlin, 1619)
- Achtstimmig Hochzeitgesang aus dem IV. Capitel des hohen Liedes Salomonis zu Ehren dem Ehrenwerten Herrn Johann Kallen Buchhandler in Berlin und seiner vielgeliebten Braut Margareten Krausen (Berlin, 1620)
- Meditationum musicarum paradisus primus*, oder erstes musicalisches Lustgärtlein. 3, 4vv (Berlin, 1622)
- Meditationum musicarum paradisus secundus* welcher aus mehrern nach den acht Kirchentonnen eingerichteten Magnificats, 2 8vv, bc (org) (Berlin, 1626)
- Laudes Dei vespertinae*, 4, 5vv, bc (Berlin, 1645)
- Recreationes musicae*, das ist neun poetische Amoresen (Leipzig, 1651), lost

WRITINGS

- Præcepta musicae practicae figurata* (Berlin, 1625)
- Kurtzer und verständlicher Unterricht, recht und leichtlich singen zu lernen* (Berlin, 1625)
- Synopsis musica, continens rationem constituendi et componendi melos harmonicum, conscripta variisque exemplis illustrata* (Berlin, 1630, enlarged 2/1654)
- Quæstiones musicae practicae ex capitis comprehensae, quae perspicua, facili et qua fieri potuit, succincta methodo ad praxin necessaria continent, in gratiam et usum studiosae inventutis conscriptae variisque idoneis exemplis unacum utilissima XII modorum doctrina illustrata* (Berlin, 1650) [expansion and adaptation of the first two items]
- Musicae practicae præcepta brevia et exercitia pro tyronibus varia*. *Der rechte Weg zur Singekunst* (Berlin, 1660)

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- J Zahn 'Die Kirchenmelodien Johann Crügers', *MMg*, xii (1880), 202
- *Die Melodien der deutschen evangelischen Kirchenlieder* (Gutersloh, 1889-93/R1963)
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- 'Johann Crügers Choralbearbeitungen', *ZMw*, xiv (1931), 248
- O Brodke *Johann Crüger sein Weg und sein Werk* (Leipzig, 1936)
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- W Blankenburg 'Crüger, Johannes', *MGG*

GEORGE J BUFLOW

Crüger, Pancratius (b Finsterwalde, Lower Lusatia, 1546, d Frankfurt an der Oder, 23 Oct 1614 or 25 Oct 1615) German teacher and writer. He may have been related to Johannes Crüger. He is first heard of as Kantor at the Martinsschule, Brunswick. In October 1575 he moved to Helmstedt as a teacher of Latin and poetry, and at the inauguration of the university there on 16 October 1576 he received a master's degree in philosophy. From 24 December 1580 to 11 April 1581 he was dean of the faculty of philosophy and in January 1581 was appointed professor of logic. He later became Rektor of the grammar school at Lubeck. In his singing instruction there he wished to use note names (A, B, C, D etc) instead of the traditional solmization syllables (*ut, re, mi, fa* etc), and he also campaigned at Halberstadt and Rostock in support of the alphabetical system and against solmization. As a consequence, proceedings were started against him which led to his dismissal in 1588. He was in fact the first teacher who is known publicly to have advocated the use of note names, though there are no writings by him on the subject. The first publications about it, by Ambrosius Profe, Thomas Selle and Wolfgang Hase, date from the mid-17th century (see, in particular, PROFF, AMBROSIVS). In 1589 Crüger became Rektor at Goldberg, Schwerin. From the autumn of 1598 until his death he was professor of Greek at the University of Frankfurt an der Oder, during the winter term of 1598 he was chancellor. His few extant writings deal mainly with poetry.

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INGRID SCHUBERT

Crumb, George (Henry) (b Charleston, West Virginia, 24 Oct 1929). American composer. He studied at Mason College in Charleston, the University of Illinois (MM 1953) and under Finney, whom he regards as his principal composition teacher, at the University of Michigan (DMA 1959). Teaching appointments followed at the University of Colorado (1959-65) and then at the University of Pennsylvania. He has received grants and awards from the Koussevitzky Foundation (1966), the Guggenheim Foundation (1967), the American Academy of Arts and Letters (1967) and other bodies. Among the prizes he has won are the Pulitzer Prize (1968 for *Echoes of Time and the River*) and the International Rostrum of Composers Award (1971).

Almost all of Crumb's vocal compositions are settings of verse by Lorca, and the composer views them as an extended cycle. The influence of Lorca's imagery is also present in instrumental works, notably the two sets of *Echoes*. Indeed, programmatic writing and sym-

bolism pervade Crumb's music: the piano work *Makrokosmos* is a zodiacal cycle and *Black Angels*, for electric string quartet, is 'a kind of parable on our troubled contemporary world'. The parable is told in terms of a polarity between God and the Devil, drawing its images from musical associations - the 'diabolus in musica', Tartini's *Trillo di diavolo* and the *Dies irae* chant - and from numerology: the numbers 7 and 13 play a large part in determining intervals, rhythms and formal proportions. Illustrative ends are also served here, and in all of Crumb's work, by a concentration on vivid sonorities, which may be haunting, sweet or macabre, and which are obtained from unusual instruments or from an enormous range of vocal and instrumental effects. There is sometimes a limited flexibility in precise point of entrance and ensemble coordination in the performance of short sections as staves may be printed in circular form, but movements and whole works are fixed in form, and the total shape is most frequently strongly palindromic. In later pieces there are prominent theatrical elements: directed movement, vocalization and the use of masks by instrumentalists, and danced interludes. Crumb has stated that Debussy, Mahler and Bartók were the principal influences on his music. Its emotional directness has brought it many and widespread performances, and almost all of his post-1962 works have been commercially recorded.

WORKS

- Sir Qi, 1954, Sonata, vc, 1955, *Variazioni*, orch, 1959, 5 Pt Pieces, 1962, *Night Music I* (Lorca), S, pf + cel, 2 perc, 1963, 4 Nocturnes (*Night Music II*), vn, pf, 1964, *Madrigals, Book I* (Lorca), S, vb, db, 1965, *Madrigals, Book II* (Lorca), S, afl + C-fl + pic, perc, 1965, 11 *Echoes of Autumn* (*Echoes I*), a fl, cl, pf, vn, 1966, *Echoes of Time and the River* (*Echoes II*), orch, 1967, *Songs, Drones, and Refrains of Death* (Lorca), Bar, elec gui, elec db, elec pf + elec hpd, 2 perc, 1968
- Madrigals, Book III* (Lorca), S, harp, perc, 1969, *Madrigals, Book IV* (Lorca), S fl + pic + a fl, harp, db, perc, 1969, *Night of the Four Moons* (Lorca), A, a fl + pic, banjo, perc, elec vc, 1969, *Ancient Voices of Children* (Lorca), S, Tr, ob, mand, harp, elec pf, 3 perc, 1970, *Black Angels* (Images I), elec str qt, 1970, *Iuxta aeterna*, S, b fl + tr rec, sitar, 2 perc, 1971, *Vox balaenae*, elec fl, elec pf, elec vc, 1971, *Makrokosmos I*, 12 pieces, amp pf, 1972, *Makrokosmos II*, 12 pieces, amp pf, 1973, *Music for a Summer Evening* (*Makrokosmos III*), 2 amp pf, 2 perc, 1974, *Dream Sequence* (Images II), vn, vc, pl, perc, 1976, *Star-child*, S, children's chorus, orch, 1977

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LEONARD A PEARLMAN

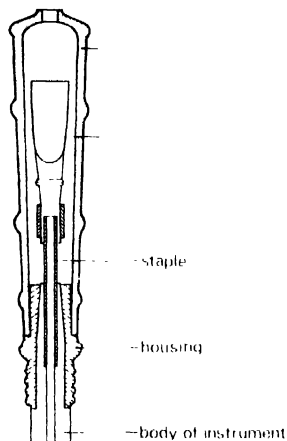
Crumhorn [crokhorne, cromcorn] (from Ger. *Krummhorn*: 'crooked horn'; Fr. *cromorne*, *tournebout*: 'turned-up end'; It. *cornamuto torto*, *piva torta*, or simply *storto* - not to be confused with *cornu torto*, which normally means a large *cornetto*; Sp. *cornamuda tuerta*, *orlo*). A WIND-CAP INSTRUMENT, that is, a woodwind with a double reed enclosed in a cap, which takes its name

from its characteristic curved or crook-shaped bottom. Crumhorns were the chief wind-cap instruments from the late 15th century to the 17th.

See also ORGAN STOP (*Cromorne*)

1 CONSTRUCTION AND TECHNIQUE 2 History 3 Repertory

1 CONSTRUCTION AND TECHNIQUE Since the crumhorn has a narrow cylindrical bore, opening out only at the very end, it sounds an octave lower than an instrument of similar length but with a conical bore. Its slender tube, usually made of boxwood, is bent like a hook at the bottom. It has seven finger-holes and a rear thumb-hole



1. Cross-section of the upper end of a tenor crumhorn

The bottom finger-hole is doubled on the smaller instruments, while some larger ones are given a swallow-tail key, to allow the performer to place either hand above the other when playing. In addition there are several vent or tuning holes, left open, below the lowest finger-hole. A double reed is fitted onto a staple which is inserted into the bore. A wooden cap is then put over the reed, and the instrument is sounded by blowing into a hole cut into the top of the cap, or, on the larger instruments, a slot in the side of the cap (see fig 1). Thus the player's lips do not control the reed directly, and so he cannot overblow. The range of crumhorns, like that of other wind-cap instruments, is therefore limited to a 9th, unless additional keys extend it by a few notes above or below. Crumhorns produce a relatively soft buzzing sound, with caution they can be mixed in consorts with viols and recorders, but they also blend well with sackbuts and cornetts. In playing them the performer must maintain a constant level of air pressure, since any change will alter the pitch, for this reason crumhorns have an extremely limited dynamic range.

Like many 16th-century instruments, crumhorns were built in families, to which more members were added as the century wore on. Virdung (1511) included illustrations of four sizes, but he implied that there were in fact only three, the middle size being responsible both for alto and tenor parts, as with recorders, shawms and other wind instruments of the time. Certainly Agricola (1529) knew only three sizes, a descant with a range from *g* to *a'*, an alto-tenor with a range from *c* to *d'* and a bass with a range from *F* to *g*. At the beginning of the 17th century Praetorius (1619) listed five regular sizes plus two special ones: small treble (*exilent*; *c'* or *d'* to

d'), treble (*cantus*; *g* or *a* to *a'*); tenor-alto (*c* or *d* to *d'*), bass (*F* or *G* to *g*, with the possibility of extensions down to *C*); and a great bass (*Bb'* or *C* to *c*, or *D* to *d* with the possibility of extensions down to *A'*). The two extended instruments, the bass and the great bass, had their ranges increased by means of sliders that could be set to give any one of the three notes below the normal range. Thus the bass slider could be pre-arranged to sound *E*, or *D*, or *C*, but not all three, and the range of the bass was thereby increased in a way that was particularly useful at cadences where the lowest instrument could play the tonic or dominant note at the lower octave, without the necessity of solving the complicated engineering problem of how to build a key around the curve of the instrument.

The names of two 16th-century makers of crumhorns are known from documents: Jörg Neuschel of Nuremberg, one of whose sackbuts survives but none of his crumhorns, and Jörg Wier of Memmingen, whose name is engraved on an instrument now in Berlin. 16th- and 17th-century crumhorns are preserved in the instrument collections in Berlin, Brussels, Leipzig, Linz, Munich, Nuremberg, Paris, Verona and Vienna. An especially fine set that originally belonged to Duke Alfonso II d'Este (*d* 1597) is now in the Royal Conservatory in Brussels (see fig 2). It consists of six instruments that correspond with Praetorius's sizes, one treble, three tenor-altos, one bass and one extended bass. An original reed for a tenor crumhorn is preserved in the Kunsthistorisches Museum in Vienna.

2 HISTORY Sachs argued that the term 'douçaine', or 'dolzama', could refer to crumhorns, a theory that would lead to the conclusion that the instrument was used as early as the 14th century. But his arguments are not convincing and they have not been accepted. And early German literary references to 'krumbes Horn' or 'Krumphorn' most likely describe a simple animal horn with finger-holes.

It seems probable that the crumhorn emerged as a fully distinct instrument, perhaps as a result of substituting a wooden cap for an animal bladder on a curved *Bladder Pipe*, during the late 15th century. An organ in Dresden in 1489 included a crumhorn stop. A quintet of crumhorns appears in a 15th-century intarsia in the doors of the *Stanza della Segnatura* in the Vatican (the intarsias were printed by Winternitz), and Vittore Carpaccio in 1510 included an angel playing the instrument in a painting of the Presentation of Christ in the Temple.

The crumhorn began to appear regularly in pictures and literary documents at a time when full consorts of like instruments (recorders, viols and so on) began to form the basis of most instrumental ensembles. That was about 1500, when the normal texture of music changed from three or four heterogeneous parts to four or five equal but independent parts. The consort of crumhorns thus took its place along with groups of viols, recorders, transverse flutes and voices, as another kind of sonority useful as contrast in the performance of the polyphony of the high Renaissance.

Kinsky and others furnished numerous references to the use of crumhorns in every country of western Europe during the 16th century. They are shown in pure and mixed consorts in the entourage of the Emperor Maximilian as depicted by Hans Burgkmair in his *Triumphzug* (1526), and are listed and described in

German and Flemish inventories Henry VIII owned several consorts of them, and Mersenne in 1636 reported that the best crumhorns were made in England. They are cited in performances of festival music in various courts during the century.

Crumhorns seem to have gone out of fashion in the 17th century. During a period when expressive playing, full of nuances and dynamic contrasts, was highly prized, the crumhorn, with its limited range and lack of dynamic variety, no longer met the needs of composers. The same impulses which caused the decline of consort playing, the rise of the solo sonata, the reconstruction of the flute and the recorder, the transformation of the shawm into the oboe, and so on, also caused the death of the crumhorn, whose importance as an ensemble instrument had lasted a little more than 100 years. Schneider documented what may be the crumhorn's last appearance outside France until the 20th century; he cited a performance of a motet in Breslau in 1668 which included a crumhorn as bass to a consort of recorders.

The crumhorn lived on only in France, where it continued to be played as a part of the *grande ecoute* of the royal household, along with the *trompettes marines* (see TRUMPET MARINE) the *crumornes* formed an ensemble that performed as a unit much like the combination of *hautbois de Portou* and *cornemuse* (bagpipe) in the same organization. But by then the instrument had changed its character and even its technique of playing, for it was sometimes used without its wind cap.

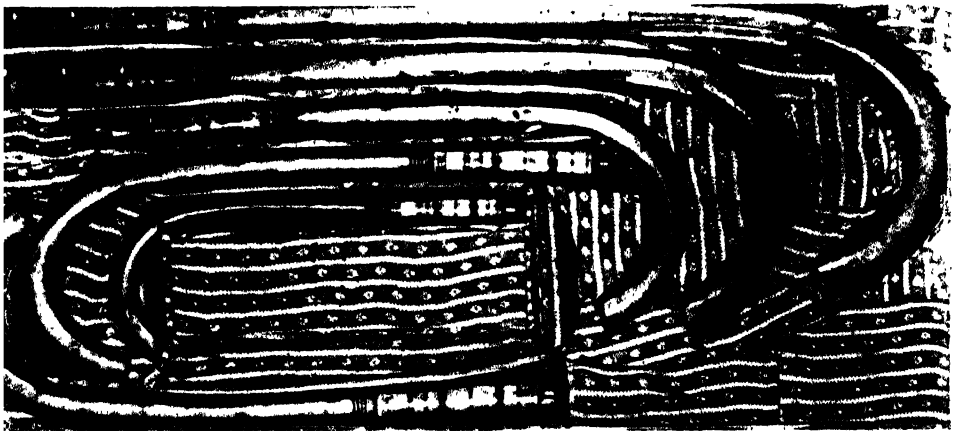
3. REPERTORY Like other consort instruments of the 16th century, crumhorns could in principle play any polyphonic composition, so no special repertory exists. Indeed, a surprisingly large amount of music from the period—masses and motets as well as secular pieces—is within the instrument's extremely limited range, and is therefore capable of being played by a consort of crumhorns. The repertory can of course be expanded if the notion is accepted that the players were allowed to change one or two notes to fit their instruments.

On the other hand, a few compositions from the 16th and 17th centuries are more closely associated with crumhorns, either because commentators reported that the instruments took part in a performance, or because the sources specifically mention them, and this repertory



3. Woman playing a crumhorn: detail from 'The Presentation at the Temple' by Vittore Carpaccio (1510) in the Galleria dell'Accademia, Venice

is an aid when deciding which music suits them. The earliest such piece is a six-part setting of Psalm xxxvii, *Erzürne dich nicht*, composed by Thomas Stoltzer in 1526, which he described as conceived for crumhorns ('an die Krumphorner gedacht'), not every composition is apt for the instruments, he went on to say, especially not those in many parts. In fact, none of his voices except the bass exceeds a 9th, but the motet must be transposed up a tone to fit the sizes of instruments described by Praetorius, a procedure he actually recommended in volume iii, chapter 7 of his *Synagoga*. As it stands, Stoltzer's composition requires a treble in *c'*, three tenor-altos in *f*, a bass in *Bb*, and a second bass in



2. Set of six crumhorns (in original case) made for Duke Alfonso II d'Este, 2nd half of the 16th century (Conservatoire Royal de Musique, Brussels)

B♭ with an extension down to *F*.

The music books of the wind band of Duke Albrecht of Prussia (dated 1541 and now in *DK-Kk*) reveal not only that crumhorns played with trombones, but also that they sometimes doubled one another. Two compositions in the collection each have one voice marked for 'Krumhörner' and the bass of Senfl's *Ich klag den tag* is intended 'auff Posaun und Krumhorn'.

From about the same time, various Florentine *intermedi*, listed and discussed by Brown, included crumhorns among the vast and colourful instrumental ensembles that accompanied the stage action. The musical context makes clear that they must generally have played inner parts in such mixed consorts. And similarly the combination of shawm, two cornetts, two crumhorns and cural, reported as playing together at the wedding festivities at the court of Munich in 1568 under the direction of Lassus, suggests that the crumhorns were relegated to the tenor or alto voices.

Several compositions for consorts of crumhorns survive from the 17th century. In his *Banchetto musicale* of 1617, Johann Hermann Schein included a *Padouana à 4 Krumhorn* that is published in the edition of his complete works. It fits nicely a group of crumhorns consisting of one treble, two alto-tenor and one bass of the pitches described by Praetorius. Praetorius himself allowed the possibility of adjusting some notes in a piece if necessary, for the middle parts of a *Passamezzo* and *Galliard a 5* by Francis Caroubel that Praetorius printed in his *Terpsichore* and described as suitable for crumhorns do in fact exceed their ranges on several occasions. And, finally, the first volume of the Philidor Collection in the Bibliothèque Nationale in Paris includes a *Suite pour les cromornes* by Degriens (1660), that may have been intended for performance by the *grande écurie*.

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HOWARD MAYER BROWN

Crusell, Bernhard Henrik (b Nystad, 15 Oct 1775, d Stockholm, 28 July 1838). Finnish clarinetist and composer. Crusell's ancestors were bookbinders. At 12 he became a clarinetist in a military band at Sveaborg, and moved with it to Stockholm, where in 1793 he was made a court musician. He studied the clarinet with Tauscher and Lefèvre, and composition with the Abbé Vogler, Berton and Gossec. He became a distinguished soloist, using an 11-keyed Grenser clarinet. His com-

positions for clarinet are still valued. His association with the greatest writers of his day through Stockholm's Gothic Society, which he joined in 1818, led to his greatest successes, in settings of poems by Pixérécourt, Tegnér and Runeberg. Crusell was also a brilliant linguist and his translations of the foremost French, German and Italian operas for the Swedish stage earned him the Swedish Academy's Gold Medal in 1837. His manuscript autobiography is in the Royal Library, Stockholm.

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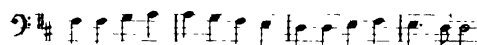
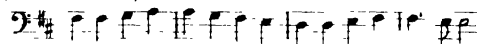
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 PAMLA WESTON

Crusius, Johann. See KRÜSS, JOHANN

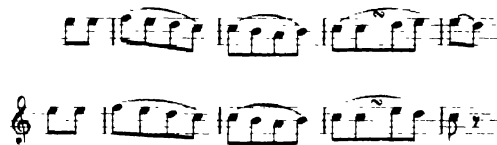
Crustic, anacrustic. Terms used to distinguish a phrase that begins on the downbeat of a bar and ends at the end of a bar (crustic) from one that also contains an integral number of bars but begins and ends in the middle of a bar (anacrustic). The antecedent or consequent phrases of a crustic phrase are themselves crustic, while those of

imentary four-bar phrases: (a) crustic, (b) anacrustic

(a) Beethoven: Symphony no. 9, Ode to joy



(b) Beethoven: Choral Fantasy: Schmeichelnd hold



an anacrustic phrase are anacrustic, as is illustrated by two Beethoven themes given in ex 1. The word 'anacrusis' (from Gk. *anakrousis* 'a striking up') is an alternative term for 'upbeat'.

See also RHYTHM

Crutched Friars of Liège Organbook (*B-Lu* 153). See SOURCES OF KEYBOARD MUSIC TO 1660, §2(iv).

Cruvelli [Cruwell], Jeanne Sophie Charlotte (b Bielefeld, 12 March 1826; d Monaco, 6 Nov 1907) German soprano. A pupil of F. Lamperti, she made her début at La Fenice, Venice, during the carnival season of 1847 as Odabella in Verdi's *Attila*. She repeated the same role in Udine, followed by Lucrezia in *I due Foscari*. The dramatic heroines of Verdi's early operas suited her voice, which was large and powerful, if not always under perfect control, and the following year she sang Elvira in *Ernani* and Abigail in *Nabucco* (given as *Nino*) at Her Majesty's Theatre in London, as well as Leonore in *Fidelio* and the Countess in *Le nozze di Figaro*. She appeared in Milan in 1850, adding the title roles of Donizetti's *Linda di Chamounix* and Verdi's *Luisa Miller* to her repertory. She made her Paris début in April 1851 as Elvira, and at the Théâtre-Italien she

also sang in Bellini's *Norma* and *La sonnambula*, *Fidelio* and Rossini's *Semiramide*. In 1854 she transferred to the Opéra, and appeared as Valentine in Meyerbeer's *Les huguenots*, as Giulia in Spontini's *La Vestale* and as Rachel in Halévy's *La juive*. The same year she returned to London, this time to Covent Garden, where she sang in Rossini's *Otello*, *Fidelio* and as Donna Anna in *Don Giovanni*. During the autumn, while Verdi's *Les vèpres siciliennes* was in rehearsal at the Paris Opéra, she disappeared on a premature honeymoon with her lover, Baron Vigier, whom she subsequently married. On her return, rehearsals continued, and she sang Hélène at the first performance of *Les vèpres siciliennes* on 13 June 1855. She retired the following year, after her marriage.

ELIZABETH FORBES

Cruz, Agostinho da (b Braga, c1590, d Coimbra, c1632) Portuguese composer and organist. From 12 September 1609 he lived at the monastery of Santa Cruz, Coimbra, of which he later became choirmaster. He taught the organ and string instruments in Coimbra and had done so in Lisbon too. A few manuscript organ pieces by him survive (edns of two in *Silva iberica*, ed. M. S. Kastner, Mainz, 1954, and PM, xi, 1967, respectively). Cruz is not to be confused with another Agostinho, a recluse and poet who was a member of the same order about 100 years earlier.

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KLAUS SPERL

Cruz, Filipe da (b Lisbon, c1603, d ?Lisbon, c1668) Portuguese composer resident partly in Spain. He took the white habit of a friar of Santiago at the royal monastery of Palmela (near Lisbon) and was *mestre de música* in the Casa da Misericórdia at Lisbon. He then went to Madrid, where he became a naturalized Castilian and was on 1 June 1641 appointed a singer in the Spanish royal chapel. Despite a salary rise on 1 August 1642 and other favours, he composed a solmization mass in which he cryptically declared his allegiance to King John IV of Portugal. On 1 September 1655, pretending that he wished to compete for the post of *maestro de capilla* at Málaga, he fled to Córdoba where he wrote a self-incriminating letter to his sister at Madrid. By a decree dated 18 May 1656 John IV made him *mestre* of the Portuguese royal chapel, with a yearly salary of 200,000 réis. Although he was recognized in both Spain and Portugal as a composer of the highest gifts, only two secular songs by him now survive, in a manuscript (*E-Mn* 1262) copied in 1655 (1 ed. in MME, xxxii, 1970). *No cantéis, dulce ruyseñor*, for three voices, one of the most emotional songs in the entire 1655 collection, aptly proves that in 17th-century Spain *mi-la* could, on the composer's demand, be sung as a whole step and *sol-la* as a semitone. According to Barbosa Machado, Cruz also wrote before 1649 two masses, one, in ten parts, entitled *Que razão podeis vos tener para no me querer* and presumably parodying Juan Vázquez (see MME, iv, 1946, pp.67ff), the other *Sola reynas tu en mi*, the solmization syllables of which, as mentioned above, were intended for 'Joannes Quartus Rex mi'; various sets of polychoral vespers and compline services; and two motets, *Dumitte me*, for twelve voices,

and *Vivo ego*, for five. Of his five villancicos listed in John IV's catalogue (1649), the one for Christmas is in Portuguese, the four for Corpus Christi in Spanish. Francisco Manuel de Melo credited him with the music of the 24th tono, *Sy apagar que eres Lucia*, in *La avena de Tersicore* (*Obras metricas*, ii, Lyons, 1665).

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ROBERT STEVENSON

Cruz, Ivo (b Corumba, Brazil, 19 May 1901) Portuguese composer and conductor. He began his musical studies in Lisbon with da Silveira (piano), de Lima and Borba (harmony) while reading law at the university. In 1925, together with Eduardo Libório, he founded the periodical *Renascimento musical*, which was concerned with research into old Portuguese music. Then he went to Munich for five years, studying there with Mors (composition and conducting), with Reuss at the Trapp Music School and with Lorenz and von der Pfordten (aesthetics and music history) at the university. Back in Lisbon he founded the Sociedade Coral Duarte Lobo (1931) and the Lisbon PO (1937), with which he presented the major choral and orchestral repertory. He was appointed director of the Lisbon Conservatory in 1938, and he retained that post until his retirement in 1971. In 1941 he represented the conservatory at the commemorations in Germany of the sesquicentenary of Mozart's death, at which time he appeared as a conductor in several principal European cities. He was the initiator of the Pro Arte Society, a concert organization for promoting Portuguese musicians and taking music to the Portuguese provinces, both at home and abroad. In addition, he wrote music criticism for the *Nação portuguesa*, the *Revista portuguesa*, *Estudos portugueses* and *Fradique*. He composed no important stage work, but his music has a marked descriptive quality, often expressed through impressionist colouring. This is evident in the piano concertos 'Lisboa' and 'Coimbra' and in the *Sinfonia de Amadís*. The *Sinfonia de Queluz* and some of the vocal pieces show his taste for an antique courtly atmosphere.

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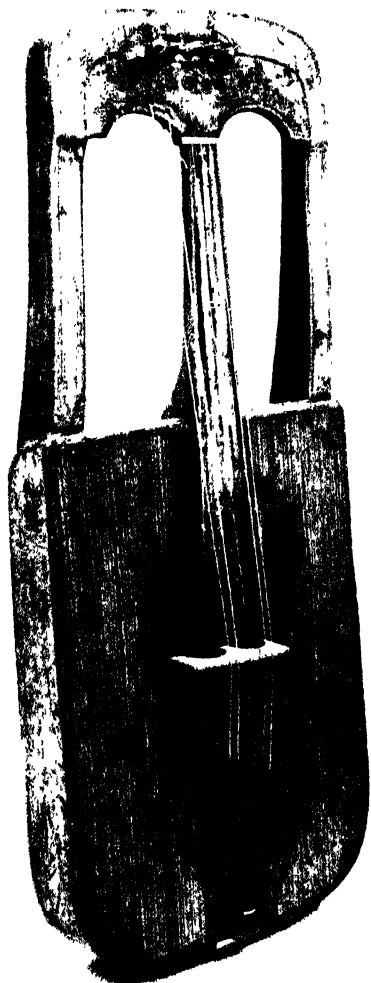
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JOSÉ CARLOS PICOTO

Cruz Brocarte, Antonio de la. See BROCARTE, ANTONIO DE LA CRUZ.

Crwth [crot, crowd]. A Welsh and Middle English term for plucked or bowed lyres. The words themselves are

cognate with Irish *crutt*, which originally denoted a lyre but was ultimately used for a frame harp, the later Irish lyre name being *timpán* (see *TIMPÁN*, *TIOMPÁN*). There is some precise information about the Welsh *crwth* in its final form, since it lasted into the 18th century and several examples have survived (see fig.1), the shapes, functions and techniques of the other forms are subjects for some speculation, since the only evidence is from depictions, written references and some comparable



1. *Crwth* (1742) from *Voelas* in north Wales (Welsh Folk Museum, Cardiff)

instruments which survived into this century around the Baltic, for example the Karelian *joikkikko*, Estonian *khyiukannel* and Swedish *tallharpa*.

The time at which a bow began to be used on north-western European lyres (see *ROTTÉ* (1)) is not precisely known. Continental manuscripts of the 11th and 12th centuries show three- to five-string waisted oval lyres played with bows (see fig.2). One English manuscript (*GB-Cu* Ff.1.23, f.4v; see fig.3) shows a plucked three-string lyre and a bowed four-string lyre held fiddle-wise on the shoulder, in each case with strings stopped over the end of the instrument, not through an opening. A carved figure at St Finian's Church, Waterville, Co.

Kerry, Ireland, holds a rectangular bowed instrument in the shoulder position. A drawing in a 12th-century manuscript (*GB-DRc* Hunter 100, f.62v; see fig.4) shows an oval lyre with four centrally set strings and two outboard strings of differing lengths, the upper fixing being ambiguously suggested.

However many varieties of lyre existed in the 11th and 12th centuries – plucked or bowed, with various methods of stopping – the one that appears to have become stabilized in the British Isles was generally a three-string instrument, even the six-string later Welsh *crwth* was in fact an instrument with three double courses. Little is known specifically about the earlier forms of *crwth* though the name occurs in Welsh writings from the 12th century onwards. According to one of several texts which describe the great festival held by Lord Rhys at Abertefi at Christmas 1176, *crwth* players were among those present. The *crwth* and the more aristocratic harp were the only instruments of bardic *cerdd dant*. In a petition of 1594 to Elizabeth I requesting permission to hold an *isteddfod*, the competitors were described as 'skillful, honest and sober men ... brought up to plaine on the harp and crowth (and the atcanard which doe singe to the instrumentes played by them) ... atayne skill and sciences pettedegrees and discentes ... to give example among the youthes and to make and instruct them'.

By the late 17th century, and possibly much earlier, the *crwth* was double-coursed. A three-string *crwth* mentioned by the 17th-century physician John Davydd Rhys as the instrument of players of inferior status was perhaps the earlier and by then outmoded form. Instruments in English depictions resemble the later Welsh *crwth* typologically, though not in detail. For example, the seal of Roger Wade (c1316, *GB-Lhm*) shows a four-string instrument with fingerboard (but no open bourdon strings, see *BOURDON* (1)) and a bow. In the Chapter House of Westminster Abbey are depictions (c1400) of two elders with probably three-string instruments, one with a bow and one without. In England, where no regional or ethnic association of the instrument developed and where it was apparently obsolete by the 16th century, the word 'crowder' was eventually used as an abusive term for an incompetent or rascally fiddler.

The ap Huw manuscript (*GB-Lhm* Add 14905), an enigmatic early 17th-century tablature for harp and *crwth*, has not yet been totally deciphered. In the 18th century the *crwth* was a bowed fingerboard lyre with three octave-tuned double courses of gut and a bridge with one foot long enough to pass through a soundhole and rest on the flat back of the body. Jones gave the tuning *g' g' c' c' d'-d'*; the G's were off the fingerboard and were plucked with the thumb, a technique reminiscent of medieval bourdon fiddling. Bingley, who visited Wales in 1801, gave the (probably erroneous) tuning *a- a'-e'-e'-b'-b'*.

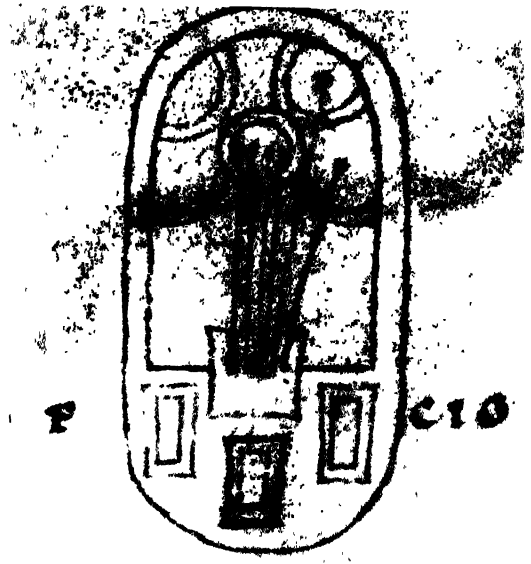
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JOAN RIMMER



2 Bowed oval lyre with three strings: miniature from the *St Martial Troper*, French 10th-11th century (F-Pn lat 1118, f.104r)



4 Oval lyre with six strings: drawing from an English MS, 12th century (GB-DRe Hunter 100, f.62v)



3 Three-string plucked lyre, with a four-string bowed lyre and harp: drawing from an English MS, 11th century (GB-Cu Ff.1.23, f.4v)

Cryptography, musical.

1 Introduction 2 Cryptography using musical ideas and symbols 3 Other communication systems using musical symbols 4 Music using cryptographic and related concepts 5 Conclusion

1. INTRODUCTION. Cryptography ('secret writing') includes any method of masking a message. Sometimes the act of communication is itself concealed, e.g. by the use of invisible ink. More commonly, an overt message is disguised by code or cipher. In code an arbitrary assemblage of letters or numbers is assigned some specific meaning, or an ordinary word or phrase may be allotted some quite different significance. In cipher, the letters of a message are systematically transformed, either by changing their order or by replacing them with other letters or symbols. Both code and cipher principles can facilitate communications as well as conceal them, as for example in the Morse code (strictly a cipher) and in the invention of artificial languages. All these procedures are akin to some aspects of music. Thus 'key' is a basic common concept, while pitch and rhythm have evident semantic application. Indeed, music has often been conceived and described as a communication intelligible only to the initiated, which is precisely what language-structures in general and cryptograms in particular are designed to be.

Many cryptologists have been notable musicians. Among composers, Tartini, Michael Haydn, Schumann and Elgar are known to have been interested in cryptography. There is some evidence (e.g. Kahn, 1967, p.563) that the two abilities are positively correlated. The connection was also known to and used by the British wartime crypto-analytic service, candidates for which were asked among other things whether they could read an orchestral score. It is not surprising, then, that musical symbols or ideas should have been used in cryptography and allied disciplines from the earliest times, nor that quasi-cryptographic ideas should have been freely used in music. This article considers those separate areas in turn, dealing with each in chronological order, and then in conclusion discusses their occasional overlap.

2. CRYPTOGRAPHY USING MUSICAL IDEAS AND SYMBOLS. The most obvious method, the assignment of letters to individual notes of music, seems to have been the earliest and has certainly remained the commonest. The 15th-century *Tractatus varii medicinalis* (GB-Lbm Sloane 351, f15r) describes a system of five different pitches each variable in five ways (by note values or stem-directions) yielding 25 symbols to make an alphabetical cipher. For example, the five vowels are represented as in ex.1. As an illustration, the scribe has spelt out in his music-cipher the words 'In nomine summe et individue trinitatis hoc opus incipio'. The earliest documented system thereafter seems to be the analogous cipher used c1560 by Philip II of Spain. This begins as in ex.2 and continues similarly with different

Ex.1



Ex.2



note values. By the end of the 16th century some very complex systems were in practical use. Thus the papal cryptographic service c1596 used a music-cipher of nine different pitches each variable in eight ways, yielding a possible 72 symbols. Such proliferation is over-elaborate, and the simpler 11 x 2 system published by

Ex.3



D L



Porta (c1600, in later editions of his seminal work on cryptography) found more general favour (ex.3).

Many other possible uses of musical symbols were exploited by cryptographers. An anonymous French writer in 1584 had suggested that if each letter of the alphabet were allotted a numerical value, e.g. A = 1, B = 2, etc., the number of notes in a musical composition could have verbal significance. An analogous notion was propounded by Porta (1596) the garrison of a beleaguered city could send messages by ringing bells in a prearranged permutation, e.g. one bell once = A, twice = B, thrice = C, a second bell once = D; and so on. By 1650 Athanasius Kircher had transferred this idea to the orchestra, by allotting up to four successive notes among six instruments, thus one note from the first instrument would mean the letter A, two notes B, and so on. In 1685 Friderici proposed a number of novel and ingenious music-ciphers (such as ex.4). Not

R	S	T	U
X	Y	Z	.
B	C	D	E
M	N	O	I
G	H	L	K

were the visual aspects of music neglected. A Cambridge MS (Ctc 1089) seems to be Elizabethan state-cipher of the later 16th century disguised as lute tablature, while a 17th-century MS (Lbm Add 45850M), when folded, spells out a message, supposedly to Charles II, with the stems and tails of notes.

In general the cryptographic textbooks and source-books continued to describe some form of Porta's basic table (ex.3), which recurs in readily recognizable adaptations throughout the 16th and 17th centuries (Davies, 1967). Between 1620 and 1685 it appeared in five major works published in England, Germany and Italy (Schwenter, Godwin, Kircher, Schott, Friderici). Telemann may well have been referring to it when he wrote about having been offered instruction in a secret method of 'discovering by means of music the dealings of ambassadors and generals, and conveying orders to them' (Schneider, 1908).

The Porta system evolved with music history. A specimen in the Foreign Office archives c1750 uses crotchets and quavers with treble and bass clefs (Schooling, 1896). Another, suggested by Philip Thicknesse in 1772, uses crotchets and minims with treble clef and key signature, for extra authenticity. In the late 18th century and early 19th, the system appears in textbooks by Guyot in France, Hooper in England and Klüber in Germany, in the form of a cipher-wheel on which the notes and corresponding letters are written round in two circles, one fixed and one movable. This device, of vital importance in the history of general cryptography (cf Kahn, 1967, pp.128f) permits frequent resetting, thus baffling the hostile analyst. In these sources also the cipher further evolves, in the same

interest, towards the random allocation of cipher letters to musical notes, the occasional representation of one letter by a two-note group, and in general a policy of analogy with real music, at least in appearance (for which purpose Klüber recommended the addition of sharps and flats). This had always seemed desirable for cryptographic reasons. Thus the papal encipherers had added to their music-cipher messages an ostensibly relevant liturgical text, so as to avert suspicion. In the later 18th century and early 19th the possibility of combining real cipher with real music was the subject of lively experiment and debate (Blair, 1819). A notable contribution was made by Michael Haydn who (according to his biographers, 1808) invented an elaborate music-cipher of his own (ex 5) presumably for communi-

f#m though by analogy with A and O it would be

cation purposes but perhaps for composition as well. At least it strikingly foreshadows cipher systems later used as compositional devices (e.g. ex 10), and it may even have been designed (e.g. in its treatment of modified vowels) to yield results which were not too unlike real music. But it remained a private initiative. The only documented contemporary use of music-cipher in practice, in the French diplomatic service (correspondence between the Duke of Havre and the Duke of Lorges, *Lbm* Add.32259, f.180v) relies on a Porta-type system which is neither very convincing musically nor very secure cryptographically. This use continued as late as 1800. Nor is the type entirely extinct in this century; the first solved intercept of the New York City Police Department (Anon., 1952) was a series of melodic lines in the treble clef which turned out to be a note-for-figure encipherment of illegal wagers, furnished with occasional accents and pauses in an optimistic attempt at verisimilitude.

3 OTHER COMMUNICATION SYSTEMS USING MUSICAL SYMBOLS. Meanwhile, on a different (not strictly cryptographic) level, musical sounds or symbols had been considered as the basis for more general semantic systems and structures. One pioneer was Bishop Wilkins, who suggested (1641) that the ordinary notes of a musical instrument might be used to express not only letters and words but things and notions, so that 'there might be such a general language as should be equally speakable by all nations and peoples'. Leibniz (c1678) put forward a similar suggestion for an artificial language consisting solely of tones and intervals (Couturat, 1903). There must also have been practical research and experiment in this area, for in 1800 (as Klüber recorded, 1809) pupils at a school for the blind

in Paris were 'reading' phrases played on the violin. The (unspecified) techniques used may have been a Porta-type system extended for communication purposes (as by Bertini, 1811). But they were more likely to have been precursors of the ideas later developed by François Sudre (1787-1862), whose pupils could also converse with him via the violin. By 1817 he had constructed a complete artificial language, in which any seven different symbols could be combined five at a time, with variations of order and stress. The seven syllables or pitches of tonic sol-fa formed one obvious basis. His system incorporated such quasi-musical ideas as the use of 'domisol' (i.e. the perfect triad) to mean 'God' and its retrograde form to mean 'Satan'. Similarly 'sollasi' means 'ascend' and 'silsol' 'descend'. The idea was officially welcomed in its day as having potential practical value, but it found no lasting application, and was in effect superseded by the invention of the Morse code. With the demise of Sudre's system the last serious attempt to exploit purely musical resources for purely linguistic purposes came to an end.

4 MUSIC USING CRYPTOGRAPHIC AND RELATED CONCEPTS. No doubt the idea of using the elements of music to convey extra-musical semantic significance (whether audible or inaudible, overt or covert) is as old as music itself. Some devices depend on written notation. Words can be sung, for added emphasis, to their corresponding solmization names (e.g. 're' for 'king', 'sol' for 'sun'). Examples are found from Josquin to Schütz (Wessely, 1973, see also SOLMIZATION). EYE MUSIC, adding visual meaning to written scores, is found as late as Bach, some of whose music may also contain the idea of a ritual symbolism of gesture, motion or number (Krause, 1964). Numbers can be signified by intervals or instruments, voices or entries, from the 14th century (Wessely, 1973) to Bach (Krause, 1964, Geiringer, 1956). The numbers thus conveyed may then be used according to strict cryptographic principles to encipher letters of the alphabet, according to the system already described above. This device was used in the early 18th century by J. C. Faber, whose *Neu erfundene oblige Composition* enciphers the name 'Ludovicus' by the number of notes allotted to a particular instrument in each of nine movements. The same determined encipherer also used a Porta system analogous to ex 3 as a means of incorporating messages, e.g. in the viola part of a quartet.

The most common of all such devices however was the use of the letter-names of notes to create themes from words or (more usually) names of people. This idea too no doubt dates back to the beginning of letter nomenclature. It is particularly associated with the name of Bach, which in German usage can be written as in ex.6. Bach himself and his contemporaries incor-



porated that phrase in many works (as did Beethoven, Schumann, Liszt, Rimsky-Korsakov, Busoni and several others; see B A-C H). Bach showed further ingenuity in his seven-part canon over a ground of F-A-B-E, headed 'FABERpetatur' possibly a suitably cryptic allusion to J. C. Faber himself or a kinsman. Such ideas flourished especially in the common ground

between music and literature that was increasingly cultivated in the 18th and 19th centuries; they are, for example, typical of Jean-Paul Richter and occur in his novel *Die Flegeljahre* (1804-5). As a consequence, more letters and ideas were found musical equivalents than the standard A to G (and H, the German B \flat). For example, 'S' can be considered as the equivalent of the note E \flat , because the German name of the latter is 'Es'; this enabled Friedrich Fesca to begin a string quartet with F-E-E \flat C-A, literally his own signature tune. It helped Spohr sportively to render his own name as in ex.7 (*po* stands for *piano*, the old-style crotchet rest looks like 'i'). At one extreme, ideas of this kind

S P O H R



could be used in grave commemoration of the death of Schubert, as in the fugues written on the musical letters of his name by Stadler and Sechter, at the other, they could inspire such *jeux d'esprit* as John Field's tribute to his hostess Mme Cramer (MS. 1832) in the form of two grateful melodies on B-E-E \flat F and C-A-B-B-A-G-E.

The greatest and most prolific exponent of such notions, whether serious or genial, was Schumann. The musical letters of his own name, S-C-H-A, form a main theme of *Carnaval*, where they are also found as A-S-C-H, the name of his friend Ernestine von Fricken's home town, and anagrammatized as A-S-H-C. The A-S component is enciphered variously as two notes (A, E \flat) or as one (As = A \flat in German). Schumann also used, in published music, A-B-E-G-G and G-A-D-E (names of friends), F-A-E (standing for 'Frei aber einsam', free but lonely, a device also used in music by Joachim), and H (the answer to a riddle on the letter H). His other overt music ciphers used in extant letters or manuscripts include A-C-H, A-D-E, B-E-D-A (a pet name for Clara Wieck), B-E-S-E-D-H (the nearest equivalent to the name of a friend, Bezeth), E-H-E ('marriage') and, no doubt the longest example on record, (L) A-S-S-D-A-S-F-A-D-E, F-A-S-S-D-A-S-A-E-C-H-D(T)-E, or 'leave what is trite, hold fast to the right', in musical rebus.

It has been suggested that Schumann used a three-line, eight-note cipher (on a system derived from Klüber, 1809, with whose work he has been shown to be familiar; see Sams, 1970) much as in ex.9, especially for the purpose of making themes with the covert significance of 'Clara' (Schumann, née Wieck), and that Brahms also used such themes with the same meaning (Sams, 1971). Brahms was also much given to the meaningful use of musical letters. He seems to have used his own, B-A-H-S, in his A \flat minor organ fugue. He modified the F-A-E idea to F-A-F, standing for 'frei aber froh', free but happy, which was used in many works from the Serenade no.1 to Symphony no.3. The notes A-G-A(T)-H-E, A-D-E are used as a valediction to Agathe Siebold in the Sextet op.36 and arguably in other works (Sams, 1971). In correspondence Brahms referred to Adele Strauss as the notes A-E \flat (A.S.) and to Gisela von Arnim as the notes G \sharp -E-A (Gis-e-la). This ingenious combination of German names with solmization names, the typical French usage, recurs in the use of B \flat -A-F (B-la-F) in a string

quartet written for Belyayev by Borodin, Glazunov, Lyadov and Rimsky-Korsakov. It has been suggested that Tchaikovsky made analogous use of a friend's name, D-E(s)-S \sharp -re-E (Brown, 1978). Glazunov composed on the theme of his own pet name, S-A-C-H-A, César Cui linked the musical letters B-A-B-E-G in his wife's maiden name (Bamberg) with his own initials, C-C. Smetana not only composed with his own monogram B-S and the musical letters F-E-D-A in the name Froc \acute eda, but also enciphered the year 1862 as the first, eighth, sixth and second degrees of the scale.

In England, Elgar was a skilled cryptologist. He successfully solved a well-known challenge cipher, to which eminent experts later thought it worthwhile to publish their own solutions, he constructed a difficult if not impossible cryptogram, he made cipher entries in diaries and notebooks. One of his earliest works was an Allegretto on G-E-D-G-E, the name of a friend. It seems reasonable on the facts to conjecture that he used private ciphers in some of his compositions, and that suggestion has often been made in respect of the 'Enigma' Variations. The theme of Granville Bantock's contemporary Helena Variations is fashioned from his wife's initials, H-F-B.

The first major composer to make serious and acknowledged use of a detailed and coherent cipher system was Ravel, who in 1909 used ex.8 (except that,

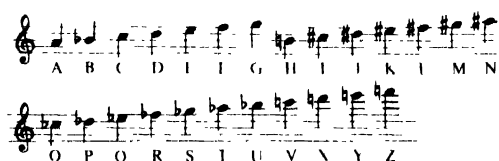
A	B	C	D	E	F
H	I	J	K	L	M
O	P	Q	R	S	T
V	W	X	Y	Z	

presumably to avoid repetition, H was given its German equivalent, B \flat) to encipher the name Haydn in a commemorative Menuet for piano. Similar pieces were written on the same system at the same time by Debussy, Dukas, Hahn and d'Indy. The same 7 \times 4 system was used again in 1922 by Ravel and others (Schmitt, Enescu, Aubert, Koechlin, Ladmiraute and Roger-Ducasse) in commemoration of Fauré. The idea seems to have appealed to Ravel who (alone, apart from Schmitt) elected to encipher the whole name of Gabriel Fauré. In 1929 another group of composers (Poulenc, Honegger, Milhaud, Ibert and others) used cipher in commemoration of Albert Roussel, this time no uniform system was adopted. Some are unspecified, Poulenc's for example; but it can be inferred from the score of his *Pièce brève sur le nom d'Albert Roussel* to be an 8 \times 3 arrangement as in ex.9. The name 'Albert' is

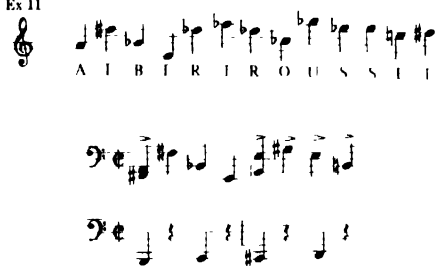
Ex.9

A	B	C	D	E	F	G	H
I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X

also enciphered backwards to make an additional theme. Of especial interest is Honegger's encipherment system, ex.10, which is worth comparing with Michael Haydn's

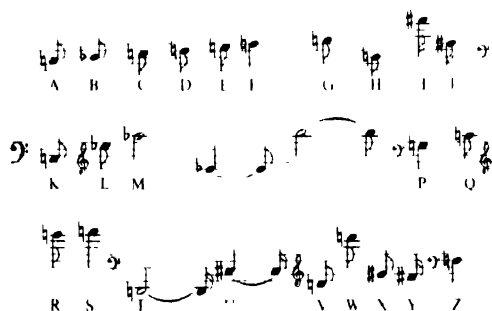


Ex 11

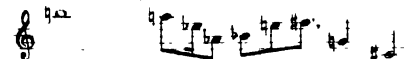


(ex.5) Honegger's actual compositional procedure is shown at exx 11 and 12

The simpler model of ex 8 was used by Arnold Bax in his Variations on the name of Gabriel Fauré in 1949. Otherwise outside France the German letter-name tradition continued in the 20th century as in the 19th. In Berg's Chamber Concerto the musical letters in the names Schoenberg, Webern and Berg (S C H-B E G, F B F, B-F-G) are incorporated in the music as personal symbols. Thea Musgrave has made a similar use of the names of the first Viennese school in her Chamber Concerto no 3 Dmitry Shostakovich, in his Eighth String Quartet and elsewhere, used his monogram D S C H as a theme, which Ronald Stevenson also used, in homage, in his Passacaglia, while Everett Helm has signed more than one composition with the musical initials E-H. In Bussotti's contemporary theatre-piece *La passion selon Sade*, D-E S A D E is interlocked with B A C H. But the most striking recent developments have come from what might be called the French tradition, in the form of Olivier Messiaen's 'communicable language' (ex 13) and complementary leitmotifs (see ex 14) which together make the complete cipher and



Ex 14 Theme of God



code system used in the organ work *Méditations sur le mystère de la Sainte Trinité* (Halbrech, 1972). Ex.13 is used to encipher extended quotations (in French) from the *Summa theologiae* of St Thomas Aquinas, ex.14 and other leitmotifs symbolize spiritual entities or basic concepts such as 'to be' or 'to have'.

It seems entirely fitting that such a system should have evolved in the only milieu ever to have produced real music on themes overtly derived from cipher, and

the only milieu ever to have produced a complete artificial language with musical elements. There is an evident affinity between ex 13 and ex 10 (mostly clearly in the first eight notes of each). Although the 'theme of God' means the same in its retrograde form, unlike François Sudre's 'domisol', the relation between his 'language' and Messiaen's is also manifest, especially when we learn that the latter's ascending 'to be' is counter-balanced by the descending theme 'to have'.

5 CONCLUSION The two streams of music and cryptography, usually quite separate, sometimes converge. That trend has become more marked in recent years. The combinative impetus comes from both sides. Cryptographers have always striven to make their music-ciphers as much like real music as possible in order to enhance their effectiveness as cipher. Some composers, conversely, may well have felt that their music was enriched by a judicious admixture of cryptographic elements. The use of cipher themes seems to have begun with J. C. Faber and may well have continued with Michael Haydn, Schumann and Elgar. The undisguised use resumed in France with Ravel, Poulenc, Honegger and others and has culminated in Messiaen. But, as Norman Cazden showed in 1961, modern scores present unvalued opportunities for encipherments of all kinds, and no doubt there are undeclared exponents of undisclosed cipher techniques of musical composition.

Critical mention of this practice tends to be uncomprehending and deprecatory. But on the evidence it derives from a true intuition that music and semantics have deep roots in common ground. Nor is this intuition confined to musicians, Thomas Mann for example in *Dr Faustus* envisaged a 12-note system which could also be used as cipher, suffusing the music with new quasi-verbal meaning. It is perhaps significant that in the past all the best-known and most frequent examples have been encipherments of names – presumably because names, of all words, are the least fixed and most fluid in meaning, and therefore the most closely akin to musical motifs as generally understood. With changing techniques and attitudes cipher equivalents may now more readily assume the form of words or phrases.

In any event there will remain the demonstrable kinship between the musical and the cryptographic mind. The ready assimilation of music to symbolic communications systems and language structures; the consensus that music has an import related to its own structure; the prevalent feeling that music is itself a mysterious language intelligible only to the initiated: all these and other affinities and analogies between music and cryptography at least suggest that the relation is not without psychological or aesthetic significance.

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ERIC SAMS

Crystal Palace. London exhibition hall built in Hyde Park in 1851 and moved to Sydenham the following year; it was used for concerts until it was destroyed in 1936. See LONDON, §VI, 5(ii) and fig.26

Csákány [czakan] (Hung. 'cane-flute') A variant of the English recorder and German *Blockflöte*. Gábor Mátray (*Tudományos Gyűjtemény*, II, 1829) referred to it as a Hungarian invention of his time; the first known mention of it is in an advertisement in the *Vereinigte Ofner und Pester Zeitung* (13 Aug 1807) for some compositions (including six 'easy pieces' and a concerto) by A. Heberle. According to a concert programme from Veszprém dated 28 May 1816, Heberle was its inventor. A csákány in the collection of the Gesellschaft der Musikfreunde in Vienna is a gift from 'Eberle of Pápa'. J. G. Albrechtsberger (*Sämtliche Schriften*, iii, Vienna, 1826, p.171) described it as a transposing flute in A₄ with a written compass of *c'* to *g''*. Some examples in A have also been found. Ernst Krähmer (1795-1837), a Viennese oboist, was the only known virtuoso of the csákány and composed for it. In his *Neueste theoretisch-praktische Csakan-Schule* he distinguished two kinds of csákány, the Viennese type and the more advanced type associated with Pozsony (now Bratislava), in which the back hole can be opened for notes higher than *c''*. Csákány methods were written by

W. Klingenbrunner (1819), W. T. Matiegka and Carl Kreith (*Scala für den Csakan*). István Koch, originally from Veszprém, was a well-known maker of the instrument in Vienna

JOHN S. WEISSMANN/R

Csárdás (from Hung. *csárda*: 'country inn'). A Hungarian dance composed of stylized folk elements and believed by its aristocratic promoters to have been danced by the daughters of rustics in country inns on Sunday afternoons. The term was unknown among the rustics at first, however, and is said to have been coined by Count Béla Wenckheim. The dance was introduced to the fashionable balls of the Hungarian capital during the early 1840s, and there is a description of it in the memoirs of Baron Frigyes Podmaniczky giving 1839 as its earliest date and associating its initiation with Count István Széchenyi. Another source gives its place and date of origin as Nagyvárad (now Oradea, Mare, Romania), 1834. The first documentary reference to the *csárdás* occurs on a piece of manuscript music among the papers of the Borbély de Roff family dated 1835 (in *H-Bn*). Musically the dance is hardly different from the VERBUNKOS. Characterized by simple duple time, frequent syncopations and typical cadential formulae, it is related to the quick (*friss*) part of the mature, late-period *verbunkos*. The *csárdás* retained its binary pattern at first, but later became multipartite and eventually acquired a slow introduction. During the 1850s its pace was considerably quickened, giving rise to fast (*sebes*) and slow (*lassú*) variants of the dance. It reached the height of its popularity between the 1850s and 1880s. Liszt first used it in his Hungarian Rhapsodies, the most interesting examples by him are the *Csárdás macabre* (1881 2) and the two *csárdás* of 1884 ('Allegro' and 'Csárdás obstiné')

See also HUNGARY and GYPSY MUSIC

JOHN S. WEISSMANN/R

Csatkai, Endre (b Darufalva, 13 Aug 1896; d Sopron, 12 March 1970) Hungarian art historian. He studied in Vienna and Budapest, taking his doctorate at Budapest University in 1925 and the CSc in art history in 1952, he was director of the Wolf Museum in Eisenstadt (1926-38) and the Liszt Museum in Sopron (1945-63), and editor of the *Soproni szemle* (from 1955). In 1954 he received the Kossuth Prize. Csatkai's research was mainly on the cultural and musical history of Burgenland, the Austrian province on the border with Hungary which has been ruled by both countries and of which the central area round Sopron was restored to Hungary in 1921.

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IMRE FÁBIÁN

Csermák, Antal György (b c1774; d Veszprém, 25 Oct 1822). Hungarian composer and violinist. According to

his first biographer Count István Fáy, Csermák went to Hungary from Bohemia (by way of Vienna) in the 1790s. In 1795–6 he was leader of the first Hungarian national theatre company orchestra in Pest and Buda, and in 1795 he set up a 'musical academy' in the theatre. At this point he was not yet involved with Hungarian music, but gave much admired virtuoso performances of the violin music of Haydn, Mozart and Viotti. In 1802 or 1803, when Csermák was playing chamber music at Godolló, the home of Prince Antal Grassalkovich, he met the gypsy violinist and composer Bihari. Influenced by Bihari's playing, and by his and János Lavotta's *verbunkos* compositions, Csermák was drawn to the new Hungarian national music. In 1804 he published his first compositions in the Hungarian style, the *Romances hongroises* and the string trio *Magyar nemzeti táncok*. From then he was a famous composer and interpreter of *verbunkos* music, but since he held no permanent post he led a nomadic life, moving from one country estate to another. Fáy and Liszt both recorded that he appeared at the imperial court in Vienna, and that he also visited Russia. In 1809, inspired by the final revolt of the Hungarian nobility against Napoleon, he composed his first string quartet, a programmatic suite in the national style but also greatly influenced by Mozart. The last years of Csermák's life were filled with restless wanderings. The recollections of his contemporaries, as well as his own manuscripts dating from this period, testify to his increasing mental illness. In 1822 he was living in Veszprém, where he handed over the manuscripts of his many dance compositions to the cathedral Kapellmeister József Ruzitska, who was later to edit the great edition of *verbunkos* music *Magyar nóták Veszpremi vármegyéből* ('Hungarian tunes from County Veszprém'). He died in poverty and isolation.

Of the virtuoso violinist-composers who epitomize the golden age of *verbunkos* music, Csermák was intellectually the most sophisticated. His chamber music shows a high degree of theoretical understanding, combined with a thorough knowledge of the Viennese Classical style and an imaginative approach to harmony. In his chamber works he was a pioneer of a specifically Hungarian tradition in art music, which would combine certain aspects of the Viennese Classics with those of the *verbunkos*. He was also strongly influenced by Hungarian, Slovak and Romanian folk music, and revealed in Hungarian music a potential which was fully realized only in the 20th century. Some of Csermák's musical ideas were exploited by Liszt (Hungarian Rhapsody no. 4) and Erkel (Duo brilliant). His contemporaries, with typical Romantic overstatement, dubbed him 'the Hungarian Beethoven', praising him as a skilled composer and instrumentalist who expressed a certain patriotic spirit, and thereby contributed to the awakening of a national consciousness among his fellow countrymen.

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Ein neuer Galanterie-solomeissiger Verbung, vn, vc, gui, 6 grands quatuors hongrois, str. qt, edn (Vienna, 1967)

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VERBUNKOS DANCES

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Csikó, Boldizsár (b. Tîrgu-Mureş, 3 Oct 1937) Romanian composer of Hungarian descent. He studied at the music college in Tîrgu-Mureş (1953–5) and at the Cluj Conservatory (1956–61). From 1961 to 1968 he was professor of chamber music at the former institution, in 1961 he was also appointed secretary of the Tîrgu-Mureş Philharmonic Society.

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ISTVÁN LAKATOS

C sol fa. The pitch *c''* in the HEXACHORD system

C sol fa ut. The pitch *c'* (middle C) in the HEXACHORD system.

Csomasz Tóth, Kálmán (b. Tapolcafő, 30 Sept 1902). Hungarian musicologist. He studied theology at Pépa, Hungary (1920–22), and at Dayton, Ohio (1922–4, BD 1924), before taking music and philology at Budapest University (1925–8). He was appointed professor of church music and hymnody in the Budapest Reformed Theological Faculty in 1952, and in 1962 took a *kandidátus* degree in musicology for his book on 16th-century Hungarian melodies. He is a member of the International Fellowship for Hymnological Research

and a regular contributor to its yearbook, and a member of the musicology committee at the Hungarian Academy of Sciences. His chief research topic is Hungarian music history, with special reference to the musical life of Hungarian Protestant churches and schools, he has prepared many organ settings and choral compositions for church use

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VFRA LAMPLRT

Ctesibius [Ktesibios] (fl. Alexandria, 3rd century BC) Inventor. According to Tannery and Farmer, he was active during the reign of Ptolemy Euergetes I (246-221 BC). A recent and thorough review of the evidence by Perrot strongly supports the conclusion adopted here that he was active c.270 BC, the period of Ptolemy Philadelphus. He enjoyed wide fame in antiquity for his mechanical devices operated by the pressure of water or air. Often these were elaborate toys created to amuse the court: one such was a water-clock, with sounding trumpets among its ingenious fittings, made for Ptolemy's queen Arsinoë.

The most famous and significant of Ctesibius's inventions was the **HYDRAULIS**, or water-organ. While some references fail to establish him precisely as its discoverer, his claim is assured by the weight of the total evidence and the lack of any satisfactory alternative theory. Farmer argued reasonably that the case for Ctesibius is strengthened by the existence of an Alexandrian treatise, surviving only in Arabic translation; this describes and illustrates a hydraulic musical device of a type much earlier than that described by Vitruvius or by Hero of Alexandria. His attempt, however, to identify the author, a certain Muristus (whose name exists in several variant forms), with Ctesibius remains highly conjectural and involves difficulties.

No description of the hydraulis by Ctesibius himself has survived. According to reasonable modern con-



ture, a lever-actuated piston forced air into a chamber partially filled with water and thence to the pipes. Lucretius (v 332-7) and Cicero (*Tusculans*, iii, chap. 18, §43) wrote admiringly of the hydraulis, which achieved great popularity in Rome, and in the first years of the Empire Vitruvius attempted to describe it. He spoke of a wind chest divided into four, six or eight air channels – the limitation to the octave is noteworthy – and gave a detailed account of a mechanism in which keys set slide valves in motion to open or close the passage of air to the pipes (x, chap 8, §§2, 6). A Roman hydraulis dating from AD 228, very close to the date of Athenaeus's description of the instrument (174a, e) has been unearthed at Aquincum, near modern Budapest. Ctesibius's invention, essentially an elaboration of the panpipes, is without question the ancestor of the immensely complex modern pipe organ.

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WARREN ANDERSON

Cuatro. A small four-string plucked lute descended from the Spanish vihuela, see **COLOMBIA**, §II, 4, **MEXICO**, §II, 2(i), **PUERTO RICO**, §II, 3, 4, **VENEZUELA**, §II, 4.

Cuba. Island republic in the West Indies

I. Art music II. Folk music

I. Art music.

The history of art music in Cuba shows that it surpassed that of any other Caribbean island, although colonial music started much later there than in large Latin American countries. Musical activity during the 16th and 17th centuries was apparently limited. At that time sacred music was concentrated at Santiago Cathedral, the earliest reference to music indicates the presence there in 1544 of Miguel Velázquez, a native organist. The post of *maestro de capilla* was established in 1682, with limited means, by Bishop Juan García de Palacios, and was first held by Domingo de Flores.

Attempts to revive church music at Santiago, begun during the first half of the 18th century, were successful only during the latter part of the century, when Cuba produced its first important composer, Esteban Salas y Castro. Before his transfer to Santiago in 1764 Salas was associated with the music of the Havana parish church (which became a cathedral in 1788). His extensive output includes masses, generally in four parts with string accompaniment, lamentations, and psalm settings, motets, litanies and numerous villancicos in the vernacular. His liturgical pieces are in a transitional style combining late Baroque and pre-Classical characteristics. Another Cuban, Francisco José Hierrezuelo, succeeded Salas at Santiago; after his resignation the Spaniard Juan Paris (1759-1845) occupied the post (1805-45). The musicologists Alejo Carpentier and Pablo Hernández Balaguer discovered several of Paris's works, which include many villancicos. By the 1830s

operatic and symphonic music was being performed in the cathedral, much to the disapproval of some local musicians.

Music at Havana Cathedral seems to have reached its peak during the early 19th century, though there have been no specific studies of the historical and musical archives there. The Academy of Music was founded in 1814, and the S Cecilia Academy in 1816; the first music published in Cuba was a *contradanza* (1803).

Symphonies, operas and piano music, at first in a Classical and then in a predominantly Romantic style, characterized 19th-century Cuban music. Antonio Raffelin (1796–1882) wrote a mass, several symphonies and chamber music works in a Classical idiom. Robredo Manuel Saumell, a prolific composer, cultivated the *contradanza* with its typical dotted-figure accompaniment, characteristic of the later habanera, *danzón* and other Latin American popular dance rhythms. Laureano Fuentes [Matóns] (1825–98) wrote many chamber works, sacred pieces, a symphonic poem *América*, an opera *Scila* and several zarzuelas. Nicolás Ruiz Espadero (1832–90) wrote virtuoso piano pieces in a style derived from Liszt and Gottschalk, such as his *Chant du Guagiro*. Gaspar Villate studied at the Paris Conservatoire and had three of his operas given their first performance in Europe (*Zeila*, Paris, 1877; *La zarzina*, The Hague, 1880; *Baltazar*, Madrid, 1885).

The first decisive step towards musical nationalism in Cuba was taken by Ignacio Cervantes (1847–1905), the most important Cuban composer of his generation. He was a pupil of Gottschalk and Ruiz Espadero and then of Marmontel at the Paris Conservatoire, and had a successful career as a concert pianist. Among his many works the 21 *Danzas cubanas* for piano (1875–95), many of them *contradanzas*, combine folk-music elements of both Afro-Cuban and Guajiro traditions in a Romantic virtuoso piano style. These pieces are the most original contribution to 19th-century Cuban art music. Among the many composers active during the early 20th century Eduardo Sánchez de Fuentes, one of the most influential, also advocated a Romantic national style. Later outstanding composers associated with musical nationalism included Amadeo Roldán and Alejandro Caturla, who found in 'Afrocubanismo' the most suitable source of national expression. The stylistic idiosyncrasies of Roldán's impressive output are best seen in his series of six *Ritmicas* (1930) for various instruments, the last two for Afro-Cuban and other percussion instruments. Caturla had several of his works published in Europe and the USA. His skilful and original treatment of Afro-Cuban music is well represented by his *La rumba* (1933) and *Tres danzas cubanas* (1937) for orchestra, and particularly by his many settings of Alejo Carpentier's and Nicolás Guillén's Afro-Cuban poems. For a time Roldán was leader of the Havana PO, founded in 1924 by Pedro Sanjuán (b 1886). Previously the Havana SO had been established under Gonzalo Roig (b 1890), composer of the popular zarzuela *Cecilia Valdés*. Ernesto Lecuona, a member of the same generation, was internationally renowned for his musical comedies and many popular songs.

After the premature deaths of Roldán and Caturla, José Ardévol (b 1911) occupied a leading position as a composer and teacher from the 1930s to the mid-1950s. He gave many young composers a solid technical training, and he founded the Grupo Renovación Musical

(1942) in Havana, which promoted contemporary music and rejected nationalism for its own sake. The group's manifesto stated, however, that a 'national factor is indispensable in musical creation, in the sense that all artistic expression occurs within a cultural setting'. As a composer Ardévol moved from a rigorous neo-classical style which he initiated in Cuba to a modernistic 'national' style.

Ardévol's pupils who were associated with the group and became prominent included Serafin Pro, composer of choral works, Gisela Hernández, Edgardo Martín (b 1915), Harold Gramatges (b 1918) and Argeliers León (b 1918), also noted as an ethnomusicologist in the 1960s. One of the youngest of the group, Julián Orbón, has established an international reputation as a composer and a pianist. In the early 1950s he broke away from the group to develop his own artistic ideas. Other 20th-century Cuban composers who developed independently include Carlo Borbolla, Félix Guerrero and Aurelio de la Vega. The last-named is the best-known composer outside Cuba, for a time he directed the school of music at the Universidad de Oriente, then moved to the USA as professor of music at S Fernando State College, California, where he directs the laboratory of electronic music. He has written in an atonal idiom and turned to electronic music in the 1960s. Among the younger generation Juan Blanco and Leo Brouwer have used electronic and serial techniques respectively.

See also HAVANA and SANTIAGO DE CUBA

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II. Folk music.

1 Introduction 2 Instruments 3 Song and dance genres

1 INTRODUCTION. Little is known about folk music in Cuba before 1800. Few conclusions can be drawn from early descriptions of the island's indigenous culture and music or from archaic instruments (maracas, large conches and wooden drums). In the accounts of Columbus's voyages only vague mention is made of musicians. The chronicles of Hernando de la Parra (whose writings date from 1598 to 1662) mention a small Havana music ensemble including violin, clarinet, *violón* (large guitar) and *viñuela*, played by Micaela Ginés, a freed slave from Santo Domingo. Laureano Fuentes (1825–98) reported that in 1580 Santiago had only two or three musicians all of whom had belonged at one time to the ensemble of Teodora and Micaela Ginés. One of the best-known early tunes from Cuba, *La Ma-Teodora*, is named after Micaela's sister; an analysis of its melody (Fuentes recorded it in 6/8 metre) shows anachronisms in both the melody and the notation. Nevertheless the tune has many elements common in 16th-century European folk-songs: simple structure, close links with ecclesiastical forms, modality and metric flexibility.

Other early examples of Cuban folk music, *San Pascual bailón* (1803) and *El sungambelo* (1813), are mentioned for the first time by Ramírez (1833 1907) but their written style clearly belongs to that in vogue at the beginning of the 19th century – the musical language of the coteries of the Cuban salons. From the mid-19th century several works have characteristically Cuban rhythms. *El bacalao* ('The codfish'), *La caringa* (a pursuing-dance), *Ta bueno mayorá* and *Mamá Inés*, all with a festive air similar to that of the later Cuban *guaracha* (see §3 (i) below). *El cocoyé* from Oriente province also became known at this time, it consisted of a potpourri of eight motifs in 2/4 metre (with an introduction in 6/8), all conforming to the habanera pattern. The *cocoyé* theme originated in a *comparsa* (a masquerade carnival) from Santiago de Cuba: the Spaniard Juan Casamitjana (1805–82), leader of a military band, combined it with other themes to compose *El cocoyé*, and the first public performance (1847) achieved such local success that military bands were soon performing it throughout the island.

2 INSTRUMENTS At the time of Columbus's discovery of the New World three main types of instrument were used by the Ciboneye (Cuban aboriginals): a conch, a drum and maracas. The conch (*guano*) was cut open at the tip and blown like a trumpet, chroniclers reported that its sound was poor. The drum (*mayohuacan*) was made entirely of wood from a hollowed tree-trunk. In one side a large 'H' was cut, and from this two small tongues or languettes protruded, on which the beat was struck. The *mayohuacan* seems to have been more popular in Santo Domingo than in Cuba. Chroniclers of the 16th century noted that Indians used wooden rattles with stones inside, and maracas are now always included in any Cuban ensemble. They are made from the fruit of the wild calabash tree and are about the size of a large orange, when the fruit dries and the peel hardens the pulp is extracted through holes, one at either end. Stones are placed inside and in the modern instrument a handle seals the two holes.

Instruments now popular in Cuba are the *güiro* or gourd (also known as the *rascador*, 'scraper', or *guayo*), the *claves*, the bongos and the *tumbadora*. The *güiro* (probably the same instrument as the *calabazo*) is usually made from the gourd of a climbing plant. It is elongated, with raised marks or frets close together on its sides: a switch is rubbed against the frets, producing a distinctive sound which gives rhythmic emphasis to the music. The *claves* are two small cylindrical sticks of polished hardwood (each about 20 cm long with a diameter of 2.5 cm). They are not aboriginal: Fernando Ortiz (1881–1969) referred to their use in the Havana dockyards from the 17th century to the 19th.

Only two members of the drum family are now in common orchestral use in Cuba, the *tumbadora* and the bongos. The *tumbadora* is made in three sizes, the largest, the *conga* type, is 1 metre high. The drums, made of staves, are long and barrel-shaped with a swelling or 'belly' in the middle. The heads have diameters of 29 cm, 27 cm and 24 cm; the base of each drum is smaller than the head, which is tightened by turnbuckles or keys. Bongos are the most important instruments in any small Cuban ensemble. They are smaller in both height (most pairs are about 16 cm and 18 cm high) and diameter than the *tumbadora*. In their modern form they are usually round (but sometimes square) and are made

from a hollowed section of a tree-trunk. Cuban, not African, in origin, they were created around 1900 to meet the needs of small groups of players. Other more unusual percussion instruments (e.g. frying-pans, cow-bells) are used in both small and large ensembles, although strictly speaking they belong more to the *comparsa* (see §3 (vi) below). Their main function is to add timbre rather than rhythmic colour.

A very important instrumental ensemble in the Manzanillo and Holguín regions in the province of Oriente includes a mechanical organ, a tin *güiro* or scraper, and two large timpani. The organ is modelled on those made by Barbieri, an Italian who made small organs at the end of the 18th century for European fairs. The organs that came to Manzanillo in the 19th century (more than 200) were all French, built by Poirot, de Mirecourt and Limonaire of Paris. Between 1920 and 1950 about 12 full-size organs were built in Manzanillo by Francisco and Carlos Borbolla. At first they were small and cylindrical, like barrel organs, but modern ones are heavier and have approximately 300 pipes. Their operation, by a handle, requires considerable rhythmic skill. The ensemble with organ is popular in both urban and rural districts. Its sonority and pleasing rhythmic effect, together with the additional sustaining power of the organ, may account for its great popularity.

3 SONG AND DANCE GENRES. Song and dance have generally been inseparable in Cuba. Almost every song in 2/4 metre could be converted (with slight rhythmic alterations) into dance music such as the bolero, the *canción*, the *guaracha*, the *son*, the *chachachá* and the *mambo*. Even the *danzón*, an instrumental form, may include a sung section. Genres may be combined to create a rondo form (*ABACAD*). Two metres predominate in popular Cuban music: 6/8 appeared shortly before 1800 in the *punto*, in creole music and in what used to be called *el zapateo* (see §3 (iii) below), 2/4 predominated after 1800 and was almost always syncopated. Later in the 19th century syncopation became more complex, nationalism influenced Cuban music, and forms distinct from the music of Spain evolved. In *El Abujar*, an authentic Cuban piece dating from 1830, there are syncopated figures which are different from anything then familiar in urban dancing, and the habanera rhythm predominates (ex. 1a). Possibly this syncopation derived from the *contradanza* style of the period.

Ex. 1 Habanera rhythms



Dances in vogue during the early 19th century were minuetts, gavottes, waltzes, quadrilles and *contradanzas* (cotillons). Ramírez, mentioning a chronicle by Buenaventura Ferrer (1782 1851), reported that 'balls were so numerous that there were as many as 50 a day'. Most musicians were blacks who danced these European dances with great style. Dance phrases were customarily repeated, extending the length of a dance for 10 or 15 minutes. Probably the musicians, in order to simplify and vary these repeated phrases, would have changed them from the one shown in ex. 1a to those in ex. 1b or 1c. From *El Abujar* of 1830 to a tune of 1880 that is a pure habanera, or to a *mambo* of 1950, there is

a progressive increase in syncopation.

After 1838 many musical works were published, including *danzas* and *contradanzas*. Publications included those by Tomás Buelta y Flores (*d* 1851), Robredo Manuel Saumell (1817–70), Tomás Ruiz and José L. Fernández de Coca. Hundreds of publications came from the presses of J. Federico Edelmann (1795–1848).

(i) *Areyto, guaracha and danzón* Fernando de Oviedo (1478–1557), a chronicler and also mayor of Hispaniola, described the dance known as *areyto* as a circle-dance for men and women who join hands and perform the steps in orderly figures, following the movements of a soloist. Padre Bartolomé de las Casas, who went to Cuba on one of the early voyages, spoke of the *areyto* being accompanied by rattles. The word 'areyto' was often mentioned by 16th-century chroniclers referring to a dance native to Santo Domingo, Cuba, Mexico and Central America, but the term apparently referred also to a ceremonial event. In the *areyto* of Cuba and Santo Domingo the accompaniment for the dance was supplied by the *mayohuacan* (wooden drum without skin) and maracas.

The original *guaracha*, according to Felipe Pedrell (1841–1922), was a solo theatre dance of the 19th century. It was in 6/8 metre and apparently resembled the *zapateado*. Its name comes from the Caribbean word 'guaraco' or 'araguaco' ('dance'). In Cuba the sung *guaracha* achieved great success in comic popular operas. In 3/4, 6/8 or 2/4 metre, its verses made festive and humorous reference to well-known people or topics. The *guaracha* *El sungambelo*, first performed in 1891, is dated 1813 on its original score, the style (but not the tune) of the piece makes this date doubtful, and the pompous introduction is more like a *danzón* than a *guaracha*. The festive and ingenious song texts, however, are typical of the genre. Other *guarachas* followed *La carincha*, *El bacalao*, *Ta bueno mayora* and *Mamá Inés*, for example, which were defined as rumbas by contemporary historians, but are now regarded as *cantos aguarachados* ('songs in the form of the *guaracha*'). The *guaracha*, though lively, is a cheerful song rather than a wild dance, unlike the rumba, which probably first appeared about 1875 (see §3 (iv) below). A famous Cuban *guaracha* is *El negro bueno*; a performance at the Teatro Villanueva in 1869 (during the first war of independence, 1868–78) caused such a commotion that the militia fired indiscriminately into the crowd.

The *danzón*, important in the history of Cuban dance music, was popular between 1880 and 1940. Good orchestras proliferated on the strength of its popularity and it was the favourite dance at all social levels. The first documented *danzón* (c.1879 in Matanzas), by Miguel Failde (1852–1921), consisted simply of the two parts of a *contradanza habanera* each with an eight-bar introduction. This simple idea was modified and acquired a specific character when Raimundo Valenzuela (1848–1905) added a third part, giving the piece three melodic sections instead of two, all quite distinct in feeling and tempo. The structure resembled that of a rondo: *ABACAD*. Sections *B*, *C* and *D* were in turn light, sentimental and lively; *B* was usually played by the clarinet; in *C* the violins introduced a contemporary popular tune; and in *D* (known as *parte rumbada*) the whole orchestra returned. Among the important exponents of the *danzón* (each with his own orchestra)

who developed individual styles were Antonio María Romeu (1876–1955), Felipe Valdes (1895–1946) and Eliseo Grenet (1893–1950). The genre remained in fashion for 60 years; it influenced composers of *boleros*, *canciones*, *guarachas* and *sones* and still remains popular.

(ii) *Son*. Towards the end of the 19th century the *son* became popular, especially in Oriente. With the rhythmic emphasis on the fourth quaver in a bar of 2/4 metre, it is unique in Hispanic popular song. Its distinctive form is shown in ex.2.

Ex.2 *Son* rhythm



In the *son* syncopation seems to have been a gradual development. Minor accentuation must have become more and more firmly established in the performing style of the small country ensembles from Oriente, made up of guitar, *tres* (small guitar) and singer. The most important accent was on the last quaver or the last two semiquavers of the bar, emphasized by silence on the first beat of the bar (see ex.2). A few isolated pieces written in the last decades of the 19th century suggest this effect, but they are too few to allow the construction of a history of the 20th-century *son*. *El negro bueno*, a *guaracha* in vogue in 1869, anticipates the *son* but has little or no metric regularity. Probably the *son* grew out of an interaction between performers and context, in which the texture and structure of the melodies were adapted and varied.

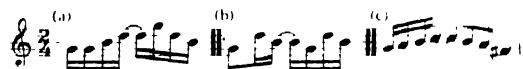
(iii) *Zapateo, punto and montuno*. Everything to do with the countryside is referred to as 'guajiro' or 'montuno'. *Baile guajiro* or 'dance from the countryside' comprises primarily the *zapateo* in 6/8 metre, which is a variant of the Spanish *zapateado* (also in 6/8), brought to Cuba by tobacco cultivators from the Canary Islands. It was accompanied by guitar, lute and *bandurria* (flat-backed, short-necked lute), the *tres*, a small guitar with three double strings, was used later. All six quavers in the bar were strummed vigorously on these three instruments, with a precisely marked and slightly varying rhythm. According to contemporary accounts, the dance was performed with short steps and heel blows (*taconazos*) against the floor or from shoe to shoe, the male dancer would turn around his partner who faced him, also striking her heels against the floor. There were normally few couples, and a single guitar provided the accompaniment. It is not known exactly when *coplas* or *décimas* were introduced to the *zapateo* – these were verses that made humorous reference (while the dancing was at its height) to topical events or to local people. As they mixed with other Cubans, the Canary Islanders gradually lost interest in the *zapateo*: by the beginning of the 20th century it had disappeared completely, and was replaced by the *danza* and the *danzón*.

Décima singing (together with melodic fragments imitative of the *zapateo*) survives in the 20th century as the *punto*. This is particularly popular in rural areas. It blends three ingredients: the guitar providing the accompaniment, the *décima* or sung anecdote, and the *tres* reinforcing the sung melody with the insertion of dramatic flourishes at cadences. Two types of *punto* developed during the 19th century: the traditional *punto*

pinareño (from Pinar del Río) and the *punto camagueyano* (or *punto de Las Villas*), more experimental in colour and form. There are two types of *punto pinareño* (according to content), the *punto español* and the *punto cubano* (a creole version). The *punto camagueyano* also has two contrasting forms, the *punto fujo*, characterized by the percussive effect of the *claves*, and the *punto cruzado*, which uses syncopation and has other voices interweaving between those of the principal singers. The *punto* is generally in the major mode and uses transition from tonic to dominant to enable a question posed to be answered by another singer. Sometimes the answering singer continues, but with new *décimas* that repeat the content of the first ones. The guitar accompanies either with two groups of three quavers (binary rhythm) or with three groups of two (ternary rhythm).

In eastern Cuba the word 'montuno' is used to describe all rural phenomena, for instance the worker in the fields and his dances (*bale montuno*). Like the *son* and the *bolero*, the *montuno* originated among small groups from Oriente known as *bunga* (a term implying insignificance). The *montuno* is not a genre but simply a link or bridge between two separate pieces – a simple repeated phrase which enables the dancers to make a smooth transition from one piece to another. It is also used as a preamble to dancing, or to lengthen a piece, its repeated phrases being interspersed between various sections of the piece. The *montuno* is purely instrumental: its rhythms and melodies are performed largely on the *tres*. Modulation is possible, but the repeated phrase is always only one bar even though many different notes and intervals are used. A simple rhythmic pattern governs almost all the various forms of the *montuno* and the accent is always on the first quaver of the bar. The three commonest rhythmic figures are shown in ex. 3.

Ex. 3 *Montuno* patterns



(iv) *Rumba*. The name 'rumba' (as well as *rumbo*) perhaps derives from *rumbo* ('magnificent', see RUMBA). Ramirez quoted a paragraph from a newspaper of 1807 in which the word 'rumboso' is used: 'Tonight a magnificent orchestra [una rumbosa orquesta] will play in the salons of the Coliseum'. Thus the term was not then connected with a dance. Rumba in the 20th century refers not so much to a specific genre of music as to a general dance style – lively, nervous and erotic – that originally characterized some liturgical rites of Afro-Cuban cults. Any suitable refrain, even a two-bar motif in 2/4 metre, can serve as the basis for a rumba if it is performed with zest and accompanied by drums or kettledrums, it may quote from a traditional work or from a popular piece. In the Afro-Cuban liturgy three special sections are devoted to dancing, each with particular characteristics, the *rumba yambú*, a couple-dance of moderate speed, pantomimes old age, the *rumba guaguancó*, with a postponed third beat of the *clave*, is a long, narrative couple-dance; and the *rumba columbia*, taking its inspiration from the *diablito* ('little devil') of the Nāñigo festival, is a solo dance.

The *rumba* of the Afro-Cuban liturgy was carried over into stage music and became established in comic opera during the first decade of the 20th century. Its choreography was distinguished by virtuoso leg

movements. From 1915 to 1935 the dance became popular through the exceptional skill of certain dancers such as Pepe Serna and Archimedes Pous. Not until the 1930s was the rumba performed in the salons, as a vivacious dance in 2/4 metre incorporating some steps of other dances.

(v) *Bolero, mambo and chachachá*. The Cuban *bolero* (which has no connection with its Spanish counterpart) is a binary song form in 2/4 metre. In the mid-19th century it superseded the *guaracha* in popularity. The rhythmic characteristics of the Cuban *bolero* have changed considerably since the latter part of the 19th century and now often include the complex *cinquillo* and *tresillo* figures (see LATIN AMERICA, §IV). The trend towards *montuno* ('rusticity') during the first half of the 20th century influenced the *bolero* and resulted in compound forms such as the *bolero-son* and *bolero-mambo*.

The word 'mambo' (of African derivation) refers to a Cuban popular urban genre of the mid-20th century. It is strongly influenced by Afro-Cuban forms of the late 19th century and the early 20th, is generally in binary metre and often incorporates non-lexical syllables for rhythmic effects. Though not improvised, it draws on the technical resources of jazz (dissonance, polytonality, glissandos), has rhythmic figures similar to those of the *danzón* and often uses popular melodies. Its distinctive character results from the contrast of saxophone and brass timbres, juxtaposed with the melody in both its instrumental and vocal forms.

The *chachacha* (its onomatopoeic name reflects the stamping of the feet) has become internationally popular as a ballroom dance (see CHACHACHA), rivalling the *mambo* by the 1950s. It is generally in 2/4 metre and consists of an exposition (in the form *AB*), sometimes a *montuno*, and a coda. It is played by the traditional *charanga* ensemble (two violins, piano, flute, double bass, *timbral-cencerro* or 'drum-bell', and *güiro*) with a solo singer. It has diatonic harmony and little syncopation, and has given rise to other types (*bolero-cha* etc).

(vi) *Comparsa and conga*. *Comparsas* (masquerade carnivals) are mentioned from the middle of the 19th century, but attained their modern form only after the establishment of the Republic of Cuba in 1902. The music for the *comparsa* was normally based on an eight-bar theme. The *comparsas* depicted in pictures by the Spaniard Victor P. Landaluze (1828–89), who came to Cuba soon after 1850, show that at that time they lacked the brilliance and discipline they later achieved. During *comparsas* performed around 1900 such quarrelling broke out that severe restrictions were imposed and in 1913 they were banned, in 1937, however, they were revived and enjoyed great success. *El cocoyé*, performed in Santiago de Cuba in 1840, is referred to as a *comparsa*, but at that date seems only to have been sung, without the elaborate choreography of the modern versions known in Havana, Santiago de Cuba and Manzanillo. Possibly some *comparsas* contained quotations from Afro-Cuban liturgical themes concealed in the musical fabric of the piece.

The *conga* gradually became established as an essential ingredient of the total choreography of the *comparsa* and became popular in the first decades of the 20th century because of its use in the propaganda displays of the election campaigns. Despite its African name it is probably not derived from Afro-Cuban ceremonial ritual. The rhythm of the *conga* is based on a figure of



Bata okonkole (small waisted drum) in the Museo Nacional de la Música, Havana

two bars and its variants, with syncopation in the second bar (ex 4). The steps of the dance always dictate the

rhythm: three short steps are dragged out slightly and the fourth step is a forward leap.

(vii) *Afro-Cuban music*. Afro-Cuban ritual music originated with the traditional music of Africa which, before the advent of the Republic (1902), had to be performed in secret. Songs and dances in cult groups all address the gods and are accompanied by three sizes of *bata* (waisted religious drums): *ivá* (large), *ntotele* (medium) and *okonkole* (small, see illustration). All perform ritual rhythms and accompany ritual offering songs. In addition to organized rituals, more informal fiestas (*bembe*) are held in private houses, when music for drums and popular music is performed.

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GÉRARD BEHAGUÉ (I), CARLOS BORBOLLA (II)

Cuclin, Dimitrie (b. Gaiati, 24 March 1885). Romanian composer, theorist and writer. At the Bucharest Conservatory (1903-7) he studied theory and solfège with Kiriac, composition with Castaldi and the violin with Klenck. He continued his composition studies in Paris, with Widor at the Conservatoire (1907) and with d'Indy and Sérenyx at the Schola Cantorum (1908-14). Back in Bucharest he was made professor of aesthetics and composition at the conservatory (1919-48) and he was also active as a music critic, founding and editing the review *Foia volantă* (1932-3). His literary activities extended to translating opera and oratorio texts into Romanian and writing plays, novels, poems and opera texts in Romanian, French and English. Among his extensive theoretical writings, the valuable treatise on music aesthetics received a Romanian Academy prize. As a composer he has remained an isolated figure, partly as a result of his involved philosophical style, partly because of the huge forces demanded by his operas and symphonies. The first 14 symphonies are organized into a coherent tonal cycle; the later ones have contemplative programmes on life, death, human fate, etc. Each symphony follows a similar form: action, reaction, meditation, triumph of action over reaction.

Cuclin's chamber pieces are closer to Romanian folk-song, though the modal melodies are transformed diatonically. His most brilliant writing is in the suites for solo violin.

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VIOREL COSMA

Cucu, Gheorghe (b Pucști-Tîrg, Vaslui district, 11 Feb 1882; d Bucharest, 24 Aug 1932). Romanian composer and conductor. He studied in Bucharest at the school for church choristers and then at the conservatory (1899-1905), where he was a pupil of Brătianu (theory and solfège), Kiriac (harmony, counterpoint and choral conducting) and Wachmann (harmony), he also studied counterpoint with d'Indy at the Schola Cantorum in Paris (1908-11). After experience with various church choirs in Bucharest he took appointments as conductor at the metropolitan church (1912-32) and of the Carmen Society (1912-28); he also taught harmony at the conservatory (1918-32) and the academy of religious music (1928-32). From his pupils he gathered a vast collection of folk music, which he later published and used in compositions, particularly carols and love-songs. In these he sublimated a mastery of classical counterpoint into a folk-type heterophony, as simple as it is original. With Enescu he was one of the most distinguished Romanian melodists, drawing on ancient psalm intonations as well as folk music. His masterpiece, *Nu pricep, Curată* ('I cannot understand, Curată'), is a synthesis of the Romanian-Byzantine style of the first half of the 20th century; it paved the way for such large-scale religious works as Constantinescu's oratorios.

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Choral Ursitoarea [The fate] (trad.), 1907, Mîncinosul [The liar] (I. U. Sorcu), 1910, Nu pricep, Curată [I cannot understand, Curată], B. chorus, ?1920, Cîntările sîntei liturghii [Chants of the holy liturgy], 1920-32, Hăz de necaz [Gn and bear it] (trad.), Om fără noroc [The unlucky man] (trad.), Coruri pe teme populare românești (1932)

Solo vocal: Maintenant que je t'ai revu (N. Hârjeu), 1910, Monodie (Ronsard), 1910: Cîntecul codrului [The song of the woods] (S. O. Iosif)

Folksong arrs 12 colinde populare (1924); Colinde populare (1928), 200 colinde populare (1936)

Principal publishers Dorneanu, Muzicală, Scrisul Românesc, Society of Romanian Composers

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N Paroescu *Gheorghe Cucu* (Bucharest, 1967)

VIOREL COSMA

Cucuel, Georges (b Dijon, 12 Dec 1884; d Grenoble, 28 Oct 1918). French musicologist. After schooling in Montbéliard and at the Lycée Louis le Grand in Paris he attended the Schola Cantorum and the Sorbonne, where he was a pupil of Rolland and took his doctorate in 1913 with a dissertation on La Pouplinière and 18th-century chamber music, as well as a subsidiary on the 18th-century orchestra. He was subsequently given a government grant to do research in Italy on *opeka buffa*, but this was interrupted by the outbreak of war, his conscription and his death from influenza at the Grenoble military hospital. He established his reputation as a major scholar of 18th-century music in his many articles, his dissertations and in his book on the origins of French comic opera, all based on thorough knowledge and full of detailed information, expressed with elegance and concision. He left an account of 18th-century aristocratic musical life in Italy drawn from documents in Rome, Florence and Naples (*Feste musicali italiani del 700*) ready for publication at the time of his conscription.

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'A propos du crescendo', *BSIM*, vii/2 (1911), 47

Le Baron de Bagge et son temps. *Année musicale*, i (1911), 145

Quelques documents sur la librairie musicale au XVIII^e siècle. *SIMG*, xiii (1911-12), 385

'Jean-Jacques Rousseau à Passy', *BSIM*, vii/7-8 (1912), 1

'La critique musicale dans les revues du XVIII^e siècle', *Année musicale*, ii (1912), 127

'La musique et les musiciens dans les mémoires de Casanova', *Revue du dix-huitième siècle*, i (1913), 43, repr. as foreword to *Mémoires Casanova*, vi, ed. R. Veze (Paris, 1922)

La Pouplinière et la musique de chambre au XVIII^e siècle (diss., U. of Paris, 1913, Paris, 1913/R1971)

Étude sur un orchestre au XVIII^e siècle (subsidiary diss., U. of Paris, 1913, Paris, 1913)

'Sources et documents pour servir à l'histoire de l'opéra comique', *Année musicale*, iii (1913), 247, also in *Les maîtres de la musique* (Paris, 1914)

'Notes sur la comédie italienne de 1717 à 1789', *SIMG*, xv (1913-14), 154

'Le Moyen-Âge dans les opéras comiques du XVIII^e siècle', *Revue du dix-huitième siècle*, ii (1914), 56

Les créateurs de l'opéra-comique français (Paris, 1914)

'Les aventures d'un organiste dauphinois', *RdM*, i/1-5 (1917-19), 106

'La vie de société dans le Dauphiné au XVIII^e siècle', *Revue du dix-huitième siècle*, v (1918), 150-80

'Les opéras de Gluck dans les parodies du XVIII^e siècle', *ReM*, iii (1922), no 5, p 201, no 6, p 51

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L de La Laurencie 'Georges Cucuel', *RdM*, i/1-5 (1917-19), 202

Cuculion. An alternative English spelling for the Greek *koukoulion*, the name used in Byzantine chant for the PROOIMION, see also BYZANTINE RITE, MUSIC OF THE, §10.

Cudworth, Charles [Cyril Leonard Elwell] (b Cambridge, 30 Oct 1908; d Cambridge, 26 Dec 1977). English writer on music. Largely self-taught, he worked in various university departments and libraries from 1930; his musical studies were particularly encouraged by E. J. Dent. He was appointed assistant in the music section of the University Library, Cambridge, in 1943 and librarian of the Pendlebury Library at the

University Music School in 1946, becoming curator of that library in 1957; in the following year the honorary degree of MA was conferred on him by the University of Cambridge. He retired from the Pendlebury Library in 1973.

Cudworth's interests ranged wide. He lectured and wrote extensively on the architecture and local history of East Anglia, and wrote several novels and plays as well as librettos for musical treatment by Patrick Hadley (*Fen and Flood*, 1955, *Commemora*, 1958). As a musical scholar his interests focussed on the 18th century and especially on British music, where his work on the keyboard concerto and the symphony opened up new areas of study, but he also worked on topics from the early 17th century to the early 20th, particularly on the links between music and literature, while his careful research on questions of attribution and authenticity solved many outstanding problems (he was the first to establish that 'Purcell's Trumpet Voluntary' was by Jeremiah Clarke). Cudworth contributed extensively to musical dictionaries (he contributed the 'Libraries and Collections' entry to *Grove* 5 and many entries on 18th-century English composers for *MGG*) and was a prolific writer of criticism and record sleeve notes as well as a frequent and skilful broadcaster, not exclusively on musical topics, he also prepared performing editions of many 18th-century works. Many generations of Cambridge music students are indebted to him for his generous and friendly assistance and counsel.

WRITINGS

- 'Cadence galante: the Story of a Chiche', *MMR*, lxxix (1949), 176.
 'Notes on the Instrumental Works attributed to Pergolesi', *MI*, xxx (1949), 321.
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 'Pergolesi, Ricciotti and the Count of Bentinck', *IMSCR*, v (1952), 127.
 'Baroque, Rococo, Galant, Classic', *MMR*, lxxxiii (1953), 172.
 'Some New Facts about the Trumpet Voluntary', *MI*, xciv (1953), 401 [see also *MI*, xi (1960), 342].
 'The English Organ Concerto', *Score* (1953), no. 8, p. 51.
 'Ye Olde Spuriousty Shoppe or Put it in the *Anhang*', *Notes*, xii (1954-5), 25-533.
 'An Essay by John Marsh', *ML*, xxxvi (1955), 155.
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 'Handel and the French Style', *MI*, xl (1959), 122.
 'Bovce and Arne: the "Generation of 1710"', *MI*, xl (1960), 137.
 'R. J. S. Stevens, 1757-1837', *MT*, ciii (1962), 754, 834.
 'The True "Stille Nacht"', *MT*, cv (1964), 892.
 'Two Georgian Classics: Arne and Stevens', *MI*, lxxv (1964), 146.
 '500 Years of Music Degrees', *MT*, cv (1964), 105.
 ed. J. Marsh 'Hints to Young Composers of Instrumental Music', *G&J*, xviii (1965), 57.
 'The Meaning of "Vivace" in Eighteenth Century England', *F&M*, xii (1965), 194.
 'A Cambridge Anniversary: the Fitzwilliam Museum and its Music-loving Founder', *MT*, cvii (1966), 113, 209.
 'An Eighteenth-century Musical Apprenticeship', *MT*, cviii (1967), 602.
 'The Vauxhall "Lasts"', *G&J*, xx (1967), 24.
 'The Californian Missions, 1769-1969', *MT*, cx (1969), 194.
 'Avon of Newcastle, 1709-1770', *MT*, cxi (1970), 480.
 'Dickens and Music', *MT*, cxi (1970), 588.
 'Thomas Gray and Music', *MT*, cxi (1971), 646.
Handel (London, 1972).
 'Mythistorica Handehana', *Festskrift Jens Peter Larsen* (Copenhagen, 1972), 161.

STANLEY SADIE

Cue (from Fr. *queue*: 'tail'). At the end of a series of rests in a vocal or instrumental part, in a concerted work, a prominent phrase from another part may be printed as a 'cue': it is designed to help the performer come in correctly. It is normally printed in small notes (ex.1).

Orchestral parts are sometimes 'cued' so that music written for a larger band may be played by a smaller one. Solo parts for wind instruments may be cued into

Ex 1



the string parts, for example, or a bass clarinet phrase may be cued into the bassoon part

Cuellar y Altarriba, Ramón Félix (b Saragossa, 20 Sept 1777; d Santiago de Compostela, 7 Jan 1833) Spanish composer and organist. While a chorister in the metropolitan church of La Seo, Saragossa, he studied with the *maestro de capilla*, Francisco Javier García, known as 'el Españolito'. Cuellar succeeded him as *maestro de capilla* in 1812 as the result of a competition. In 1815 he was appointed an honorary musician of the royal household to Fernando VII and in 1817 he was unanimously acclaimed the winner of a competition for the post of *maestro de capilla* at Oviedo Cathedral. Because of his liberal ideas he was forced to leave this position in 1823, fleeing to Madrid and taking refuge with one of his disciples, a singer in the cathedral there. For five years Cuellar lived in poverty, finally obtaining in 1828 the position of first organist at the basilica of Santiago de Compostela, where he remained until his death. Cuellar composed mostly sacred music in the Italian style promoted by García and his school. He enjoyed considerable renown throughout the 19th century in Spain. After a performance of one of his masses, a reviewer in the *Gaceta musical de Madrid* (11 Jan 1866) spoke of 'the inimitable grace of its melodies', phrases which 'portray the majesty of God' and asked 'Is there any mass more perfect than that of Cuellar?'

WORKS

- (most MSS in F-Ol, V, others in BUa, SD, SC, Mp)
 Sacred: 16 masses, 10 psalms, 5 Magnificats, Te Deum, Salve regina, Miserere, motets, incl. Laudis Sion Salvatorem, 5vv, insts, ed. H. Esclava y Elizondo *Lira Sacro-hispana, Siglo XIX*, 1st ser., i (Madrid, 1869), oratorios, vespers, responses, Lamentations, villancicos, others.
 Inst. pieces for org, sinfonias, sonatas, marches, other works.

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 B. Saldoni *Diccionario bio-bibliográfico de efemérides de músicos españoles*, i (Madrid, 1868), 133f, iii (1880), 201ff.
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 'Apuntes sobre los maestros de capilla de la catedral de Oviedo (1724-1823)', *Boletín del Instituto de estudios asturianos*, xxv (1971), 682, 710.
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 G. Bourligueux 'Cuellar y Altarriba, Ramón', *MGG*.

GUY BOURLIGUEUX

Cuenod [Cuénod], Hugues (Adhémar) (b Vevey, 26 June 1902) Swiss tenor. He studied at the Basle Conservatory and privately in Vienna. After teaching at the Geneva Conservatory he began his career as a singer, making his stage début at the Théâtre des Champs Elysées in Paris in 1928. He has appeared in many character roles in the main opera houses. He created the role of Sellem in Stravinsky's *The Rake's Progress* (Venice, 1951), sang the Astrologer in *The Golden Cockerel* (Covent Garden, 1954), and appeared

regularly at Glyndebourne after 1954, his roles including Don Basilio and the travesty parts of Erice and Linfea in Cavalli's *L'Ormindo* and *La Calisto*. A cultivated musician with a wide command of languages, he sang Baroque music under Nadia Boulanger (1937–9), taking part in the pioneer recordings she made at that time of Monteverdi; and he also made outstanding recordings of lute-songs, of Couperin, and of the Evangelist in Bach's *St Matthew Passion*. He was a fine interpreter of lieder and French song, and used his high, light tenor with exquisite taste in all the music he performed. On stage his interpretations were full of humour, where that was called for, and he was also a master of the grotesque.

ALAN BLYTH

Cugley, Ian (Robert) (b Richmond, Melbourne, 1945) Australian composer. Until he was 13 he lived within the moral and musical world of the Salvation Army, travelling extensively in Australia. He wrote music as a child, but it was not until 1963, his first year at Sydney University, that he began to compose seriously, though he has rejected much of his music of that period. At the university he came under the influence of Sculthorpe's music and teaching, and took a special interest in the noh drama. He was appointed lecturer at the New South Wales Conservatorium (1967) and lecturer in music and education at the University of Tasmania (1968). In addition, he lectures on Japanese music to adult education classes and is principal percussionist in the Tasmanian SO. He has developed his compositional idiom outside the fashionable mainstreams.

WORKS

(selective list)

- Stage *Kiyotsune* (lyric tragedy, 5 scenes), 1967
Orch. Prelude, 1965, Ogane, 1966, Fanfare for Mr Stravinsky 2 hn, 2 tpt, 2 trbn, perc, str, 1968, 3 Pieces, chamber orch, 1968, 5 Variants, str/8 solo str, 1968, Fanfare and Processional, brass band, 1970, Chamber Sym., 11 wind insts, 1971, Vn Conc., 1972
Choral 2 Arabian Street Vendors' Songs, SATB, insts, 1965 Canticale of All Created Things, SSA, org/perc, harp, 1966, Canticale II (In cenerem reverteris), S, A, SATB, orch, 1967, In excelsis gloria, unison, pf/org/gui, 1967, Psalm xlii, unison/3vv, pf/org, 1967, Shopping List, speaking vv, glock, 10 insts, perc, 1968, 3 Easter Canticles, SSA, 1969, Make we Joy, carol, unison, pf/org, 1969, Song of the Child, carol, unison, pf/org, 1970, 3 Responsorial Psalms, 4vv, unison, org, 1970, Mass in Honour of St Catherine, SAB, 1971
Solo vocal Zum, S/T, fl pic, vib, perc, pf, 1965, The Six Days of Creation, cantata, S, A, fl, cl, hn, trbn, harp, va, vc, 1969, This is the Truth Sent from Above, arr., Bar, rec, ob, vc, 1971
Chamber 3 Fragments, fl, vc, pf, 1963, Variations, fl, ob, hn, 1963, Adagio, 4 hn/str qt, 1964, Fanfare, 2 hn/tpt/trbn/tuba, perc ad lib, 1964, Little Suite, brass, 1964, Pan the Lake, fl, hn, vc, perc, str, 1965, Sonata, fl, va, gui/harp, 1966, 3 Little Pieces, cl, pf, 1967, Nocturne, 2 gui, 1968, Sonata Movt, vn, pf, 1972
Tape Elec Studies nos 1–3, 1967, 1970, 1972
For Schools Choral, orch, 1962, 2 marches, orch, 1962, Arioso, orch, 1964, Rondo, orch, 1966, Alma redemptoris mater, SSA, 2/3 inst groups, 1967

MAUREEN THÉRÈSE RADIC

Cui, César [Kyui, Tsezar Antonovich] (b Vilnius, 18 Jan 1835; d Petrograd, 26 March 1918) Russian composer and critic of French descent. His father, an officer in the French Army, remained in Russia after Napoleon's retreat from Moscow in 1812, married a Lithuanian, Julia Gucewicz, and lived at Vilnius where he taught French at the gymnasium. César received his early general education there, at the same time studying the piano, and receiving some lessons in harmony and counterpoint from Moniuszko. He entered the Engineering School at St Petersburg in 1851, and later studied at the

Academy of Military Engineering (1855–7); on graduating he was appointed lecturer, and in 1878 professor. He was an acknowledged expert on fortifications, and his writings on the subject were widely acclaimed.

Cui decisively entered into the musical life of St Petersburg in 1856, when he met Balakirev; in 1857 he was also introduced to Dargomizhsky, and subsequently became friendly with all the members of the so-called *moguchaya kuchka* ('Mighty Handful'). Like them, he was much influenced by Balakirev, though his works seem not to have come in for such despotic treatment as some of theirs as Rimsky-Korsakov recorded in his autobiography, 'crediting Cui, as [Balakirev] did, with a talent for opera, he allowed a certain degree of liberty to Cui's creative genius, treating with indulgence many an element that did not meet his own tastes'. He did, however, help Cui with his orchestration (for which Cui had 'neither inclination nor ability', according to Rimsky). Possibly Balakirev supervised the orchestration of Cui's two earliest known works, the piano scherzos of 1857 (the first was based on the notes B A B E G derived from the surname of his wife, Malvira Rafayilovna Bamberg, the second bears the inscription 'à la Schumann'), and he certainly had a hand in the scoring of the overture to Cui's first opera *Kavkazskiy plennik* ('A prisoner in the Caucasus'), which is to a libretto, based on Pushkin, by Viktor Krilov, a fellow student of Cui's at the military academy. When Cui conceived the opera (1857–8) it had only two acts, but he composed a new, central act in 1881, and in this form the opera was first given at the Mariinsky Theatre in 1883 (Around this time the Belgian Countess of Mercy Argenteau, Cui's earliest biographer, became interested in his music, and it was through her influence that the opera was first performed abroad, at Liege in 1886). Krilov was also responsible for the libretto for Cui's second stage work, the operetta *Sim mandarina* ('The mandarin's son'), composed in 1859.

Two years later Cui began his finest large-scale composition, the opera *Vil'iam Ratclif* ('William Ratcliff'), a setting of Pleshcheyev's version of Heine's play, it occupied Cui until 1868 and was given at the Mariinsky the following year. In the partisan musical climate of Russia the mixed critical reception was to be expected. Laroche and Serov were hostile, Cui's friends were more appreciative. Rimsky-Korsakov, for example, writing in the *Sanktpeterburgskiy vedomosti* (where he was substituting for Cui himself, who had been music critic of the paper since 1864), commented on the impact of the narratives though he mentioned also the poor theatrical effect of having four such lengthy numbers, and, although Balakirev is known to have marked a copy of the score with such comments as 'What are these magpie hops?' and 'What Asiatic part-writing have we here?', he too was enthusiastic about it. Stasov dubbed it 'one of the most important compositions of our time'; Musorgsky remarked that 'not once has it disappointed our expectations'. Again, though, there was general discontent with the orchestration. Balakirev thought it amateurish; and Rimsky said, 'The best thing Cui could do now is to entrust me with the reorchestration of the whole of *Ratcliff* ... In its present state the opera is unperformable, because of its incredible, clumsy orchestration; one can't orchestrate an opera like that – avoiding double basses as coarse instruments and replacing them by horns'. Despite its charm, its fine



César Cui

characterization (particularly of Maria, her father, Leslev and Margarethe) and much music that reveals a dramatic flair. *William Ratcliff* has never gained a place in the repertory.

Not that this discouraged Cui from embarking on other opera projects. In 1869, in response to a request made by Dargomizhsky before he died in January that year, Cui completed *The Stone Guest*, a work to which he was fanatically devoted, and in 1872 he composed the first act for the (abortive) opera-ballet *Mlada*, written in collaboration with Rimsky-Korsakov, Borodin, Musorgsky and Minkus. At the same time (1871-5) he was also working on the four-act opera *Anzhelo*, with a libretto by Burenin, after Hugo. Similarly, his next opera, *Saratsin* ('The saracen', 1896-8), was based on French literature, Dumas' *Charles VII chez ses grands vassaux*, though he returned to a Russian subject for the one-act *Pri vo vremya chumi* ('A feast in time of plague', 1900), a setting of one of Pushkin's 'little tragedies'. A Pushkin story also provided the material for the last of his important operas, *Kapitanskaya dochka* ('The captain's daughter', 1907-9), which was preceded by two more operas on French works, *Mademuzel' Fifi* (1900, after Maupassant) and *Matteo Falcone* (1901), a 'dramatic scene' after Mérimée and Zhukovsky. Towards the end of his life he composed a few children's operas and completed a performing version of Musorgsky's *Sorochintsy Fair* (given at the Petrograd Music Drama Theatre on 26 October 1917).

But by then Cui was principally occupied with composing his vast output of vocal and instrumental miniatures, having also largely abandoned his activities as

a critic: for most of his life he had contributed to many journals and newspapers, including the *Sanktpeterburgskiy vedomosti* (1864-77), *Novoye vremya* (1876-80, 1917), *Nedelya* (1884-90), *Novosti i birzhevaya gazeta* (1896-1900), *Revue et gazette musicale de Paris* (1878-80), and others. Both in his reviews and in his book *La musique en Russie* (1880) Cui was a fervent supporter of nationalist ideals, and his often bigoted approach sometimes made him blind to the shortcomings of his favoured music and to the merits of music written by composers outside his coterie. He was averse to the music of Tchaikovsky and Anton Rubinstein; and on these two, and on others, he frequently vented a caustic wit. He likened Rakhmaninov's First Symphony, for example, to 'a programme symphony on the Seven Plagues of Egypt' (*Novosti i birzhevaya gazeta*, 17/29 March 1897). And he was also known to turn on his friends: on 6/18 February 1874 he published a malicious notice of the first complete performance of Musorgsky's *Boris Godunov* in the *Sanktpeterburgskiy vedomosti*.

Cui's own music often contrasts strikingly with the principles he advocated in his writings, but in his operas, particularly, he offered the explanation (in a letter to Felipe Pedrell):

Un sujet russe d'opéra m'irait pas du tout. Bien que russe, je suis d'origine mi-française, mi-lithuanienne et je n'ai pas le sens de la musique russe dans mes veines. C'est pourquoi à l'exception de mon premier opéra *Le prisonnier du Caucase*, tous les sujets de mes opéras sont et seront étrangers.

In the first act of *A Prisoner in the Caucasus* there are certainly some Russian inflections, but most of his stage music reveals the influences of Auber and Meyerbeer. In *William Ratcliff* he took up the ideas of 'musical realism' and 'melodic recitative' that are prominent in *The Stone Guest*, though, as in *Boris Godunov*, these stark elements are tempered by lyrical melody, and the recitative often dissolves into *arioso*. But Cui is known chiefly as a miniaturist. By far the largest part of his music consists of songs and short piano pieces, in which he displayed the fascination with Chopin that had been with him since his childhood, and also his ability to crystallize a particular mood or to express succinctly the sentiments of a poem.

WORKS

(Most published in Cui's lifetime by Bessel, Belyayev, Heugel and Jurgenson.)

STAGE

- Kavkazskiy plennik [A prisoner in the Caucasus] (opera, 3, V. Krilov, after Pushkin), 1857-8, 1881, St Petersburg, 16 Feb 1883, pf score (St Petersburg, 1882).
- Sin mandarina [The mandarin's son] (operetta, Krilov), 1859, St Petersburg, 19 Dec 1878, pf score (Hamburg and St Petersburg, 1888).
- Vil'yam Ratclif [William Ratcliff] (opera, 3, A. Pleshcheyev, after Heine), 1861-8, St Petersburg, 26 Feb 1869, pf score (Leipzig, 1869).
- Anzhelo [Angelo] (opera, 4, V. Burenin, after Hugo), 1871-5, St Petersburg, 13 Feb 1876, pf score (St Petersburg, 1876).
- Mlada (opera, 4, Krilov), 1872, Act 1 only (St Petersburg, 1911), other acts by Rimsky-Korsakov, Borodin and Musorgsky, incidental ballet music by Minkus.
- Le fibustier (opera, 3, after J. Richepin), 1888-9, Paris, 22 Jan 1894, pf score (Paris, 1893).
- Saratsin [The saracen] (opera, 4, after Dumas' *Charles VII chez ses grands vassaux*), 1896-8, St Petersburg, 14 Nov 1899, pf score (Moscow, 1899).
- Pri vo vremya chumi [A feast in time of plague] (opera, 1, Pushkin's 'little tragedy'), 1900, Moscow, 1900, pf score (St Petersburg, 1901).
- Mademuzel' Fifi [Mam'selle Fifi] (opera, 1, after Maupassant), 1900, Moscow, 15 Dec 1903, pf score (Moscow, 1903).
- Matteo Falcone (dramatic scene, after Mérimée and Zhukovsky), 1901, Moscow, 27 Dec 1907 (Moscow, 1907).

- Kapitanskaya dochka [The captain's daughter] (opera, after Pushkin), 1907-9, St Petersburg, 27 Feb 1911
 Snezhniy bogatir' [The snow prince] (children's opera, M. Pol'), 1905, Yalta, 28 May 1906, pf score (Moscow, 1953)
 Kot v sapogakh [Puss in Boots] (children's opera), ? Rome, 1915 (Moscow, 1961)
 Krasnaya shapochka [Red Riding Hood] (children's opera), 1911
 Ivanushka-durachok [Ivan the idiot] (children's opera), 1913, pf score (St Petersburg, 1914)

CHORAL
 (unacc. unless otherwise stated)

- op
 4 Two Choruses, mixed vv, orch, 1860
 6 Misticheskii khor [Mystical chorus], female vv, 1871
 28 Seven Choruses, mixed vv, 1885
 34 Ave Maria, 1v/2vv, female vv, pf/harmonium, 1886
 -- Les oiseaux d'Argenteau, children's vv, 1887
 46 Five Choruses, mixed vv, 1893
 53 Six Choruses, mixed vv, 1895
 101 Seven Duets, female and children's vv, 1899
 58 Two Songs, male vv, 1901
 63 Six Choruses, mixed vv, 1903
 77 Seven Choruses, 1908
 80 Three Psalms, mixed vv, 1910
 85 Thirteen Choruses, female/children's vv, pf, 1911
 89 Cantata for the 300th anniversary of the Romanov dynasty, mixed vv, orch, 1913
 93 Presvyatyya bogoroditsi, S, mixed vv, 1914
 96 Ivoy slukh [Your poetic art], cantata in memory of Lermontov, mixed vv, orch, 1915

ORCHESTRAL

- 1 Scherzo, 1857, orch of pf scherzo
 2 Scherzo, 1857, orch of pf scherzo
 12 Tarantella, 1859
 18 Marche solennelle, 1881
 20 Suite miniature no 1, 1882
 24 Deux morceaux, vn, orch/pf, 1884
 25 Suite concertante, vn, orch/pf, 1884
 36 Deux morceaux, vc, orch/pf, 1886
 38 Suite no 2, 1887
 40 Suite no 4, 1887, orch of nos 1, 5, 4, 8 and 9 of A Argenteau, pf
 43 In modo populari [Suite no 3], 1890
 65 Waltz, 1904
 82 Three Scherzos, 1910

CHAMBER

- 84 Sonata, vn, pf, c 1860-70
 14 Petite suite, vn, pf, 1879
 20 Twelve Miniatures, vn, pf, 1882, nos 5 and 8 orchd
 24 Deux morceaux, vn, pf/orch, 1884
 25 Suite concertante, vn, pf/orch, 1884
 36 Deux morceaux, vc, pf/orch, 1886
 39 Seven Miniatures, vn, pf, 1886, nos 1-6 also for solo pf
 45 String Quartet no 1, c. 1890
 50 Kalydoskop, 24 pieces, vn, pf, 1893
 -- Tarantelle, vn, pf, 1893
 51 Six Bagatelles, vn, pf
 56 Five Little Duets, fl, vn, 1897
 68 String Quartet no 2, D, 1907
 81 Barcarolle, vc, pf, 1910
 91 String Quartet no 3, F#p, 1913

PIANO

(solo unless otherwise stated)

- 1 Scherzo, pf 4 hands, 1857, orchd
 2 Scherzo à la Schumann, pf 4 hands, 1857, orchd
 8 Three Pieces, 1877
 -- Paraphrases, 1878
 20 Twelve Miniatures
 21 Suite, 1883
 22 Quatre morceaux, 1883
 26 Valse caprice, 1883
 29 Deux bluettes, 1886
 30 Deux polonaises, 1886
 31 Trois valses, 1886
 35 Trois impromptus, 1886
 39 Six Miniatures, 1886, also arr. vn, pf
 40 A Argenteau, 1887, nos 1, 5, 4, 8 and 9 orchd
 -- Petit prélude, 1888
 41 Trois mouvements de valse, ?1888
 -- Petit prélude, 1890
 52 Five Pieces, c 1900
 60 Four Pieces, 1901
 61 Theme and Variations, 1901
 64 Twenty-five Preludes, 1903
 69 Three Pieces, 2 pf, 1907
 70 Two Mazurkas, 1907

- 74 Ten Easy Pieces, pf 4 hands
 79 Three Mazurkas, 1909
 83 Five Pieces, 1911
 94 Trois mouvements de danse, 1914
 95 Five Pieces, 1914
 100 Eighteen Variations, 1916
 104 Theme, Variations and Prelude, 1916
 106 Sonatina, 1916

VOCAL

(for 1v, pf unless otherwise stated)

- 3 Three Songs, 1856-7
 Ya pomnyu vecher [I remember the evening], 1857
 5 Six Songs, 1857-61
 -- Iz slyoz moikh [From my tears], 1858
 7 Six Songs, 1867-9
 9 Six Songs, 1870-74
 10 Six Songs, 1870-76
 11 Six Songs, 1877
 13 Six Songs, 1878
 15 Thirteen Musical Pictures, 1877-8
 16 Six Songs, 1879
 17 Bolero, 1v, pf/orch, 1881
 19 Seven Songs and Duets, 1881
 23 Six melodies, 1884
 27 Six Songs, 1884
 32 Sept melodies, 1885
 Septain 1885
 33 Seven Poems by Pushkin and Lermontov, 1885-6
 37 Three Songs, 1886
 -- Les adieux de Guyot-Dessaigne, 1889
 42 Les deux ménestriers, 1v, pf/orch, 1890
 44 Vingt poèmes de Jean Richepin, 1890
 47 Four Songs, 1892
 48 Four Sonnets by Mickiewicz, 1892
 49 Seven Songs, 1889-92
 54 Cinq mélodies, c 1890
 55 Eight Songs, c 1890
 Golubye gusari [The dear hussars], 1894
 57 Twenty-five Poems by Pushkin, 1899
 59 Seven Quartets, 4vv, 1902
 67 Twenty-one Poems by Nekrasov, 1902
 66 Otvuki voyni [Echoes of war], 10 songs, 1905
 67 Fifteen Songs from A. K. Tolstoy, 1904
 -- In memory of Admiral Makarov, 1v, orch, 1905
 71 Six Songs from Mickiewicz, 1907
 72 Neul melodies, 1910
 73 Seventeen Children's Songs, 1907
 75 Seven Songs to Armenian texts, 1908
 76 Six Songs from Polonsky, 1908
 78 Seventeen More Children's Songs
 86 Twenty-four Songs, 1913
 87 Musical Miniatures, 1913
 88 Nine Quartets, 4 male vv, unacc., 1913
 90 Four Fables by Krilov, 1913
 Beyte testona [Be a Teuton], 1914
 97 Seventeen Children's Songs, 1915
 99 Pesni zapadnikh slavyan [Songs of the western Slavs], 1v, orch, 1915
 -- La bataille
 -- Baben, 1915
 Budris i evo sinov'ya [Budris and his sons], ballad, 1v, orch, 1915

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Kol'tso Nibelungov: muzikal'no-kriticheskii ocherk [The Ring: a critical study] (St Petersburg, 1889, 2/1909)
Russkii roman: ocherk evo razvitiya [The Russian song: a study of its development] (St Petersburg, 1896)
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 M. D. Calvocoressi: 'César Cui', in M. D. Calvocoressi and G. Abraham: *Masters of Russian Music* (London, 1936), 147
 I. I. Gusin: 'Ts A Kyui v bor'be za russkuyu muziku' [Cui in the fight for Russian music], *Ts A Kyui izbrannye stat'i*, ed. Yu A Kremlyov (Leningrad, 1952), pp. v-ixviii
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 G. Abraham: 'César Antonovich Cui', *MGG*

'Heine, Queuille, and William Ratcliff', *Musicae scientiae collectanea Festschrift Karl Gustav Fellerer* (Cologne, 1973), 12
 G B Bernandt and I M. Yampol'sky *Kto pisał o muzyce* [Writers on music], II (Moscow, 1974) [incl. list of writings]

GEOFFREY NORRIS

Cuíca. A Brazilian FRICTION DRUM

Cuivré (Fr.: 'ringing', 'sonorous'). The peculiar brassy tone from the horn, achieved by a slight tensing of the lips and an incisive attack. This can be done equally well on the open or stopped horn.

Cuivres (Fr.) BRASS INSTRUMENTS

Culp, Julia (b Groningen, 6 Oct 1880; d Amsterdam, 13 Oct 1970) Dutch mezzo-soprano. She studied with Cornélie van Zanten and Etelka Gerster and made her début in 1901 in Magdeburg in a concert with Busoni. She never appeared in opera, and seldom in oratorio (though Henry Wood praised her in Elgar's *The Dream of Gerontius*), but was one of the first singers to specialize in lieder. As such she was pre-eminent, appearing in Germany, Holland, England and, between 1913 and 1917, in the USA. She had a rather small but beautifully even voice, and worked wonders with delicate tone-shadings and the subtlest musical and textual details. On her second marriage she settled in Czechoslovakia, returning to Holland in 1939. After giving some lectures in Amsterdam, she spent her last 30 years in retirement.

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L. Riemsens 'Julia Culp', *Record Collectio* (1947), 9 [with discography]

LFO RIEMFENS

Culshaw, John (Royds) (b Southport, 28 May 1924) English record and television producer. He studied music during his war service and had no formal training. In 1946 he began producing classical recordings for Decca. After a short spell with Capitol he returned to Decca in 1954 to become manager and chief producer, remaining in the post until 1967, when he became Head of Music Programmes for BBC Television. From 1975 to 1977 he was chairman of the music panel of the British Arts Council. He has twice toured Australia on behalf of the ABC. At Decca he was responsible for widening the scope of operatic recording in both a technical and an imaginative sense. His achievement there culminated in the first complete recording of Wagner's *Ring*, a project begun with *Das Rheingold* in 1959 and concluded in 1966. He has described the alarms and excursions of the undertaking in his entertaining book, *Ring Resounding*. He has also recorded some 30 other operas. At the BBC he has tried, with considerable success, to improve the presentation of music both in his own work, by encouraging other producers to experiment, and by broadening the scope of opera broadcasts.

WRITINGS

Sergei Rachmaninov (London, 1949)
A Century of Music (London, 1952)
Ring Resounding (London, 1967)
Reflections on Wagner's Ring (London, 1976)

ALAN BLYTH

Cummings, E(dward) E(stlin) [e. e. cummings] (b Cambridge, Mass., 14 Oct 1894; d Silver Lake, New Hampshire, 3 Sept 1962). American writer. Before World War II his poems attracted the attention of

several American composers, notably Cage, whose settings show a response to Cummings's naivety of tone rather than to the novelty of style which included an inventive use of punctuation, layout and neologism. These were, however, the features that commended his work to Boulez and Berio, both of whom first encountered it during visits to the USA in the early 1950s. Cummings's innovations seemed to them to parallel some of their own, and his sensitivity to phonetic values made his writing a valuable starting-point for new approaches to text-setting. He made an English translation of the narration for the published score of Stravinsky's *Oedipus rex*.

WORKS BASED ON WRITINGS

- A Copland Poet's Song, 1v, pf, 1927
- D Diamond TOM (ballet, scenario by Cummings), 1936
- J Cage 5 Songs, A, pf, 1938
- Forever and Sunsmell, Mez, 2 perc, 1942
- D Diamond 7 Songs, no 2, 1v, pf (1944)
- W Bergsma 6 Songs, 1v, pf (1947)
- J Cage Experiences II, 1v, 1948
- V Persichetti Sam was a man, chorus 2vv, pf (1948)
- D Diamond The Enormous Room, orch work after novel, 1949
- Love is more, 1v, pf (1950)
- C Harman From Dusk to Dawn, S, str qt, 1951
- L Berio Circles, female v, harp, 2 perc, 1960
- J K Randall Improvisation on a poem of e e cummings, 1v, pf, 1960
- A Stout Christmas Poem, S, ens, 1962
- A Blank Poem, S, cl, vc, harp, 1963
- R Smalley Septet, S, T, 7 insts, 1963
- R Malipiero In Time of Daffodils, S, Bar, 7 insts, 1964
- P Dickinson An e e cummings cycle, 1v, pf, 1965
- P Boulez e e cummings ist der Dichter, 16 solo vv, 25 insts, 1970
- A Elston 2 Madrigals, no 2, 1971
- R S Johnson Green Whispers of Gold, S, pf, tape, 1971
- F Roxburgh Convolutions, 1, insts, 1974
- C Dougherty 3 Light Songs, 1v, pf
- W Mellers A Ballad of Anyone, chorus, pf
- V Persichetti Spring Cantata, op 94, SSA, pf

PAUL GRIFFITHS

Cummings, W(illiam) H(ayman) (b Sidbury, Devon, 22 Aug 1831; d London, 6 June 1915). English musical administrator and church musician. He was a chorister of St Paul's Cathedral, where in 1838 he sang at the funeral of the cathedral organist, Thomas Attwood. But Attwood's successor, William Hawes, treated the boys so harshly that Cummings's father found him a place in the choir of the Temple Church. He sang alto in the first London performance (16 April 1847) of *Elijah* under Mendelssohn. A few months later he became organist of Waltham Abbey on the recommendation of his teacher, E. J. Hopkins, the Temple organist. Cummings's adaptation of a theme from Mendelssohn's *Festgesang* (1840) to 'Hark! the herald angels sing' dates from this time. His love of singing outweighing his interest in the organ, he became tenor at the Temple Church and later at the Chapel Royal. Until about 1880 he was one of the leading tenors in oratorio, where his sound musicianship found ample scope in works such as Bach's *St Matthew Passion*. He also made two concert tours of the USA.

In later years Cummings played an important part in many English musical institutions. He was a professor of singing at the Royal Academy of Music (1879–96) and served on the management committee. He also taught singing at the Royal Normal College and School for the Blind in London. From 1882 until its demise in 1888 he was associated with the Sacred Harmonic Society, first as chorus master and later (1885) as conductor; he appears to have been more successful with choirs than with orchestras. In 1896 he succeeded Sir Joseph Barnby to become the third principal of the Guildhall School of Music, where he modernized the

curriculum; he retired in 1910. The foundation of the (now Royal) Musical Association and the Purcell Society owed much to Cummings's energies and skill in business matters, and the affairs of the Incorporated Society of Musicians, the Philharmonic Society and the Royal Society of Musicians profited greatly from his professional integrity and wide sympathies. He became a Fellow of the Society of Antiquaries in 1884 and was awarded an honorary doctorate of Trinity College, Dublin, in 1900.

Cummings's lifelong admiration for the music of Mendelssohn proved too strong an influence in his compositions for voice and chorus, which include an anthem, a morning service and a cantata, *The Fair Ring*. His scholarly work, on the other hand, has retained much of its value. Although modern research has supplanted his biography of Purcell (1881) his editions for the Purcell Society and monographs on the national anthem (1902), Blow (1909) and Arne (1912) contain much fundamental information. Today Cummings is remembered chiefly for his magnificent music library; he was already collecting rare editions at the age of 19 and some 50 years later owned 4500 pieces, including autograph letters and manuscripts. In an article 'On the Formation of a National Musical Library' (1877), Cummings had warned against the dispersal of important collections by auction, and it was a cruel mischance that precisely this misfortune befell his own treasures some 40 years later in London (Some 400 volumes are now in *J-Tn*, 59 are in *US-Wr*).

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 'The Art of Clavier Playing, Past and Present', *PMA*, xx (1893-4), 11
 'Music during the Queen's Reign', *PMA*, xxiii (1896-7), 133
 'Organ Accompaniments in England in the Sixteenth and Seventeenth Centuries', *PMA*, xxvi (1899-1900), 193
God Save the King: the Origin and History of the Music and Words of the National Anthem (London, 1902)
 'The Mutilation of a Masterpiece' [Chrysander's *Messiah* edn], *PMA*, xxx (1903-4), 113
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 'Dr John Blow', *PMA*, xxxv (1908-9), 69
 'Matthew Locke, Composer for the Church and Theatre', *IMUSC'R*, iv (London 1909), 100
Dr Arne and 'Rule Britannia' (London, 1912)
 'The Lord Chamberlain and Opera in London 1700 to 1741', *PMA*, xl (1913-14), 37-72
 'Handel, the Duke of Chandos and the Harmonious Blacksmith (with Musical Notes)', *Musical Notes*, 19(15)
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EDITIONS

- H. Purcell: The Yorkshire Feast Song*, Works [Purcell Society edn], i (London, 1878), *Dido and Aeneas*, Works, iii (London, 1889), *Duke of Gloucester's Birthday Ode*, Works, iv (London, 1891)

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 H. J. McLean: 'Blow and Purcell in Japan', *MT*, civ (1963), 702
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M. Campbell: *Dolmetsch: the Man and his Work* (London, 1975)
 HUGH J. McLEAN

Cundell, Edric (b London, 29 Jan 1893; d Ashwell, Herts, 19 March 1961) English conductor and composer. Having studied the horn with Adolph Borsdorf at Trinity College of Music, London, he joined the teaching staff of that institution in 1920 and began to be known as a conductor. In 1937 he joined the musical staff of the Glyndebourne Opera, but in 1938 became principal (in succession to Sir Landon Ronald) of the Guildhall School of Music and Drama. Among his achievements there was an extension of student opera performances which, conducted by himself, won considerable notice. He retired in 1959. His gifts both as administrator and as conductor assisted the Royal Philharmonic Society in maintaining activity during World War II, and he served as chairman of the music panel of the Arts Council of Great Britain from 1951 to 1953. He was made a CBE in 1949. As a composer he made less mark, though his String Quartet won a *Daily Telegraph* competition for chamber music in 1932. His other works include a symphony and a piano concerto.

ARTHUR JACOBS

Cunclier. See CUVILLIER, JO

Cunha, Brasílio Itiberê da (b Paranaguá, 1 Aug 1846, d Berlin, 11 Aug 1913). Brazilian composer and pianist. A career diplomat, he was largely self-taught in music. For many years he lived in Berlin as minister plenipotentiary, and there he made the acquaintance of the leading composers of the time, among them Liszt, who played his works, and Rubinstein, to whom he dedicated the *Etude de concert* (Milan, n.d.). In many other piano pieces, such as the *Nuits orientales* (Milan, n.d.), he tried to present a fashionable Romantic exoticism, but he is chiefly remembered for *A sertaneja* (1869), a piano fantasy based on urban popular music and the first Brazilian nationalist composition.

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 G. Behague: *The Beginnings of Musical Nationalism in Brazil* (Detroit, 1971)

GERARD BÉHAGUE

Cunha, João Itiberê da (b Curitiba, 8 Aug 1869; d Rio de Janeiro, 25 Feb 1953). Brazilian composer, poet and music critic. Like his brother Brasília Itiberê da Cunha, he was an amateur musician. He studied law in Belgium for a diplomatic career; but after some experience as a diplomat, he decided to concentrate his activities on journalism, and particularly music journalism. For more than 40 years he was the music critic of the Rio newspaper *Correio da Manhã*, among others. He became an accomplished self-taught pianist and composer. Most of his best-known works are for piano, although his orchestral *Suite brasileira* became quite successful in the early 1950s. He showed a predilection for programmatic music and a clear liking for the subtlety and refinement of French impressionistic harmony. His best-known piano pieces include *Marcha humorística*, *Danse plaisante et sentimentale*, *Fête villageoise* and *Quatre portraits du vieux carnaval* ('Arlequin', 'Pierrot', 'Scaramouche', 'Polichinelle'), all written in a post-Romantic style. Other piano pieces slightly reflect the

composer's interest in Afro-Brazilian secular and sacred dances.

GERARD BÉHAGUE

Cunningham, Arthur (*b* Piermont, NY, 11 Nov 1928). Black American composer. He began to study the piano at the age of six and wrote music for his own jazz band when he was 12. He received the BA in music from Fisk University and the MA from Columbia University Teachers College, and then studied further at the Juillard School and privately. While serving in the US Army (1955-7) he wrote music for army bands, musical shows and television. The compositions of his mature period reflect his eclecticism; he draws freely on traditional techniques, serialism, jazz and rock – the last particularly in his later stage works. His career has included teaching and touring as a lecturer and conductor.

WORKS

(selective list)

Orch. *Adagio*, ob. str., 1954, *Theatre Piece*, 1966, *Prometheus*, 1966, *Concentrics*, 1968, *Lullaby for a Jazz Baby*, 1970, *The Walton Statement*, db. orch., 1971.

19 works for ens., many solo and choral songs.

60 pieces for pf incl. *Figments*, 1970.

5 stage works incl. *Strings and Jazz Quartet Ballet*, 1968, *Shango*, 1969, *Harlem Suite Ballet*, 1971.

Principal publisher: Presses

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1. Southern, *The Music of Black America: a History* (New York 1971).

FILLEN SOUTHERN

Cunningham, George D(orrington) (*b* London, 2 Oct 1878, *d* Birmingham, 4 Aug 1948). English organist. He did more than any of his contemporaries to advance the standing of the instrument at a time when it was not highly regarded. Cunningham studied at the Royal Academy of Music and became a Fellow of the Royal College of Organists at 18. He served his apprenticeship as a concert organist during his 17 years at the Alexandra Palace (1901-18), then a music centre in north London comparable with the Crystal Palace in the south. This experience gave his technique a fine edge, developed his musicianship and equipped him with a wide-ranging repertoire from which he instinctively excluded all that was meretricious.

As city organist of Birmingham from 1924 until his death he made his weekly BBC midday recitals a national institution. His programmes were well chosen and brilliantly performed, his treatment of the orchestral transcriptions then in vogue were in impeccable taste. His 600th recital was celebrated on 10 June 1941 with a presentation to him by the Lord Mayor of Birmingham and in 1944 Birmingham University made him a DMus (a research fund for postgraduate students in music there perpetuates his name). Cunningham was a frequent solo performer at the Promenade Concerts at the Queen's Hall, and later in the Albert Hall, and was one of the first organists to make records. As conductor of the City of Birmingham Choir he inspired fine performances of Classical and contemporary works and did much to influence the younger generation of musicians as organ teacher and examiner at the RAM.

STANLEY WEBB

Cuno, Johann. See KUHN, JOHANN.

Cupis [De Cupis, Cuppis, Cuppi, Capi, Cappi] de Camargo. Franco-Flemish family of musicians active in

Brussels and Paris. They originated in Rome, whence a branch emigrated to Brussels, the necrology for (2) Marie-Anne Cupis (the most famous member of the family) in the 1771 edition of *Spectacles de Paris* traces the name 'Camargo' to the Spanish wife of her grandfather Cupis. The Brussels Bibliothèque Royale contains an important manuscript (MS 1266) on the Cupis family.

(1) **Ferdinand-Joseph Cupis** [de Camargo, Ecuyer Seigneur de Renoussant] (*b* Brussels, baptized 29 Feb 1684, *d* Paris, 19 March 1757). Teacher of music and dancing. He taught in Brussels before moving to Paris about 1725-6 with his wife, Marie-Anne de Smedt, and their children. In Paris he played for society balls and continued to teach.

(2) **Marie-Anne Cupis** ['La Camargo'] (*b* Brussels, baptized 15 April 1710, *d* Paris, 28 April 1770). Dancer, daughter of (1) Ferdinand-Joseph Cupis. She learnt dancing at an early age. At the bidding of members of the Belgian court she studied for three months in Paris about 1720 with Françoise Prévost, a famous opera dancer; on her return she became the first dancer at the opera. After an engagement in Rouen in 1725 she and her family moved to Paris where she made her début at the Opéra on 5 May 1726 in *Les caractères de la danse* (music by J-F Rebel). Thereafter she danced there regularly, appearing in many important premières including Rameau's *Hippolyte et Aricie* (1733) and his other theatrical works (her roles are fully listed in *ES*).

Her success created resentment in Mlle Prévost, resulting in attempts to hinder Marie's career. Her early career was also marked by rivalry with Marie Sallé. But 'La Camargo' was nevertheless successful, and was also noted for her modesty and charity (though later she was involved in scandals, see Barbier). She influenced the aesthetics and technique of ballet, as the first dancer to shorten the skirts of her costumes to above the instep; this immodest display of foot and ankle enabled her to make technical innovations (e.g. the *entrechat*) by allowing greater freedom of leg movement. She was famous for her leaps, one of which resulted in an accident that kept her off the stage in 1735, in the same year, her career was further interrupted by the demands of the Count of Clermont, the father of her two children. She returned to the stage in 1740 and danced in the 1747-9 seasons' productions in Bayreuth and those of the 1749-50 season in Lyons. La Camargo retired at the height of her fame in 1751 with an unprecedented pension from the king. She was the subject of numerous portraits (see *DANCE*, fig 14), verses (Voltaire) and 19th-century operas (Lecocq and Enrico de Leva).

(3) **Jean-Baptiste Cupis** (*b* Brussels, baptized 23 Nov 1711, *d* Montreuil, 30 April 1788). Violinist, composer, horseman and horticulturist, second son of (1) Ferdinand-Joseph Cupis. He first learnt the violin from his father. He moved with his family to Paris where he met and married Constance Dufour in 1729; they had two sons, Jean-Baptiste (*d* before 1778) and Marc-Suzanne-Jean (a cavalry captain at the time of his father's death). On 20 December 1737 Cupis received a *privilege général* to publish three sets of works, issued between 1738 and 1745. Although he was never a member of the chapel or the Académie Royale de Musique, he worked on the musical arrangements for the dauphin's marriage in 1745.

He appeared with Guignon and Blavet at the Concert Spirituel in 1738, 1739 and 1742. The *Mercure de France* of 1 June 1738 compared Cupis favourably with his contemporaries, predicting that his playing would unite the tenderness and feeling of Leclair with the fire and brilliance of Guignon. Cupis contributed to the evolution of violin playing through his use of 8th position, fourth-finger extensions and new bowing methods with extended phrases on a single bow. His violin sonatas (with one exception) each contain four movements, a slow movement followed by three faster ones. The *allegro* movements are characteristically monothematic and careful attention to dynamic nuance is evident throughout. The first sonata of op.2 contains the famous 'menuet de Cupis'.

Numerous anecdotes concerning his horsemanship exist in private journals, he assumed his father's title of *écuyer* until he was made a baron in 1773. He retired to Montreuil where he spent the rest of his life growing peaches.

WORKS

(all published in Paris)

- 6 sonates, vn, bc, op 1 (1738)
- 7 sonates, vn, bc, op 2 (before 1742), menuet from sonata no 1 pubd in numerous 18th-century anthologies
- 6 symphonias a 4 parties, op 3 (?1742-5)

(4) **François Cupis** [*le jeune*] [Cupis de Renoussard] (b Paris, 10 Nov 1732; d Paris, 13 Oct 1808). Cellist, composer and teacher, youngest son of (1) Ferdinand-Joseph Cupis. He was apparently a wild youth, in 1751 when he was a cello student under Berteau at the Collège des Quatre Nations, his parents petitioned to have him arrested for stealing linen from his father and selling it, and in 1759 action was again brought against him (and his brother Charles, a horn player and *ordinaire* of the Académie Royale de Musique) for habitual drunkenness. But he became a creditable cellist and composer.

According to *Spectacles de Paris* Cupis was a member of the Concert Spirituel orchestra, 1764-71 and 1774-7, and a member of the Académie Royale de Musique orchestra, 1767-70. In 1770 two Cupis were listed as cellists, 'l'aîné' and 'le cadet', but only one appears on the registers of 1771 and 1772; Cupis signed a renunciation of the theatre on 3 November 1770 (drawn up by his parish priest) in order to marry, so could not be the Cupis named on the post-1770 lists. On the 1773 dedication on his op.5 duos he is described as 'professeur de violoncelle'.

WORKS

(all published in Paris)

- 6 sonates, vc, b, op 1 (c1761)
- 6 duos, 2 vc, op 2 (c1767), lost
- 6 duos, 2 vc, op 3 (c1770)
- [3] Duos, 2 vc, op 5 (1773), nos 1 and 3 also for vn, vc
- Concerto, D, vc, orch (1783)
- 2 concertos, vc (n d), lost, cited in *Fétis B* and *Gerber NL*
- Numerous pieces in 18th-century anthologies

EDITIONS AND ARRANGEMENTS

- Recueil d'airs choisis des meilleurs auteurs, vc (1761)
- Air de l'Aveugle de Palmire, et Menuet de Fischer, 2 vc (c1784)
- Recueil de petits airs variés et dialogués, 2 vc, op 9 (c1800), ?same as Petits airs variés cited in *Fétis B*
- Lost works: Recueil de jolis airs, vc (1761), Ariettes d'Opéra-comiques, 2 vc (1777); Petits airs, 2 vc (c1778), Airs de Marlborough et de Lindor avec variations, vc, orch ad lib (1783)

METHODS

- Méthode nouvelle et raisonnée pour apprendre à jouer du violoncelle* (Paris, 1772)
- Méthode d'alto précède d'un abrégé des principes de musique de différents airs nouveaux dont plusieurs avec variations et terminée par un long caprice ou étude* (Paris, 1803)

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- A Jal *Dictionnaire critique de biographie et d'histoire* (Paris, 2/1872), 307f
- T de Lajarte *Bibliothèque musicale du théâtre de l'Opéra* (Paris, 1876)
- F Campardon *L'Académie royale de musique au XVIII^e siècle* (Paris, 1884), 1, 157f
- A Pougin *Pierre Jelyotte et les chanteurs de son temps* (Paris, 1905), chap 6, 122ff
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JULIE ANNE VERTREES

Cupo (It. 'gloomy', 'dejected', 'sepulchral', 'hollow') A direction used particularly by Verdi both in instrumental parts and in vocal parts at moments of extreme quietness. *Cupo ed allargando* also appears.

Cuppi [Cuppis] **de Camargo**. See CUPIS DE CAMARGO family

Curioni, Alberico (b Milan, 1785, d Torno, March 1875) Italian tenor. The early years of his career were spent in Naples, where he sang in the first performance of Rossini's *La gazetta* in 1816. In the following year he appeared at La Scala, and in June 1818 he sang in the special performances of *La gazza ladra* in Pesaro (inaugurating the rebuilt opera house), rehearsed by Rossini himself. In 1821 he was engaged at the King's Theatre, London, he returned there frequently during the next 12 seasons. He sang in *La clemenza di Tito* and *Così fan tutte*, in several Rossini operas (including *Otello*) and in Meyerbeer's *Il crociato in Egitto*. He created the part of Orombello in Bellini's *Beatrice di Tenda* at La Fenice, Venice, on 16 March 1833. He also sang Pollione in *Norma* in Venice with Pasta, in Bologna with Giuditta Grisi and in London with Giulia Grisi.

ELIZABETH FORBES

Curioni, Rosa (fl 1753-62). Italian mezzo-soprano. She sang in Perez's *Merope* and Latilla's *Antigona* at Modena in 1753 and in Cocchi's *Antigona* at Bergamo in 1754. That autumn she was engaged as *seconda donna* for the King's Theatre in London and made her début on 9 November in *Ipermestra* by Lampugnani and Hasse. She remained for two seasons, singing in Italian and English works. She specialized in male roles, playing the Emperor Valentinian in Hasse's *Ezio* in 1755. The part of Lysander in J. C. Smith's *The Fairies* (Drury Lane, 3 February 1755) was written for her, but sung by Guadagni; she did however create Ferdinand in Smith's second Shakespeare opera, *The Tempest*, at the same theatre on 11 February 1756. She sang in oratorios under Handel at Covent Garden in the early months of 1756, appearing in *Athalia*, *Israel in Egypt*, *Deborah*, *Judas Maccabaeus* (Israelite Man), *Jephtha* (Storge) and *Messiah*. Her name in the Tenbury score of *Messiah* has sometimes been mistaken for Cuzzoni's. She sang the title role in Traetta's *Didone abbandonata* at Venice in 1757. She was back in London for the 1761-2 season; the libretto of the pasticcio *Alessandro nell'Indie* de-

scribes her as 'Musician to H.S.H. the duke Clemens of Bavaria'.

WINTON DEAN

Curphey, Margaret (b Douglas, Isle of Man, 27 Feb 1938) British soprano. She studied at the Birmingham School of Music. After touring with Opera for All, and two seasons in the Glyndebourne chorus, she joined Sadler's Wells in 1965. A full and flexible lyric soprano has enabled her to play a wide range of parts for the company, from Mimi, Pamina and Violetta to Ellen Orford, Elisabeth de Valors and Santuzza, all sung with taste and distinction, and acted with reserve. In Wagner, however, she has progressed from a capable, vocally well-projected Eva (notably at the first Coliseum performances in August 1968), Elsa and Gutrune, to a Sieglinde (first London appearance, 20 December 1975) of rich vocal amplitude and real pathos, two months later she undertook her first *Walküre* Brünnhilde (24 February 1976), and a complete Brünnhilde in autumn 1977. In 1970 she won a bronze medal at the Bulgarian young opera singers' competition.

MAX LOPPERI

Currentes (Lat.) The ligature known also as the *con-iunctura*, or more usually the short, diamond-shaped descending notes that form the latter part of the *commun-tura*. See LIGATURE (1).

Currulao. A couple-dance of the Afro-Hispanic communities of the Pacific lowlands of Colombia and Ecuador. It functions as a symbolic reinforcement of established social and political institutions and interpersonal affiliations. The 6/8 rhythms of the two *bombos* (bass drums) and two *cununos* (conical drums), the ternary vocal melodies of the *glosador* (male soloist) and *cantadoras* (female chorus), and the binary *guasa* (rattle) accompaniment combine in polyrhythm with 6/8 marimba melodies improvised by the *bordonero* (marimba player) and his accompanist, the *tiplero*, who plays on the lower part of the same instrument. While the song texts reflect the social reality of serial polygyny, the choreography symbolically concurs, with *zapateo* (foot-stamping), hat- and scarf-waving, and the use of full skirts by women for both seductive and defensive purposes.

WILLIAM GRADANTZ

Curschmann, Karl Friedrich (b Berlin, 21 June 1805; d Langfuhr, nr Danzig, 24 Aug 1841). German composer and singer. The son of fairly well-to-do parents, he studied, after his father's early death, at the Gymnasium. In 1824 he began to study law at the University of Berlin. After a short time he transferred to the University of Göttingen, where he decided to adopt music as his career, and in 1825 he went to Kassel to study under Spohr and Hauptmann. He made a name as a composer of church music, but none of his works was published and all seem to have disappeared. A one-act comic opera, *Abdul und Erminie, oder Die Toten* was performed in Kassel on 29 October 1828 and created a favourable impression. He stayed in Kassel for four years but had no systematic instruction, although he was an active member of the Cäcilienverein. He returned to Berlin in 1829. At this period his songs were becoming known and, being gifted with a pleasant voice, he made several concert

tours in Paris and Vienna. In 1837 he married Rose Behrend, a dramatic soprano, somewhat older than himself. Four years later he died of appendicitis; his wife survived him by only a year.

Curschmann's 83 songs were all published in his lifetime, and a near-complete collected edition of them, together with a few vocal trios, appeared in 1871. Among the poets he set are Goethe, Schiller, Uhland, Heine, Tieck, Müller and Chamisso. Popular in the early years of the 19th century, his songs are now forgotten; they are tuneful but show no marked individuality. The influence of Schubert is nowhere apparent and, indeed, Curschmann was bold enough to set Müller's *Ungeduld* and Rückert's *Du bist die Ruh'* after Schubert's settings had become known. Apart from his songs, the vocal trios and the operetta he composed little. He set Heine's *Die heiligen drei Könige aus dem Morgenlande* for double chorus and piano, and wrote variations for piano on his own *Ungeduld*. Attempts at the end of the 19th century to revive interest in his music were unsuccessful.

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(all published in Berlin unless otherwise stated)

- Abdul und Erminie, oder Die Toten (comic opera, 1), op. 12, Kassel, Kurlfürstliches Hoftheater, 29 Oct 1828, vocal score (1836).
Sacred choral: Die heiligen drei Könige aus dem Morgenlande, Christmas song (Heine), op. 19 (1838), Pfingstmusik, 6 solo vv, org, unpubd, Barmherzig und gnädig, motet, solo v, chorus, brass insts, unpubd.
Secular choral: 2 canons, 3vv, pf, op. 7 (1834), Dürnbam, 3 T, pf (1835), Der Wald, 5 T, pf, op. 17 (1837), Blumengruss, 3 S, pf (Leipzig, c1839), Das Veilchen, 2 S, 1, op. 27 (c1840).
Lv, pf: 71 songs, 13 vols., opp. 1-5, 9, 11, 13-15, 18, 23, 25 (c1830-c1840), Romeo, scena and aria, op. 6 (1833), 4 canzonets, op. 8 (1834), canzonet and 3 songs, op. 16 (1837), canzonets and 2 songs, op. 70 (1839), 12 Solleggien, op. 21 (Leipzig, c1839), Già la notte, canzonet, pf/gut acc., op. 24 (c1840), Die Perle auf Lindahaide, 7 songs, op. 28 (1841), with K. A. F. Eckert.
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MAURICE J. E. BROWN

Cursi, Bernardo. See CORSI, BERNARDO.

Cursiva (Lat.) A term used in the 15th century to describe mass movements in which the text is not sung in all the voices simultaneously but moves from one voice to another. Although the word itself is found in only one manuscript (*GB-Ob* Can.misc.213), where it is used in the index to describe a Gloria by Loquerville, it is evidently more widely applicable. It was first noticed and discussed by Hans Schoop (*Entstehung und Verwendung der Handschrift Oxford Bodleian Library, Canonici misc. 213*, Berne, 1971, 49ff.). (See also AVFRSI and VIRILAS.)

Cursus. In some artistic Latin prose, a regular alternation of accented and unaccented syllables at the ends of clauses and sentences forming certain patterns. These accentual patterns grew out of quantitative patterns; according to one theory, the line and rhythm of several popular quantitative patterns were imitated in many cadences of Gregorian chant.

- 1 The relationship between Gregorian cadence formulae and their texts
 2 Mocquereau's study of cursus 3 Broadening the use of the term 'cursive cadence'

1. THE RELATIONSHIP BETWEEN GREGORIAN CADENCE FORMULAE AND THEIR TEXTS. Gregorian melodies frequently serve more than one text. When this happens, either of two procedures may be adopted. Adjustments may be made in the melody, serving to make room for extra syllables, to telescope the melody (if the new text is shorter than the old), or to align words and music so that accented syllables at crucial points in the text fall on particular musical elements. (This procedure is particularly interesting at cadences.) But in some Gregorian cadences, the accentuation of the text is ignored; according to this second procedure, the final elements of the melody are made to fit the final syllables of various texts, regardless of their differing accentual schemes, in exactly the same way. Such unchanging musical cadence formulae have been called 'cursive' for reasons discussed below.

Both types of cadence appear in the tones for the verses of introits. The intermediate cadence is adjusted to the accent pattern of the text and the termination (except, in many sources, in the tone for the 5th mode) is applied mechanically to the last five syllables of the verse. Some examples of intermediate cadences in verses of introits in the 3rd mode are shown in ex.1, the

Ex.1 GR, 270 introit *Vocem iunctunditatis* (5th Sunday after Easter)

Ju - bi - lá - te Dé - o om - nis tér - ra
 GR, 130 introit *Igo clamavi* (Tuesday after the 3rd Sunday in Lent)

Fx - au - di Do - mi - ne ju - sti - ci - am mé - am

GR 607 introit *Benedicti* (Dedication of the Church of St Michael)

Bé - ne - dic a - ni - ma mé - a Do - mi - no

GR 494 introit *Ece oculi* (St Nereus and his Companions)

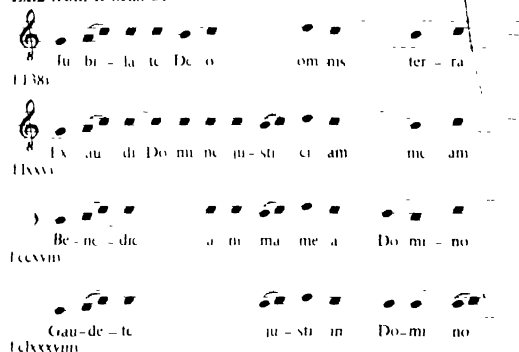
Fx - sul - ta - te sti - in Do

melodies are taken from the *Graduale romanum*. Word accents are marked: in Latin a two-syllable word is accented on the first syllable, a word of three or more syllables is accented on the penultimate syllable if that is long, and on the antepenultimate if it is not. Monosyllables may be stressed or unstressed, according to their context and meaning. The four common patterns of stressed (*s*) and unstressed (*u*) syllables at the ends of lines are: *s-u-s-u*; *s-u-u-s-u*; *s-u-s-u-u*; and *s-u-u-s-u-u*. Occasionally a stressed monosyllable occurs at the end of a line; this disrupts the pattern and the treatment varies in different sources.

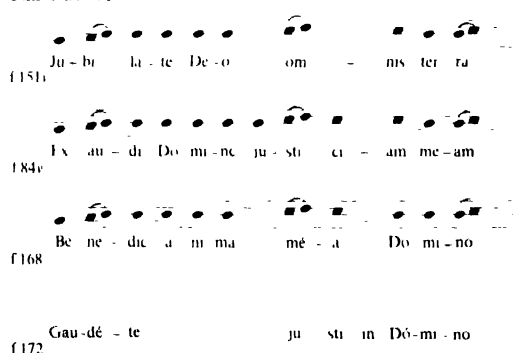
In the intermediate cadence shown in ex.1 the last three elements are applied to the text without regard to its accent. Before those three elements, the musical cadence is adjusted to the text accent according to the position of the penultimate accent in the line: the syllable carrying it is sung a tone above the reciting note for the formula. If it occurs on the fourth syllable from the last, the three final elements follow directly. If it occurs on the fifth or sixth syllable from the last, the first element of the final three is anticipated once or twice.

Intermediate cadences for the 3rd mode introit tone are treated thus in the Vatican edition of Gregorian chant. The picture is, however, less clear in the MSS. In many MSS, not enough of the introit verses was notated to show how the intermediate cadences were handled. In some (e.g. *CH-E* 121, published as *PalMus*, iv) the notation is at times difficult to interpret. In others, introit verse intermediate cadences were treated more flexibly than one might expect: this is true of the intermediate cadences of the 3rd mode introit tone of an 11th- or 12th-century gradual of S Millán de la Cogolla, in the Rioja, a region of northern Spain (*E-Mah* 51). Some of them are shown in ex.2. They should be contrasted with the settings of the same verses in an 11th- or 12th-century Beneventan gradual (*I-BV* VI.34, published in *PalMus*, xv) shown in ex.3. The Beneventan

Ex.2 from *E-Mah* 51



Ex.3 *I-BV* VI 34



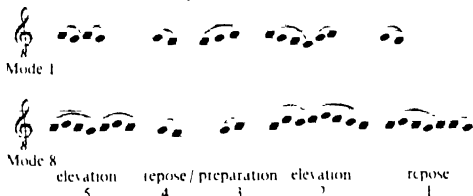
versions are as regular as those in the *Graduale romanum* and they underline even more effectively the natural accentuation of the text by setting the third syllable from the last with a B if it is stressed, and with a C if it is not. (It seems probable that a study of the introit tones found with musical notation in Gregorian MSS of the 10th to 12th centuries would be rewarding.)

2. MOCQUEREAU'S STUDY OF CURSUS. The classic study of the relationship between Gregorian cadence formulae and their texts was published in *Paléographie Musicale* (volumes iii and iv), by Mocquereau (for the attribution of it to Mocquereau, see *PalMus*, x, 213). It was a major achievement, and every subsequent inquiry into the subject has drawn heavily on the system of analysis developed by Mocquereau, and his findings. Paolo Ferretti's discussion of tonic formulae and their modifications, in *Estetica gregoriana*, was heavily dependent

on Mocquereau's study. Nevertheless, Mocquereau's work was incomplete in one respect his study of the unchanging cadential formulae was limited to those for which he believed literary models could be found.

His study was principally concentrated on 45 formulae (listed in *PalMus*, iv, 44-8) that seemed to him to constitute a single group. They include the most conspicuous unchanging formulae in the chant repertory: the final cadences of the tones for the verses of responsories in all the modes, and of introits in all the modes except the 5th mode. There are also terminations for the psalm tones in four of the modes and for some invitational tones, as well as some chants from the sacramentary, including the solemn preface and the Lord's Prayer. All these 45 cadence formulae involved five musical units (single notes or groups of notes), one for each of the last five syllables of the texts set to them. For the purposes of discussion, these are numbered in descending order. The character of the musical line they produce is typically as follows: 5 and 4, elevation and repose; 2 and 1, elevation and repose; 3, preparation for 2. Ex 4 shows the endings of the tones for the verses of responsories in the 1st and 8th modes, in which this structure is particularly clear. If one accepts Mocquereau's characterization of these elements, and regards the elevation and repose as equivalent to stressed (*s*) and unstressed (*u*) syllables, respectively, the pattern made by the elements 5-4-3-2-1 is the same as *s-u-u-s-u* in a Latin text.

Ex 4 tones for verses of responsories 15 1 4



This pattern is familiar to those acquainted with artistic Latin prose of certain periods. In such prose, the endings of sentences and clauses often conformed to patterns of which the most popular was (in accent) the same as above, or in quantitative terms, long-short/long-long long (short). Mocquereau concluded that this prose cadence, abundantly employed in early liturgical texts such as those of the Leonine sacramentary (the contents of which seem to date from the mid-6th century), was the model for the musical cadences discussed above. (He termed it the 'cursus planus', but see below.) The 45 cadences he printed were all musical expressions of the same rhythm, emphasis and phrasing: as he explained it, 'Ainsi se trouve démontrée l'identité fondamentale de toutes ces cadences au point de vue de la structure, & la conformité parfaite de cette structure avec celle du cursus planus'. Il résulte que ces terminations musicales ont été modelées sur le cursus planus' (*PalMus*, iv, 53). Thus he stated the relationship between an important group of cadence formulae found in Gregorian chant and a cadence much used in the prose of the period during which much of the Gregorian repertory probably came into being. He did not examine the possibility that there might be unchanging cadence formulae in Gregorian chant which did not show such a relationship.

The prose cadences to which Mocquereau referred were described by rhetoricians of antiquity (Cicero, *De oratore*, iii, chap 50 and *Orator*, chaps. 63-4, etc., Quintilian, *Institutio oratoria*, ix, chap. 4, §§93ff) who wrote of clausulas (phrase endings) composed of various feet (i.e. various successions of long and short syllables). In the early Middle Ages, for example at the time of the compilation of the Leonine sacramentary, phrase endings were organized according to both quantity of syllable and accent, but the procedure was abandoned between the 7th and 11th centuries.

At the end of the 11th century this style of writing was revived in the papal chancery (although the quantity of the syllables was not now observed), it was given a theoretical formulation by Albert of Morra (later Pope Gregory VIII) and Trasimund in the late 12th century. It was only at that time that the term 'cursus' (pl. *cursus*) was applied to it, and the patterns of stressed (*s*) and unstressed (*u*) syllables in the three accentual cursus were described. These were the *cursus planus*: 5-4-3-2-1 corresponding to *s-u-u-s-u* ('ore leonis' or 'all's well that ends well'), the *cursus tardus*: 6-5-4-3-2-1 corresponding to *s-u-u-s-u-u* ('festa paschalia' or 'happy and glorious'), and the *cursus velox*: 7-6-5-4-3-2-1 corresponding to *s-u-u-u-s-u* ('mentibus sentiamus' or 'varsity education'). Mocquereau believed that the *cursus tardus* and the *cursus velox* were imitated in the cadences of the *Exsultet* – the chant sung at the blessing of the Paschal candle at the Easter vigil, and the *cursus velox* in some invitational tones as well.

3 BROADENING THE USE OF THE TERM 'CURSIVE CADENCE'. Despite the late date at which it was introduced, the term 'cursus' was consistently used by Mocquereau, and some of the unchanging cadences described in this study (to which he referred, for example, as 'cadences pentasyllabiques planae') were later termed by Ferretti 'cursive pentasyllabiche'. Other writers have called all unchanging cadences cursive cadences. This practice has led to some confusion. There are unchanging cadences in Gregorian chant and also in other chant repertories (see Randel) where a derivation from any of the cursus is impossible to demonstrate. Thus it might be desirable to adopt a simple descriptive term to bypass Mocquereau's fascinating but problematic theory of the origin of this compositional procedure.

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RUTH STEINER

Curtain tune. English 17th-century term, now obsolete, for music played while the curtain was being raised at the beginning of a play or opera, usually after the prologue but occasionally before it – as, for instance, in Dryden's and Howard's *The Indian Queen* (1664), where the prologue was acted with scenery. In the latter part of the 17th century the curtain tune was increasingly cast in the form of a FRENCH OVERTURE, and the two terms came to be regarded as synonymous. Even when an overture was provided, a short tune was sometimes played after it for the raising of the curtain (e.g. in Purcell's music for *The Indian Queen*). On occasion dramatists made the introductory music part of the opening scene of the play, the first scene of Dryden's and Lee's *Oedipus* (1678), for instance, begins with a 'plaintive tune', and in the operatic *The Tempest* (1674), Locke's curtain tune depicts the storm with which the drama opens.

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MARGARET LAURIE

Curtal [double curtaile, curtall, curtoll, curtle, corthol, courthol]. The name used in England from the late 16th century to the early 18th for both the DULCIAN and the BASSOON.

Curtin, Phyllis (b Clarksburg, W. Virginia, 3 Dec 1922). American soprano. She attended Wellesley College and studied singing with the bass Joseph Regneas. Her first significant opera appearances were with the New England Opera Theatre in Boston as Lisa in *The Queen of Spades* and Lady Billows in Britten's *Albert Herring*, followed in 1953 by a début with the New York City Opera in Einem's *Der Prozess*. Her extensive and varied roles at the City Opera over the next ten years included all the major Mozart heroines, Violetta, Salome, Walton's Cressida, and Susannah in Carlisle Floyd's opera, a role she created. Engagements in Vienna, Buenos Aires, Frankfurt, and with the Metropolitan Opera, La Scala and Scottish Opera in the 1960s brought her international reputation. She has made numerous recital and concert appearances throughout the USA and Europe and is particularly known for her singing of contemporary works, many of which were composed for her. Although she lacks the star qualities of more celebrated operatic sopranos, her singing has always been much respected for its cultivated musicality, interpretative grace and vocal purity.

PETER G. DAVIS

Curtis, Alan (Stanley) (b Mason, Mich., 17 Nov 1934). American musicologist, harpsichordist and conductor. He took the BMus at Michigan State University in 1955, and the MMus at the University of Illinois the following year. From 1957 to 1959 he studied in Amsterdam under Gustav Leonhardt, returning to the University of Illinois for the PhD degree, which he gained in 1963 with a dissertation on Sweelinck's keyboard works. In 1960 he joined the University of California at Berkeley as an instructor; he became an assistant professor in 1962, associate professor in 1966 and professor in 1970. His scholarly work has concentrated largely on keyboard music and includes several editions and a book on Sweelinck. In addition to his work as a scholar, he has built up a considerable reputa-

tion as a harpsichordist and conductor in the USA and Europe. He is dedicated to the authentic interpretation of the music of the 16th, 17th and 18th centuries, and among his more important recordings are performances of Monteverdi's *Poppea*, Cavalli's *Erismena*, Handel's *Admeto* and keyboard works by François Couperin. He is especially associated with early music performers in the Low Countries.

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PHILIP BRIEL

Curtis Institute of Music. Conservatory founded in 1924 in Philadelphia, see PHILADELPHIA, §4

Curtis String Quartet. Ensemble formed in 1932 in Philadelphia, see PHILADELPHIA, §1

Curtle [curtoll]. See CURTAL

Curtois, Lambert. See COURTOIS, LAMBERT

Curtz, Albert (b Munich, 1600, d. Neuburg an der Donau, 19 Dec 1671). German theologian, mathematician, philosopher, poet and composer. His father was Count Philipp Curtz, chief steward at the Bavarian court. He attended the Jesuit Gymnasium in Munich and entered the Jesuit order in 1616. He taught mathematics and philosophy for the order at Dillingen and Ingolstadt and for a time was a preacher at St Stephen's Cathedral, Vienna. In 1646 he became rector of the Jesuit college at Neuburg an der Donau. He later became rector of the colleges at Eichstätt and Lucerne but in 1663 returned to the Neuburg post. As well as many works on mathematics and astronomy (e.g., in 1666 he published the literary legacy of Tycho Brahe) he produced a German psalter, which was widely used in German-speaking lands. This is the three-part *Harpfen Davids mit Teutschen Saiten bespannt auch zu Trost und Erquickung der andächtigen Seel. Gesangsweis angerichtet* (Augsburg, 1659, rev. 2/1669); four melodies (without continuo) are in Bäumker, iv (Freiburg, 1911), nos 381-4, and have appeared in many more recent Catholic songbooks too. The first edition contains 47 engraved melodies which fit the repeating strophic forms of the 150 psalms. The second edition includes only 18 melodies from the first edition, unaltered; the other 32 are new. All the contents are continuo songs after the style of the dance forms found in the work of Johannes Kuen. Curtz himself may have composed the music for some of his texts.

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 WALTHER LIPPHARDT

Curwen. English family of music educationists and music publishers.

(1) **John Curwen** (b Heckmondwike, Yorks., 14 Nov 1816; d Manchester, 26 May 1880) Congregational minister, proponent of tonic sol-fa. He was educated at Wymondley College and University College, London, and appointed assistant minister at Basingstoke in 1838, it was during his ministry there that he first attempted to teach music to the children of his Sunday school. The venture was unsuccessful, for though he was a teacher of great natural gifts who had made a serious study of educational principles, Curwen knew nothing of music. His later activity as a music educationist was brought about by circumstances rather than natural inclination. In 1841 he was commissioned to investigate and recommend the best way of teaching music to children in Nonconformist Sunday schools. His acquaintance with Pestalozzi's principles led him to reject as misguided the 'continental' method then being widely taught in London by John Hullah, and to adopt instead the general plan of a system employing indigenous sol-fa advocated by Sarah Glover, a Norwich schoolmistress, in her *Scheme to Render Psalmody Congregational* (Norwich, 1835, 2/1839). After teaching himself to read music from her book Curwen devoted his life to perfecting a system based on her plan which should bring music within the reach not only of children but also of the poorer classes in general. An understanding of his work depends on the recognition that his aims were not purely musical but social and religious.

Curwen cannot be called the inventor of tonic sol-fa. Just as the basic idea of the system sprang from Glover, many features were adopted, with due acknowledgment, from other teachers in England and abroad. Curwen's achievement, to select devices to ease the learner's task, was due not only to his insight as a teacher but also to the personal musical limitations which forced him to approach the subject as a learner himself. His first articles outlining a course of lessons following the new system appeared in the *Independent Magazine* in 1842 and were followed a year later by *Singing for Schools and Congregations*. Both publications displayed the system in its most primitive form, but the refinements and improvements which Curwen had made to Glover's *Scheme* were already apparent. Other publications followed, each representing further improvements in detail.

After 1844 Curwen printed his own publications, sustaining losses which involved considerable domestic hardship. In 1851, he began to edit and publish a periodical called the *Tonic Sol-fa Reporter*, the venture was unsuccessful and only two numbers were issued. But the publication of a series of his articles in Cassell's *Popular Educator* in 1852 attracted thousands of pupils to tonic sol-fa, and Curwen's work began to be recognized nationally. The following year he again undertook the publication of a journal, which he edited himself, under the title the *Tonic Sol-fa Reporter and Magazine of Vocal Music for the People*. A breakdown in health, due to overwork, obliged him to resign his ministry temporarily in 1856; a further breakdown in 1864 led

to his final resignation after which he devoted his time to the tonic sol-fa movement and to his publishing firm I. Curwen & Sons, which he had established in 1863. In 1869 he founded the Tonic Sol-fa College (which in 1973 set up the Curwen Institute).

The distributing side of the new firm was first known as the Tonic Sol-fa Agency; their first publications were mainly works for popular singing classes, but soon music for schools, chiefly in tonic sol-fa notation, was added. In 1874 the firm assumed the name of John Curwen & Sons, Tonic Sol-fa Agency. The creation in 1885 of a grant for sight-singing in schools and the recognition by the education department of the tonic sol-fa method led to an expansion of Curwen's catalogue, and the firm rapidly became prominent publishers of educational music. At the same time it issued much music for congregational and Sunday school use and catered to the great demand for music for the American organ and harmonium.

For illustration of Curwen's manual signs see TONIC SOL-FA

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Singing for Schools and Congregations: a Course of Instruction in Vocal Music (London, 1843)
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An Account of the Tonic Sol-fa Method of Teaching to Sing (London, 1854)
The Standard Course of Lessons on the Tonic Sol-fa Method of Teaching to Sing (London, 1858)
How to Observe Harmony (London, 1861)
The Present Crisis of Music in Schools: a Reply to Mr. Hullah (London, 1873)
The Art of Teaching and the Teaching of Music: being the Teacher's Manual of the Tonic Sol-fa Method (London, 1875)
Tonic Sol-fa (London, 1878)
How to Read Music and Understand It (London, 1881) [completed by J. S. Curwen]

(2) **John Spencer Curwen** (b London, 30 Sept 1847; d London, 6 Aug 1916) Musician and publisher, son of (1) John Curwen. His childhood at Plaistow coincided with the years of his father's early struggle to develop the tonic sol-fa system, as the movement gathered followers, and his father set up a printing press to publish music in sol-fa notation, the boy became increasingly involved with the publication of scores. To fit himself for the work he abandoned an earlier intention to train for the ministry, and enrolled as a student at the RAM. As a trained musician he was able to influence the standard of publications and to acquaint himself with the state of musical education on a wider basis. He became principal of the Tonic Sol-fa College in 1880 and from 1881 was editor of the *Tonic Sol-fa Reporter* (from 1889 entitled *The Musical Herald and Tonic Sol-fa Reporter*, then from 1891 simply *The Musical Herald*). In 1882 he started the competition festival movement, on the basis of Eisteddfodau at which he had acted as judge, with the foundation of the Stratford (East London) Festival. An account of his visits to schools in many parts of Europe and the USA was published in *School Music Abroad* (London, 1901); and a survey of varying standards of church music was presented in two volumes of *Studies in Worship Music* (London, 1880–85). On his father's death he became leader of the movement and head of the publishing firm. During his directorship he expanded the firm's catalogue to include choral music and established the firm's tradition of supplying modest amateur needs. School operettas, amateur light opera and collections for the use of organizations such as the Women's Institute, British Legion and scouts became features of the Curwen output.

(3) **Annie (Jessie) Curwen** [née Gregg] (b Dublin, 1 Sept 1845; d Matlock, 22 April 1932) Music educationist, wife of (2) John Spencer Curwen, whom she married in 1877. She was trained at the Royal Irish Academy of Music, and taught the piano in Dublin before going to Scotland where she first encountered the tonic sol-fa system. Applying its principles to piano teaching, she produced *The Child Pianist* (London, 1886), subsequently known as *Mrs Curwen's Pianoforte Method*, a course of lessons contained in a teachers' guide and a series of pupils' books. The piano method was a valuable addition to the Curwen music catalogue. She was a student of Herbartian psychology and published *Psychology Applied to Music Teaching* (London, 1920).

(4) **John Kenneth Curwen** (b London, 12 April 1881, d Gerrards Cross, Bucks., 25 Feb 1935) Publisher, nephew of (2) John Spencer Curwen. He became head of the firm J. Curwen & Sons on the death in 1919 of his father Joseph Spedding Curwen, who had managed the printing works and had briefly served as director from 1916. Although the tradition of publishing music for schools and amateur organizations continued into the 20th century, J. K. Curwen was responsible for adding orchestral music to the catalogue. Among their publications were Holst's *The Planets* and Vaughan Williams's *Hugh the Drover*, Mass in G minor and Third Symphony, as well as works by Varèse, Bantock, Boughton and Ethel Smyth. Editors such as Cecil Sharp, Percy Dearmer and Martin Shaw were associated with the firm. The periodical *The Musical Herald*, in 1920 incorporated into *The Musical News and Herald*, continued until January 1929; *The Sackbut* (1920-34) also bore the Curwen imprint.

(5) **John Christopher Curwen** (b Gerrards Cross, 21 Aug 1911). Publisher, son of (4) John Kenneth Curwen. He succeeded to the directorship of the firm in 1935. Crowell, Collier & Macmillan purchased J. Curwen & Sons in 1969 but J. C. Curwen has continued as a director of the firm under its old name. In January 1971, Crowell, Collier & Macmillan, while retaining ownership of J. Curwen & Sons, closed the London office and divided the rights for distributing the firm's catalogue between Faber Music and Robertson Publications.

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 H. Simon *Songs and Words: a History of the Curwen Press* (London, 1973).
 W. Shaw 'John Curwen', *Some Great Music Educators*, ed. K. Simpson (Sevenoaks, 1976), 30.
 H. C. COLLES/PETER WARD JONES,
 BERNARR RAINBOW

Curwen Institute. London institute founded in 1973 to promulgate the revised version of tonic sol-fa; see LONDON, §VII, 4.

Curzon, Sir Clifford (Michael) (b London, 18 May 1907). English pianist. He entered the Royal Academy of Music in 1919, studying with Charles Reddie, and winning, among many prizes, the McFarren Gold



Clifford Curzon

Medal, subsequently he worked with the pianist Katharine Goodson. His first public appearance, at the age of 16, was in a Bach triple concerto, at the Queen's Hall with Sir Henry Wood, who was notably helpful in advancing his career. In 1926 he took a sub-professorship at the RAM, interrupting his work there in 1928 for two years' study with Schnabel (to whose greatness as a teacher Curzon has eloquently testified in a radio interview). After this Berlin sojourn he went to Paris, where Landowska and Nadia Boulanger were influences nearly as powerful. In 1931 he married the harpsichordist Lucille Wallace. Returning to Britain in 1932, he resigned from the RAM (of which in 1939 he was elected a Fellow) to embark on tours of Europe and, in 1939, America. Since the war and his 1947 American visit he has appeared as soloist, recitalist and chamber musician in every important European and American musical centre: prolonged periods of sabbatical study have made concert performances, and those on record, comparatively infrequent.

In his youth Curzon was associated with a more spectacular piano repertory than that he subsequently maintained - although as late as December 1974 he was heard in London in Tchaikovsky's First Concerto, he gave many first performances, including those of Rawsthorne's Second Concerto (1951) and the Berkeley Sonata (dedicated to him, 1946). In later years, however, he has devoted himself to works of Classical composers, in them he is unequalled for sensitivity and directness of manner, beauty of tone and an inner stillness. A somewhat retiring player, Curzon is apt in the early stages of a public performance to sound tense (he customarily plays from the score); in the slow movements of the mature Mozart concertos, above all in the B \flat (K595), a unique combination of nervous energy and Olympian

calm has earned him the virtually undisputed title of 'greatest living Mozartian'. Among many honours received he has been made a CBE (1958) and DMus of Leeds University (1970), and he was knighted in 1977

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A Blyth 'Clifford Curzon', *Gramophone*, xlviii (1971), 1764
'Artur Schnabel, Pianist and Teacher', *The Listener* xvi (25 April 1974), 544 [interview with Curzon]

MAX TOPPERT

Curzon, (Ernest) Frederic (b London, 4 Sept 1899, d Bournemouth, 6 Dec 1973) English composer and organist. He studied the violin, cello, piano and organ at an early age, and his settings of the *Magnificat* and *Nunc dimittis* were used by his local choir when he was 12. At 16 he was a pianist in a London theatre orchestra, and at 20 was conducting and composing accompaniments for silent films. He was an organist for many years at Shepherd's Bush Pavilion and other theatres and halls throughout the country. As a composer he was given early encouragement by Dan Godfrey at Bournemouth and by Ralph Hawkes of Boosey & Hawkes, of which he became head of the light music department. Curzon's works show a gift for pure melody and fresh and effective scoring; he wrote many light orchestral works, instrumental pieces and songs and much music for films, radio and television. Among his most successful orchestral works are the suites *In Malaga* (1934), *Robin Hood* (1936) and *Salon Suite* (1941), the overtures *Vanguard* (1939) and *Punchinello* (1947) and the novelty pieces *Dance of the Ostracised Imp* (1939), *The Boulevardier* (1939) and *Galavant* (1951). Curzon was a president of the Light Music Society.

ANDREW LAMB

Curzon, (Emmanuel) Henri (Parent) de (b Le Havre, 6 July 1861, d Paris, 25 Feb 1942). French critic and writer on music, son of the painter Alfred de Curzon. His early training was in history and archaeology. He took the degree of docteur es lettres and in 1882 joined the Archives Nationales in Paris, where he eventually became director, retiring in 1926. He then became librarian of the Opéra-Comique. His interest in history turned gradually to literary and so to theatrical history, and in 1889 he began to write music criticism, having found his true métier he was for the rest of his life a prolific author of books, articles and reviews. From 1920 he contributed regularly to *Le Ménestrel*, and in 1928 succeeded Adolphe Jullien as music critic of the *Journal des débats*. He wrote a large number of biographies of composers, mostly careful compilations of earlier work with little original research. He paid special attention to Schubert, to whom he devoted a study of the songs and a critical bibliography, and to Mozart, on whom he wrote two biographies, as well as translating and editing many of his letters. Curzon was a co-founder of the Société Française de Musicologie, and vice-president of the Association de la Critique Dramatique et Musicale.

WRITINGS

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Les dernières années de Piccini à Paris (Paris, 1890)
Musiciens du temps passé (Paris, 1893)
Croquis d'artistes (Paris, 1898)
Etat sommaire des pièces et documents concernant le théâtre et la musique conservés aux Archives nationales (Besançon, 1899)
Franz Schubert: bibliographie critique (Paris, 1899)
Les Lieder de Franz Schubert (Paris, 1899)

- Essai de classement d'une bibliographie musicale* (Besançon, 1900)
Guide de l'amateur d'ouvrages sur la musique (Paris, 1901-9)
Hoffmann (Paris, 1901)
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Les Lieder et airs détachés de Beethoven (Paris, 1905)
Essai de bibliographie mozartienne (Paris, 1906)
L'évolution lyrique du théâtre dans les différents pays (Paris, 1908)
Gretry (Paris, 1908)
Meyerbeer (Paris, 1911)
Mo art (Paris, 1914)
L'œuvre de Richard Wagner à Paris et ses interprètes (Paris, 1920)
Rossini (Paris, 1920)
Ambroise Thomas (Paris, 1921)
Gabriel Faure (Paris, 1923)
Ernest Reyer: sa vie et ses œuvres (Paris, 1924)
Léo Delibes: sa vie et ses œuvres (Paris, 1926)
Une heure de musique avec Rossini (Paris, 1930)
Mo art (Paris, 1938)

Articles and reviews in *Gazette de France*, *Guide musical*, *Théâtre musical*, *Revue de la France moderne*, *Larousse mensuel*

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A Dieudonné 'Emmanuel-Henri Parent de Curzon', *MGG* [incl. extensive bibliography]

MALCOLM TURNER

Cushing, Charles (b Oakland, Calif., 8 Dec 1905) American composer. He took the BA and the MA at the University of California at Berkeley and won the Prix de Paris Fellowship (1929), which took him to the Ecole Normale de Musique for composition lessons with Boulanger; he also studied the violin, viola, clarinet and piano. He taught at Berkeley (1931-68, professor 1948), where he conducted the University of California Concert Band (1934-52). His music is lyrical and makes use of impressionist harmonies, notable among his works is *Carmen saeculare*, which was performed under his direction at the Greek Theatre in Berkeley. He translated the texts of Milhaud's *Les malheurs d'Orphée* and Satie's *Socrate*, and he contributed articles to *Modern Music*. In 1952 he was admitted to the Légion d'Honneur.

WORKS

(selective list)

- Incidental scores: *The Tempest* (Shakespeare), 1964, 3 others (Giraudoux, Aristophanes)
Choral: *Carmen saeculare* (Horace), chorus, orch, 1935, *Psalm xcvi*, chorus, band, 1939, *Wine from China* (Chin., trans.), male vv, pf, duet, 1945, *Ursula and the Radishes* (W. Stevens), A, male vv, fl, 2 cl, bn, 1946, *What are Yeats?* (M. Moore), 1954
Orch: *Divertimento*, str., 1947, *Angel Camp*, band, 1952, *Cereus*, poem, 1960, numerous arts. for band incl. *B. Bartók: Petite suite* (New York, 1963)
Solo vocal: *Lyric Set* (textless), S, fl, va, 1946, *Poem* (Marvell: *To his Coy Mistress*), Bar, orch, 1958, over 40 songs
Inst: 3 Eclogues, 2 cl, bn, 1938, *Fantasy*, fl, cl, bn, 1949, *Sonata*, cl, pf, 1957, *Laudate pueri*, 2 cl, 1960, 2 str qtrs, 2 sonatas, vn, pf, many pf pieces

MSS in US-BE

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VALERIE BROOKS SAMSON

Cushion dance [Kissing dance] An old social dance sometimes called 'Joan Sanderson' in England and 'Babbity Bowster' ('Bob at the Bolster') and various other names in Scotland. It enjoyed great popularity among all classes of society and there were frequent references to it in the 17th century. It was published in Playford's *Dancing Master* (1686 and later editions). Thomas Wilson included it in *A Companion to the Ball Room* (c1812) together with a modified version of the dance and an alternative tune, both of which he considered more suited to the times.

The main features of the dance are these: a man (or woman, if she initiates the proceedings) dances round the room holding a cushion (or sometimes a handkerchief) which he places before a chosen member of the opposite sex. She kneels on it and they kiss, she takes the cushion and the two dance hand-in-hand round the room. She in the same way chooses a man and the three dance in a ring. The action is repeated until all, men and women alternately, have been drawn into the ring. The process is then reversed, and one by one they leave the ring. A theatrical relic of this is the Pillow Dance in the Lavrovsky version (1940) of Prokofiev's *Romeo and Juliet*.

The dance has not survived in England or on the Scottish mainland, but with certain modifications and accompanied by various tunes it is, or was until recently, performed in the Hebrides, Newfoundland and Tristan da Cunha.

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 J. F. and T. M. Fleit *Traditional Dancing in Scotland* (London, 1964).
 M. Karpeles *Folk Songs from Newfoundland* (London, 1971).

MAUD KARPELES

Cusins, Sir William (George) (b London, 14 Oct 1833, d Remouchamps, 31 Aug 1893). English pianist, organist, violinist and composer. He was a chorister at the Chapel Royal, and after studying at the Brussels Conservatory won a King's Scholarship at the RAM in 1847. He first appeared in public as a solo pianist in 1849 and was in that year appointed organist at Queen Victoria's private chapel; at about the same time he joined the orchestra of the Royal Italian Opera. In 1851 he became associate professor at the RAM, and in 1867 succeeded Sterndale Bennett as conductor of the Philharmonic Society, a post he held until 1883. During 1885 Cusins accepted a professorship at the GSM, and conducted the London Select Choir. He was nominated Master of Music to the queen in 1870 and was knighted in 1892, resigning his court appointment in 1893. His work in the sphere of music education included examining at Queen's College (London) and (jointly with John Hullah and Otto Goldschmidt) for scholarships of the National Training School. He travelled widely, and played at concerts in Germany. In 1867 he conducted the first performance of Sterndale Bennett's *Woman of Samaria* at the Birmingham Festival. His own compositions include an oratorio, cantatas, concert overtures, and concertos for violin and for piano, he produced editions of piano works by Schumann, and also edited a collection of songs to words by Tennyson. His brief monograph *Handel's Messiah: an Examination of the Original and some of the Contemporary MSS* (London, 1874) is a scholarly study of Handel's vocal and instrumental resources, described by William C. Smith as 'an important foundation pamphlet' (*A Handelian's Notebook* (London, 1965), p. 54).

E. D. MACKERNFESS

Custodio, Bernardino (Feliciano) (b Manila, 20 May 1911). Filipino composer, conductor and pianist. After a four-year scholarship under Lippay, he graduated from the Conservatory of the University of the Philippines in 1932 and then taught theory and the piano at that institution. In 1959 he took the MA at the University of Santo Tomas and travelled to the USA on

a Smith-Mundt grant. He was director of the University of Santo Tomas Conservatory (1957-61), associate conductor of the Manila SO for several years, and a member of the executive board of the National Music Council of the Philippines. Most of his compositions, written in a late-Romantic style, were burnt during World War II, notable among his works were the Malayan Suite for orchestra (1936), songs and chamber pieces on Philippine themes.

LUCRECIA R. KASILAG

Custos (Lat.) DIRECT

Cutell [Cotell], Richard (fl 14th century). English theorist. He may have been the minor canon of St Paul's Cathedral, London, in 1394-5. The content of Cutell's short treatise and the matter surrounding it in the MS place his activity in the 14th century. It is found in *GB-Ob* Bod 842, f 48r-48v, headed 'Opinio Ricardi Cutelli de London'. Apart from a quite conventional description of the sights, or transpositions, and consonances proper to disant, and of the three degrees of disant, mene, treble, quatreble, the work is undistinguished. In keeping with the new proscription arising in the 14th century, Cutell forbade parallel perfect consonances of the same kind, and endorsed parallel imperfect consonances. He also stated that on perfect intervals, the solmization syllable *fa* must go with *fa*, and *mi* with *mi*, a stricter form of the usual rule prohibiting *fa* against *mi* on perfect consonances.

See also DISANT and KEYH

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ANDREW HUGHES

Cuti, Donato Antonio. Italian composer, uncle of MICHELE DILIPARI.

Cutner, Solomon. See SOLOMON.

Cut time (It. *tagliato*). A name for the *proportio dupla* of the system of PROPORTIONS of the late Middle Ages and Renaissance. It was frequently indicated by writing a stroke through one of the traditional mensuration signs ('cutting' the time), so that, for instance, C became C̄, and O became Ō. The effect was to diminish the relative value of each note shape in the ratio 2:1.

Cutting, Francis (fl 1583 c1603). English lutenist and composer. The only document known to contain a reference to him is the poor rate book of the parish of St Clement Dane, London, where a 'Frauncis Cutting' was rated at 4d in 1583, 1588 and 1589. The fact that so little is known of him, although he was one of the most distinguished 16th-century English lute composers, would accord with his having been a gentleman, living quietly, outside the circle of musicians directly connected with the court. He may have come from East Anglia, where his surname is more common than in other parts of the country.

The style of his music suggests an early date of composition, and it is notable that many of his pieces appear in early sources: 11 in Barley's *A New Booke of Tabliture* (London, 1596), 16 in *GB-Cu* Dd.ii.11 (the

earliest of the Cambridge manuscripts) and one in the 'Dallis' Lutebook (*EIRE-Dic*). Much of this music is for six-course lute, and no piece requires more than seven courses. His last work may well have been *Sir Iooke Greviles pavan*, which was probably written no later than 1603. Cutting wrote in a close-textured manner and (particularly in the galliards) he made much ingenious use of imitation. His almans are memorably tuneful and his toys and other trifles charmingly gay and lighthearted.

WORKS

- 1 Editions *Lute Music of Shakespeare's Time*, ed W W Newcomb (University Park, Penn. 1966) [N]
F. Cutting Selected Works for Lute, ed M Long (London 1968) [1]

TUTTO SOLO

Bockingtons [Packingtons] Pound, Cuttings Comfort, Master Birds pavan [Pavan Bray, set by Cutting] Walsingham, 2 untitled almans, 2 untitled galliards, 2 untitled pavans 1596²⁰, all in N, 5 in I
 Sir Walter Rawleys galliard, 1603¹⁴

- 1 Porters pavan [and galliard], *GB-Cu* 1 (pavan only)
 Grominge pavan, *Cu*, *Lbm*, 1
 Mrs Anne Markham's pavan [and galliard], *Cu*, *Gu*, *Lbm* (3 copies), 1
 Quadron [pavan], *LIRE-Dic* (doubtful authenticity see Long)
 Pavan Sans per [and galliard], *GB-Cu* (2 copies, 1 of galliard attrib phs), *Gu*, *Lbm*, 1 (pavan only)
 Sir Iooke Greviles pavan, *Cu*, 1
 Alman, *Cu*, 1
 Galliard *D-I Edh* (2 copies, 1 attrib 'Dulandi'), *FIRE-Dm* (attrib Allonsus), *GB-Cu*, *Lbm*, *NI-Lu* (attrib 'Hays'), 1
 12 galliards *GB-Cu* (some in 2 copies 1 attrib Dowland), *Gu*, *Lbm*
 Reading, Berks. County Record Office, 4 in I
 2 galliards [?] to the 2 untitled pavans in 1596²⁰ see above], *Cu* (1 anon., attrib Cutting by Long)
 2 pavan and galliard pairs, *Cu* (1 galliard anon., attrib Cutting by Long) *Gu*, 1 (pavans and 1 galliard only)
 4 pavans, *Cu* (1 in 2 copies, 1 after Morley's setting of Dowland's Lachumae, this setting attrib Byrd)
 6 other pieces, *Cu*, *Lbm* 2 in I

OTHER INSTRUMENTAL

- The new hunt sundry waies, bandora, 1596²⁰ N
 Short alman, 2 lutes, *Cu*, *Lbm*
 Galliard, bandora, *Cu*
 Untitled piece, 'treble to a ground', *Cu*

For full details, sources and concordances see Long

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 R Newton Francis Cutting a Bibliography', *LJSJ* 1 (1959), 38
 I Nordstrom 'The Cambridge Consort Books', *Journal of the Lute Society of America*, v (1972) 70-103

DIANA POULTON

Cutting, Thomas (fl 1608-13) English lutenist. He may have been a younger member of the same family as FRANCIS CUTTING. There are three letters concerning him in *GB-Lbm* Harl.6986. The first, from Queen Anne, dated 6 March 1607/8 and the second (undated) from Prince Henry are both addressed to Lady Arbella Stuart, and request her to release Cutting from her employment, and allow him to go to the court of the queen's brother, Christian IV of Denmark. Lady Arbella replied on 15 March 1607/8 agreeing, although saying that she 'may have some cause to be sorry, to have lost the contentment of a good Lute'. Cutting appears to have stayed in Denmark for about three years, at a salary of 300 dalers a year.

He entered the service of Prince Henry in 1611, and was one of the musicians to whom an allowance for mourning livery was issued for the prince's funeral in November 1612. In February 1613 he was among the lute players who received £2 10s for playing in George Chapman's *Masque of the Inner Temple and Lincoln's*

Inn during the celebrations for the marriage of Princess Elizabeth and the Elector Palatine.

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 W P Baildon *The Records of the Honourable Society of Lincoln's Inn the Black Books* (London, 1897-1902)
 H C de Lafontaine *The King's Musick* (London, 1909/R1973)

DIANA POULTON

Cutts, John (fl 1665, d ?Lincoln, before 19 Nov 1692). English composer. He was made junior vicar and poor clerk at Lincoln Cathedral on 31 May 1665. He appears to have spent most of his remaining life there, but was admonished in 1680 for leaving the city without permission. On 14 January 1684 he was made Master of the Choristers, though the chapter acts indicate that he lacked diligence in this office. An argument involving Cutts and his dog in the cathedral on 31 October 1689 led to his expulsion a few days later. However, on 1 April 1690 the dean and chapter resolved to establish 'two public consorts' each year and Cutts was appointed as instrumental teacher to the choirboys. He was reinstated as junior vicar and poor clerk, at the choir's request, on 11 November 1690.

Nine short solos for bass viol are in *GB-Lcm* II.f.10, and Lot 13 in the sale of Thomas Britton's library included lute consorts by Cutts, but these are unknown today. Eight anthems by Cutts are in MSS at Lincoln including an eight-part setting of *Almighty and everlasting God* dated 1685. *My days are gone* is included in *GB-Lbm* Add 30478-9 and 34203.

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ANDREW ASHBEE

Cuvelier, Jo(hannes) [Jean, Jacquemart le Cuvelier] (b ?Tournai, fl 1372-87) French poet and composer. He was wrongly entered as Cunelier in *F-CH* 564. In 1372 he was a *discour* of the King of France. According to the anonymous *Règles de la seconde rhétorique* he was called Jacquemart le Cuvelier, came from Tournai and was the *faiseur* of Charles V. In 1387 he completed a chronicle of the life of the High Constable Bertrand du Guesclin. Cuvelier's ballade *En la saison*, set to music by Hymbert de Salinis, is dedicated to Olivier du Guesclin, a cousin of Bertrand, and to Olivier's mother, Thomasse le Blanc. In addition, *F-CH* 564 contains three three-voice ballades by Cuvelier which he set to music himself: *Lorsque Arthus, Alexandre et Paris, Se Galaas et le puissant Artus* (concerns Gaston Phébus, Count of Foix, d 1391), and *Se Genevre, Tristan, Yssout* (all ed. in CMM, liii/1, 1970). These instrumentally accompanied songs are prime examples of the very complex notational style of the *ars subtilior*.

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URSULA GÜNTHER

Cuvelier d'Arras, Jehan le (fl. c1240–70) French trouvère. He was perhaps the Johannes Cuvellarius of Bapaume (on the outskirts of Arras) cited in documents of 1258. His period of activity can in any case be determined: the chanson *Pour la meillour* is dedicated to Wagon Wion, who was *échevin* (sheriff) of Arras in 1265 and who died by January 1273. As respondent in nine *jeux-partis* and judge in six others, Cuvelier was familiar with many of the more important members of the Arras poetic circle, including Jehan Bretel, Jehan de Grieviler, Lambert Ferri and Adam de la Halle. Since Gamart de Vilers addressed Cuvelier as 'Sire', it would appear that he was a figure of importance.

With the exception of *Pour la meillour*, which is decasyllabic, Cuvelier's chansons *courtoises* favour heptasyllabic lines, often mixed with pentasyllabic or other lines. *Amours est* follows the pattern AA'BB'CC'DE, otherwise, all chansons are cast in bar form. Generally some form of repetition or motivic play is present in the caudas. Cuvelier's predilection for plagal modes (except for *J'ai une dame*) is unusual. In half of the melodies the final is not a tone centre of primary importance. In the Chansonier Cagé there are occasional hints of modal rhythms in *Amours est*, *Mout me plaisent* and *Pour la meillour*; and the disposition of ligatures in *Anus et desesperance* and *Jolivetés* also hints at times that a free use of modal rhythm may not be inappropriate.

WORKS

Amours est une merveille, R 566, ed. in Grennrich
Anus et desesperance, R 214 (R. Schwan sigillum: see SOURCES, MS)
J'ai une dame enamee, R 509
Jolivetés et joenece, R 484
Mout me plaisent a sentir, R 1455
Pour la meillour qu'onques formast Nature, R 2108

WORKS OF JOINT AUTHORSHIP

Biaus sire tresorier d'Aire, R 155 (proposed jointly by Jehan Bretel and Lambert Ferri to the Tresorier d'Aire and Cuvelier)
Cuvelier, dites moi voir, R 1824 (proposed by Bretel)
Cuvelier, et vous, Ferri, R 1042 (proposed by Bretel)
Cuvelier, j'ai meus que moi, R 1671 (proposed by Gamart de Vilers)
Cuvelier, or i parra, R 8 (proposed by Bretel)
Cuvelier, s'il est ainsi, R 1025 (proposed by Bretel)
Cuvelier, un jugement, R 692 (proposed by Jehan de Grieviler)
Cuvelier, vous amerés, R 909 (proposed by Bretel)
Je vous demant, Cuvelier, espondez, R 928 (proposed by Bretel)

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For further bibliography see TROUBADOURS, TROUVÈRES

THEODORE KARP

Cuvillier, Charles (Louis Paul) (b Paris, 24 April 1877, d Paris, 14 Feb 1955). French composer. He studied at the Paris Conservatoire and with Fauré and Messager. He began writing for the popular theatre with *Avant-hier matin* (Paris, 20 Oct 1905), and several subsequent works had international success, particularly in Britain. *Son petit frère* (Paris, 10 April 1907, later as *Lais, ou La courtisane amoureuse*; as *Wild Geese*, London, 12 Feb 1920); *Afgar, ou Les plaisirs andalous* (Paris, April

1909, London, 27 Sept 1919); *La reine s'amuse* (Marseilles, 31 Dec 1912, later as *La reine joyeuse*; as *The Naughty Princess*, London, Oct 1920); *The Lilac Domino* (New York, 28 Oct 1914, London, 21 Feb 1918) and *Flora Bella* (New York, Sept 1916)

ANDREW LAMB

Cuyler, Louise E(Ivira) (b Omaha, Nebraska, 14 March 1908). American musicologist. Her first musical training was in Omaha, where, while still in high school, she appeared publicly as a violinist. She received the BM in violin from the Eastman School of Music in 1929. Since then she has been associated with the School of Music of the University of Michigan, where she taught theory and took the MM in theory and composition in 1933. After serving in the American Red Cross during World War II, she returned to the University of Michigan and at the same time resumed studies at the Eastman School, taking the PhD in musicology in 1948. At Michigan she became professor of music (1953) and director of the department of musicology (1957). In addition she served for over two decades as music critic for the *Ann Arbor Daily News*, retiring in 1971. She has lectured widely and has been visiting professor at the University of Washington in Seattle (1964), Stanford University (1965), Indiana University (1975) and the University of California at Santa Barbara (1976). In 1975 she was made Neilson Distinguished Professor of Smith College, Northampton, Massachusetts. Although her interests are wide, Cuyler is best known for her studies of the Franco-Flemish Renaissance and music in Germany during the Josquin period. In particular she has discussed the political use of the motet and the interaction of church and state in musical commissions.

WRITINGS

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EDITH BORROFF

Cuypers [Kuypers, Kuppers], Johannes Theodorus (b Dornick, 14 Oct 1724; d The Hague, Sept 1808). Dutch violin maker. He became a burgher of The Hague in 1752, and worked there continuously for about 50 years. He was one of the first makers in northern Europe to work on the pattern of Stradivari, though his instruments are highly personal in character and easily

recognized. Many violins are in circulation, those of the later period noting their maker's advancing age on the manuscript labels within; they are consistently fine-sounding. Johannes Cuypers was followed by his sons Johannes Franciscus (*b* 12 Jan 1766, *d* 16 July 1828) and Johannes Bernardus (*b* 3 May 1781, *d* 15 Sept 1840), whose work is of considerably less distinction

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CHARLES BEARF

Cuzzoni, Francesca (*b* Parma, c1698, *d* Bologna, 1770) Italian soprano. She was a pupil of Lanzi. Her first known appearance was in an anonymous *Dafni* at Parma in 1716. She sang in June that year at Bologna in Bassani's *Alarico rè de'Goti*, in spring 1717 at Genoa in C. F. Pollarolo's *Venceslao*, at Bologna once more in October (in *Merope* by Gasparini and Orlandini), and again in 1719. She made her Venice debut in 1718 as Dalinda in C. F. Pollarolo's *Ariodante*, with Faustina Bordoni as Ginevra, the future rivals appeared there again in two operas the following year. Cuzzoni sang at Turin in 1720, and in five more operas at Venice in 1721–2, in Orlandini's *Nerone* she played Poppaea, Faustina Octavia and Diano Vico Agrippina. Cuzzoni was described at this period as chamber virtuoso to the Grand Duchess Violante of Tuscany.

There was talk of her engagement for London in 1720, but she did not arrive until the last week of December 1722, having married the composer and harpsichordist Pietro Giuseppe Sandoni on the way. Her reputation as an extraordinary singer preceded her and was repeatedly mentioned in the press. Her King's Theatre debut on 12 January 1723 as Teofane in Handel's *Ottone* was one of the most sensational in London's theatrical history. The part had not been composed for her, at rehearsal she refused to sing her first aria, 'Falsa imagine', until Handel threatened to pitch her out of the window, but her triumph was complete, not least in this aria. Half-guinea tickets for the second night changed hands at two and three guineas ('like another Mississippi or South Sea Bubble'), at her benefit on 25 March, with three new bravura arias, 'some of the Nobility gave her 50 Guineas a Ticket'. This was in addition to her salary of £2000 a season. She remained a member of the company until the Royal Academy closed in June 1728, and sang a leading part in every opera: Handel's *Flavio* (Emilia), *Giulio Cesare* (Cleopatra; she and Senesino had an outstanding success), *Tamerlano* (Asteria), *Rodelinda* (title role), *Scipione* (Berenice), *Alessandro* (Lisaura), *Admeto* (Antigona), *Riccardo Primo* (Costanza), *Radamisto* (Polissena in the 1728 revival), *Siroe* (Laodice) and *Tolomeo* (Seleuce), Ariosti's *Coriolano*, *Vespasian Artaserse*, *Dario*, *Lucio Vero* and *Teuzzone*, Bononcini: *Ermia*, *Farnace*, *Calpurnia* and *Astianatte*, and the pasticcios *Aquilio Consolo*, *Elpidia* and *Elisa*. The eubérance of Cuzzoni's admirers soon led to quarrels first with the partisans of Senesino and later with that of Faustina Bordoni, who made her London debut in *Alessandro* on 5 May 1726. The rivalry between the two greatest sopranos of the age was notorious, and became a public scandal when ovations, whistles and catcalls in turn led to a scuffle between the artists on stage during a performance of *Astianatte* on 6 June

1727 in the presence of the Princess of Wales. At some performances Cuzzoni could scarcely be induced to appear; but the final Academy season seems to have been less cantankerous, despite (or because of) the satirical portrait of the ladies as Polly and Lucy in *The Beggar's Opera*.

Outside the opera house Cuzzoni surprised and delighted 'a very numerous Concourse of the Nobility and Quality' at Burlington House on 18 January 1723 and took part with Faustina and Senesino in a St Cecilia concert at the Crown Tavern on 22 November 1727. Early that year her performance of Bononcini's music at the Duchess of Marlborough's private concerts won her a breathless panegyric from the diplomat Beddevole. She gave concerts at Bath in autumn 1723 and according to Anastasia Robinson 'gott a good deal of Money'; Lady Bristol heard her sing, accompanied by a lute, 'for 2 hours like a nightingale, she has learnt two English baliads, which she makes the agreeablest thing you ever heard'. In summer 1724 she visited Paris and made a sensation at Fontainebleau in church music by Bononcini. She returned to Bath in autumn 1726, and possibly in other years. She gave birth to a daughter in August 1725, according to Mrs Pendarves, 'the minute she was brought to bed, she sang "La Speranza", a song in Otho' (not from her part).

Cuzzoni spent the winter of 1728–9 in Vienna at the invitation of Count Kinsky, the imperial ambassador in London, she made a great impression in court circles but was not engaged for the opera because she demanded the exorbitant salary of 24,000 florins. She sang at Modena and Venice in 1729. Heidegger wished to engage both prima donnas for the Second Royal Academy that autumn, but Handel, who according to Rolli had never liked Faustina and wanted to forget Cuzzoni, preferred to write for new voices. In 1730



Cuzzoni (left), Farinelli and Heidegger: etching by the Countess of Burlington (Dorothy Boyle) and Joseph Goupy after drawings (c1730) by Marco Ricci and Goupy (for further illustrations see under BERENSTADT, GAETANO, and NICOLINI)

Cuzzoni sang in Hasse's *Ezio* at Naples and in three operas, including Hasse's *Artaserse*, at Venice (where Faustina was engaged at a different theatre). She was in two operas at Florence in the Carnival season of 1731–2, and in the latter year sang for the last time at Venice, in Hasse's *Euristeo*. She appeared at Genoa in the 1733 and 1734 Carnival seasons. It is not surprising that when the Opera of the Nobility planned their opposition to Handel early in 1733 one of the first singers they approached was Cuzzoni, but she did not arrive until April 1734, when she joined the cast of Porpora's *Arianna in Nasso*. Between then and summer 1736 she sang in four more operas by Porpora (*Enea nel Lazio*, *Polifemo*, *Ifigenia in Aulide* and *Mitridate*), Hasse's *Artaserse* arranged by Farinelli's brother Riccardo Broschi, Handel's *Ottone* (her old part of Teofane, but under Nobility management), Sandoni's *Issipile*, Veracini's *Adriano in Siria*, the pasticcio *Orfeo* and F. Campi's *Onorio*, as well as at occasional concerts. Her last new part was Venus in Porpora's wedding serenata *La festa d'Imeneo* in May 1736. She seems to have roused less enthusiasm on this visit, perhaps because much of the music was inferior.

Cuzzoni sang in Leo's *Olimpiade* and Caldara's *Ormusda* at Florence in 1737–8. In 1739 she was at Vienna, in September 1740 a member of Angelo Mingotti's opera company at Hamburg, where she also gave concerts. She sang in concerts at Amsterdam in February–April 1742 with the Wolfenbüttel Kapellmeister Giovanni Verocai, and Sandoni had now separated. She is next heard of at Stuttgart, where she was engaged as chamber singer to the court on 28 December 1745 at a salary of 1500 gulden. She remained there for three years, performing at concerts and chapel services, but absconded to Bologna in autumn 1748 leaving many debts (her extravagance and improvidence had been notorious as early as 1723). Her offer to return at more than double the salary was curtly refused. In 1750 she revisited London and gave a benefit concert at Hickford's Room on 18 May. According to Horace Walpole she was arrested for debts of £30 and bailed out by the Prince of Wales. She sang twice with Guadagni the following year, at the annual Musicians Fund benefit at the King's on 16 April and for her own benefit at Hickford's on 23 May. The latter appearance, she informed the public in a letter to the press, 'shall be the last I will ever trouble them with, and is made solely to pay my Creditors'. Her programmes included the love-duet from *Giulio Cesare*, three songs from *Ottone* (including 'Falsa imagine') and 'Return, O God of Hosts' from *Samson*. It was a pathetic farewell, Burney says that since 'she was grown old, poor, and almost deprived of voice, by age and infirmities, there was but little company' and she returned to the Continent 'more miserable than she came'. 'A very good judge' assured him however that in private 'fine remains of her former grace and sweetness in singing Handel's most celebrated songs ... were still discoverable'. She went to the Netherlands, where she was again imprisoned for debt, the prison governor allowed her to discharge it by releasing her under guard for occasional concerts. (This may possibly refer to her 1742 visit.) She spent her last years in Bologna, supporting herself, it is said, by making buttons. She died in obscurity and extreme poverty.

Cuzzoni in her prime was by universal consent a superb artist. Burney expressed the views of various writers, including Tosi, Quantz and particularly

Mancini (*Pensieri riflessioni pratiche sopra il canto figurato*, 1774).

It was difficult for the hearer to determine whether she most excelled in slow or rapid airs. A native warble enabled her to execute divisions with such facility as to conceal every appearance of difficulty, and so grateful and touching was the natural tone of her voice, that she rendered pathetic whatever she sung, in which she had leisure to unfold its whole volume. The art of conducting, sustaining, increasing, and diminishing her tones by minute degrees, acquired her, among professors, the title of complete mistress of her art. In a cantabile air, though the notes she added were few, she never lost a favourable opportunity of enriching the cantilena with all the refinements and embellishments of the time. Her shake was perfect, she had a creative fancy, and the power of occasionally accelerating and retarding the measure in the most artificial and able manner, by what the Italians call *tempo rubato*. Her high notes were unrivalled in clearness and sweetness, and her intonations were so just and fixed, that it seemed as if it was not in her power to sing out of tune.

Tosi praised her 'delightful soothing *Cantabile*', and contrasted her pre-eminence in '*Pathetic*' with Faustina's dramatic fire in '*Allegro*'. Quantz, who heard her often in 1727, said that 'her style of singing was innocent and affecting', and her graces 'took possession of the soul of every auditor, by her tender and touching expression'. She could move an audience to tears in such simple arias as 'Falsa imagine' and Rodelinda's 'Hò perduto il caro sposo'. A cruder tribute to her powers was the cry from the gallery while she sang 'Sen vola' in *Admeto*: 'Damn her! she has got a nest of nightingales in her belly'. She was probably at her best on her first visit to London, and the wonderful series of parts Handel wrote for her, especially Cleopatra, Asteria, Rodelinda and Antigona, seems perfectly calculated to bring out the qualities mentioned above. They call for a fluid use of the whole compass from *c'* to *b''* (Quantz said she sang up to *c'''*) and offer repeated openings for her famous trill. The tessitura is about a tone higher than Faustina's. Cuzzoni was neither a great actress nor a beautiful woman, her magnetism was purely vocal. Horace Walpole, with reference to Rodelinda (one of her most popular parts), said

she was short and squat, with a doughy cross face, but fine expression was not a good actress, dressed ill, and was silly and fantastical. And yet on her appearing in this opera, in a *brown silk gown*, trimmed with silver, with the vulgarity and indecorum of which all the old ladies were much scandalised, the young adopted it as a fashion, so universally, that it seemed a national uniform for youth and beauty.

The best likeness of Cuzzoni is a print after Seeman, reproduced in Hawkins's *History*. She appears in many caricatures, including two operatic scenes engraved by Vanderbank (1723, see BRENSTADT, GAFFANO) and Goupy (1729) and original drawings by A. M. Zanetti (two in the Cini collection, *I-Vgc*) and Marco Ricci (two at Windsor Castle, one of which is reproduced here).

WINTON DLAN

Cvetko, Dragotin (b Vučja Vas, Ljutomer, 19 Sept 1911). Yugoslav musicologist. He studied at Ljubljana Conservatory and at the University of Ljubljana, where he received the PhD in music education in 1938, he then continued his studies at the master school of the Prague Conservatory. He taught at the Ljubljana Academy from 1938 to 1943 and from 1945 to 1962. In 1962 he founded the department of musicology at the University of Ljubljana, where he became professor; from 1970 to 1972 he served as the dean of the faculty of arts there. He is a member of the Slovene and Serbian Academies of Arts and Sciences, vice-president of the IMS and editor of *Muzikološki zbornik*. He was awarded the Herder Prize in 1972.

Cvetko was initially interested in music education.

but later turned to musicology and has become an authority on the history of Slovene music. His studies of the life and works of Jakob Handl (Gallus), Gabriel Plautzius, Johannes Baptist Dolar and several other composers of Slovene origin show conscientious and wide-ranging research. His books organize successfully the detailed information on individual figures and institutions given in his numerous articles into a systematic music history of Slovenia, which is presented in the context of its cultural and political history. He believes that in order to understand fully the development of European musical culture it is necessary to follow not only its mainstream, but also its course in peripheral centres. Accordingly he has studied the contribution of eastern central Europe to the musical life of the Renaissance and Baroque, it is largely because of his efforts that the music history of Slovenia and its relationship with the powerful musical cultures of neighbouring Austria and northern Italy are now so well documented. With Andreis he was the founder of the modern school of musicology in Yugoslavia.

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BOJAN BUJIĆ

Cybele [Kybēlē, Kybella, Kybelē, Kybēbē (Lydian); Lat. Cybele, Cybebe, Cybela]. Ancient Phrygian deity, often called the Great Mother by both Greeks and Romans. She was linked with many other female divinities, especially Rhea and Artemis. By the time her cult

reached Greece (5th century BC) it had become fused with the liturgy of DIONYSUS, reflecting the cult of divine mother and son in Asia and Crete. The male figure worshipped in specific conjunction with Cybele was, however, her youthful consort Attis. His cult, which became important only in Rome under Claudius (emperor AD 41-54), included the use of the syrinx; he was originally a shepherd god.

An extensive fragment of a dithyramb, or choral hymn to Dionysus, by Pindar, from the first half of the 5th century BC, mentions tympana and krotala (clappers or rattles, usually in pairs like castanets) sounding in honour of 'the august Great Mother' (frag. 61, ed. Bowra, ll 6-8). A Homeric hymn which must date from approximately the same period refers to these two instruments as well as the aulos (xiv, *To the Mother of the Gods*, l 3). In the *Bacchae*, produced about 405 BC, Euripides gave particular prominence to the tympanum as the invention of Dionysus and Rhea (i.e. Cybele ll. 59, 120-34), linking it with the use of Phrygian aulos, (ll 127-8, 159-61) and describing its deep, booming tone (l 156, *barybromōn*). Cult statues or paintings of the goddess usually showed her with the tympanum (for illustration see TYMPANUM). The Athenian minor tragic poet Diogenes described the Phrygian women worshippers of Cybele as using rhombi in addition to the usual tympana and cymbals (frag. 1, ed. Nauck, p. 776, ll. 3-4, = Athenaeus, xiv, p. 636a). According to Menander, the begging priests of Cybele's cult used cymbals to summon her (frag. 245, ed. Kock), Firmicus Maternus (4th century AD) described a similar use of the tibia.

Ovid described the introduction of Cybele's rites to Rome in 204 BC and listed the instruments regularly used, including the Phrygian double aulos with one recurved bell-shaped mouth (*Fasti*, iv, l 181). Apuleius (2nd century) described the music used by followers of the 'Syrian goddess' Atargatis, whose cult resembled that of Cybele and was characterized by the presence of eunuch priests, and hence of castrato singing. He also mentioned a *choraula* (in this context a cornu player), dancing in triple rhythm, the tibia and various percussion instruments (*Metamorphoses*, viii, chaps. 26-7, p. 198, ed. Helm, ll 2-4, 19-20). The scene depicted on a Roman terracotta suggests that a long-handled spherical rattle (the Greek *platagē*, identical with the sistrum of the cult of Isis) was used in the rites of Cybele.

Only members of her priesthood and trained instrumentalists performed the rites; and since the hymns were required to be sung in Greek (Servius on Virgil, *Georgics*, ii, l. 394), they were performed by professional singers called *hymnologi*.

Clement of Alexandria in his *Protrepticus* quoted a ritual formula recited by those being initiated into the mysteries of Cybele. 'I ate from the tympanum; I drank from the cymbal' (chap. 2, §14), where the round tympanum is an image of the earth as primal element, while the concave cymbal is a chalice.

See also AULOS; GRECE, §1. ROME, §1

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WARREN ANDERSON

Cybernetics. See PSYCHOLOGY OF MUSIC, §I, 5(ii).

Cybot [Cibot, Cirot], Noël (*d* Paris, Aug 1556). French composer, singer and organist. He came from Limoges and was appointed a singer in the Sainte-Chapelle, Paris, on 9 August 1522. In 1543 he was still resident there, having been elevated to the position of *chapelin perpétuelle*, and also acted as organist. One of Attaignant's volumes (*RISM* 1530⁶) includes two courtly four-voice pieces by him in the generally homophonic manner of Sermisy. Two more pieces, rustic anecdotes set in the lively syllabic contrapuntal style of Jancquin and Passereau, figure in another Attaignant volume (1535⁶), ascribed to 'Cirot'. A collection of *Magnificat* settings published by Attaignant (1534⁷) opens with one by Cybot composed in the polyphonic style of the post-Josquin period (ed. A. Smijers and A. T. Merritt, *Treize livres de motets parus par Pierre Attaignant en 1534 et 1535*, v, Monaco, 1960).

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FRANK DOBBINS

Cybulski, Izidor Józef (*b* 2nd half of the 18th century; *d* ?Warsaw, 1st half of the 19th century). Polish composer and music engraver. The first date known in his life is 22 November 1802, when as a priest he delivered a sermon in the Augustinian church in Warsaw on the influence of music on the human mind and soul. In 1803 he worked in Elsner's music engraving workshop, but from 1805 to 1817 he ran one of his own, which in 1817 published Chopin's first composition, the *Polonaise* in G minor. In 1809 he organized and directed a school of organists in Warsaw. Cybulski's compositions include a Polish mass to a text by F. Wężyk (1805, manuscript in *PI-CZp*), 8 *variations pour le clavecin* (Warsaw, n.d.), *Polonaise* in B \flat (Warsaw, n.d.) and *Trois polonaises pour le clavecin ou pianoforte* (Warsaw, 1805-6).

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ALINA NOWAK-ROMANOWICZ

Cyclic form. Music wherein a later movement reintroduces thematic material of an earlier movement is said to be in 'cyclic form'. In its strict meaning such music returns at its end to the point whence it set out at the beginning, in the manner of the song 'There's a hole in my bucket', to produce an endlessly rotating cycle, but in practice the simplest examples have been works like Haydn's *Symphony* no.31 in D (*Hornsignal*), Beethoven's *Serenade* op.8, Brahms's *Third Symphony* and Elgar's *Second Symphony*, whose finales all close with the material of the beginning of the work. More generally the term 'cyclic' describes those works where thematic links bind more than one movement, it is not properly applied to mere thematic resemblances. Examples may be found in many instrumental sonatas, suites and canzonas of the early 17th century (see VARIATIONS, §§4, 5) and can be cited in a large number of sacred works, like Bach's B minor Mass and Mozart's Mass in C K317. But they are rare (except in Boccherini's music) in the 18th century. Beethoven (*An die ferne Geliebte*, Piano Sonata in A op.101), Schubert

(Piano Trio in E \flat ; *Fantasia* in C for violin and piano) and Berlioz (*Symphonie fantastique*) laid the foundations on which Mendelssohn, Schumann, Liszt and Franck elevated cyclic principles to great importance, associated with the widespread application of THematic TRANSFORMATION and the desire for greater continuity between separate movements, all methods of establishing a tighter cohesion in multi-movement forms. Since the 19th century cyclic form has been adopted as a regular stock-in-trade of musical structure.

HUGH MACDONALD

Cyera, Ippolito [Hippolito]. See CH'RA, IPPOLITO

Cymbale (Fr.) An ORGAN STOP (*Zimbel*)

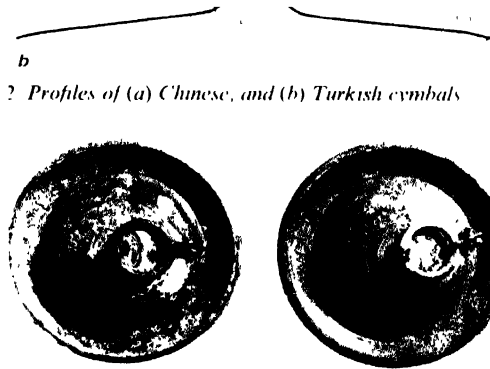
Cymbalon [cymbalum] (Hung.) DULCIMER

Cymbals (from Gk. *kymbos*, Fr. *cymbales*, Ger. *Becken*, *Schellbecken*, *Tellern*, It. *piatti*, *cinelli*). Instruments of percussion, normally of indefinite pitch. The modern orchestral cymbals are a pair of large round plates of metal (an alloy of c.80% copper and 20% tin), the exact constituents and processing of which are the makers' secrets. The highest-quality cymbals are said to contain pure silver. Present manufacturers include the long-established and world-famous ZILDJIAN family with branches in Turkey and the USA, M. M. Paiste & Sohn of Switzerland, the Premier Drum Co. of England, and the Italian firm of Zanchi; their combined output amounts to several thousands yearly.

To meet present-day requirements in the orchestra and in jazz where they are integral instruments, cymbals are made in many sizes and grades of sound. Diameters (edge to edge) range from 30 cm to 65 cm, a decided contrast with the cymbals of the ancients which are known to have been considerably smaller. For standard orchestral purposes, cymbals measuring 40-50 cm in diameter are used, the desired tonal qualities being brilliance, resonance and a multiplicity of overtones. In general, orchestral cymbals are 'paired' with a slight difference in pitch. The finest-quality cymbals are cast,



1. Modern orchestral cymbals by Avedis Zildjian



2 Profiles of (a) Chinese, and (b) Turkish cymbals

3 Bronze cymbals, Greek, c500 BC (British Museum, London)

rolled, hand-beaten and machine skimmed (pared) to a predetermined thickness. Each plate is slightly convex to ensure that only the outer edges meet. In the centre of each plate is a shallow saucer-like recess forming a dome. A double strap by which the cymbal is normally held is passed through a central hole and is knotted with a crown ('sailor's') knot inside the cymbal where the recess is concave. The strap is gripped between the thumb and first finger. To shield the knuckles a circular pad of soft leather or felt covers the dome. In some cases cymbals are held by a special handle. Moderate-quality cymbals of brass serve useful purposes, but are completely out of place in the full orchestra, where, with certain exceptions such as the occasional use of Chinese cymbals, only the best quality 'Turkish' instruments are acceptable.

China is often credited with being the oldest cymbal-making country, but authentic records suggest that cymbals entered China by means of foreign influence. A Chinese source enumerates cymbals among the instruments of an East Turkistanic orchestra established at the imperial court in AD 384. According to the *Yueh-shu*, the bible of Chinese musical instruments written in AD 1104 by Ch'en Yang, cymbals came originally to China from Tibet, but other evidence suggests that the country of their origin may have been India or Turkey. A possible Turkish influence is suggested in the similarity of the content of the metal used in the manufacture of the old sacred cymbals of the Chinese (considered to have been 81% copper and 19% tin) and that used traditionally by Turkish cymbal makers. Cymbals (like gongs) have long been and continue to be used in the religious and secular life of the Chinese and, as well as manufacturing gongs, China remains a cymbal-making country.

Present-day Chinese cymbals (*nao po*) differ from modern 'Turkish' cymbals in both shape and sound (see fig.2). In the majority of Chinese cymbals the curved section from the boss to the edge shows a distinct upward curve, and though the formula of the metal is similar in each case the casting and processing of the Chinese cymbal renders it brittle in sound and texture in comparison with the 'Turkish' cymbal. Consequently,



4 Indian finger cymbals (*manjira*)

Chinese cymbals are used in the Western orchestra only for special effects.

Whether originally Chinese or not, cymbals are of ancient origin. Historians refer to their use in central Asia Minor in 1200 BC. There is constant reference to cymbals in the Bible if, in fact, the translation represents the original correctly. In Psalm cl loud and high-sounding cymbals are mentioned (from the Hebrew *tseltshim* and *metslayim* 'noisy' and 'clear'). The high-sounding cymbals could have been similar in design to the *Crotalum* of ancient Egypt, Greece and Rome. At the dedication of the Ark three musicians, Heman, Asaph (the chief) and Ethan, were appointed to play cymbals of brass.

Cymbals not unlike those in use today are portrayed on Babylonian and Assyrian sculptures from the turn of the 1st millennium BC. A Babylonian plaque dated c700-600 BC (*GB-Lhm*) shows a cymbalist accompanying a performer on a drum. Here the cymbals are held vertically - a style maintained in the modern orchestra. An Assyrian bas-relief c680 BC depicts cymbals held horizontally. Egyptian cymbals (*Lhm*) include a pair of beaten bronze cymbals dated after 850 BC. These measure 17 cm in diameter and are secured by the original cord. Smaller bronze cymbals from Egypt and ancient Greece are also found (fig.3). These cymbals frequently defined as *crotales* - date from the middle of the 1st millennium BC, and are thicker than the beaten bronze cymbals. In most cases *crotales*, which in all probability were cast, have a large central boss and upturned rim. Many produce well-defined bell-like notes of high pitch the 'well-tuned cymbals' of Psalm cl. *Crotales* vary in size, suggesting their use as cymbals and also as metal castanets and finger cymbals (fig.4).

In Europe, cymbals appear on early Greek and Roman architecture. They are clearly portrayed on a marble statue of the Hellenic period 3rd century BC, and on a mosaic found at Pompeii dated AD 73. An illustration from Herculaneum shows a pair of cymbals connected by a strap. In contrast, on an ancient Greek drawing of a female centaur and a bacchante, the centaur holds a cymbal in her left hand which she strikes against an identical instrument held in the bacchante's

right hand, to assist, it is supposed, in the musical activity concerned with an orgy. Greek cymbals were closely associated with such rites, particularly the ancient orgiastic rites of the goddess Cybele, and the raucous rites connected with the worship of Dionysus.

A set of cymbals from the ruins of Pompeii (in the City Museum, Pompeii) range from small crotales to cymbals measuring 41 cm in diameter. These instruments are said considerably to have interested Berlioz, who was certainly responsible for introducing the gentle tinkle of ancient cymbals into the orchestra. In the scherzo of his dramatic symphony *Roméo et Juliette* (1839) two pairs of ancient cymbals tuned a 5th apart to $b\flat''$ and f''' are needed. Debussy scored for two ancient cymbals (*cymbales antiques*) in e'' and b'' in *Prélude à l'après-midi d'un faune* (1894). In *Daphnis et Chloé* (1912) Ravel scored for six pairs of antique cymbals with definite notes sounding b' , c'' , $d\flat''$, e'' , f'' , a'' .

Thanks to present-day manufacturers, chromatic scales of tuned crotales are readily available. In the past the parts for these instruments were often given to the glockenspiel. (When Berlioz conducted *Roméo et Juliette* in London no small cymbals were available, but with his usual thoroughness he persuaded a London metal founder to manufacture instruments in time for the performance.)

For a long time cymbals, in addition to their use in religious and secular life, have been credited with remarkable powers. This subject, and the use and properties of ancient cymbals in Greek, Roman and Jewish history, are discussed at length by F. A. Lampe in *De cymbalis veterum* (1700) and R. Ellys in *Fortuita sacra quibus subiicitur commentarius de cymbalis* (1727).

Cymbals closely resembling those used by the Greeks and Romans frequently appear in pictorial representations of the Middle Ages. In most cases instruments are represented as played – by angels and women generally – in the manner of ancient cymbals, i.e. horizontally, as portrayed by Matteo Giovanni (*Assumption of the Virgin*, late 15th century). Mersenne (1636) illustrated cymbals with straps much as we use today. Cymbals – flat and hemispherical – are illustrated in 13th-century English manuscripts. In addition to their use in Christian and pagan rites and as instruments of war, cymbals (smaller than those in the modern orchestra) were used throughout the Middle Ages by dancers and to some extent in ensemble music. They were included in the orchestra in 1680 by N. Strungk in his opera *Esther*, and in Freschi's opera *Berenice*. Cymbals were prominent instruments in the JANISSARY MUSIC of the mid-18th and early 19th centuries (fig 6). Gluck's use of cymbals in *Iphigénie en Tauride* excited Berlioz. Mozart (*Die Entführung aus dem Serail*, 1782), Haydn ('Military' Symphony, 1794) and Beethoven (*Die Ruinen von Athen*, 1812, and the Ninth Symphony, 1823), made cunning use of cymbals with other janissary effects.

It is from the early part of the 19th century that we find a more positive and extended use of cymbals as orchestral instruments, due in no small way to the pioneering of Berlioz. In his *Grande messe des morts* (1837) Berlioz scored for ten cymbals, certain of which he specified to be struck and/or sustained with soft sticks. His ideal ensemble included four pairs of cymbals (he frequently scored for more than one pair), and he scorned the combination of bass drum and

cymbals played by one musician.

Wagner's use of cymbals is exemplary. One of the finest moments for the cymbals is their first entry in the overture to *Die Meistersinger von Nürnberg*. There is also the truly noble effect of two loud strokes at the climax of the *Lohengrin* prelude. Here as in *Die Meistersinger* two cymbals are clashed in the normal manner. In *Der Ring des Nibelungen* Wagner used the mysterious ringing sound of a single cymbal, in some cases struck with a drumstick and in others with two drumsticks to produce a roll. In *Das Rheingold* a roll ('Becken mit Paukenschlageln') describes the glitter of the precious metal, and a similar effect occurs in the second act of *Die Walküre*, when Wotan utters his mysterious blessing of Alberich. Wagner also used the two-plate roll. Here a pair of cymbals are rubbed together or the edges agitated against each other. Bartók scored for this effect in his Second Violin Concerto and his Second Rhapsody for Violin and Orchestra. It also occurs in Vaughan Williams's *A London Symphony*. Today the roll is more generally allotted to the suspended cymbal.

Tchaikovsky used cymbals imitatively (short notes) in the duel scene of his fantasy-overture *Romeo and Juliet*. The single stroke (*mf*) with the well-calculated vibrating period prescribed by Dvořák in his Symphony 'From the New World' is a model of economy in the use of orchestral percussion.

Many late 19th- and 20th-century composers have made considerable demands on cymbals (and the player). In *Antigone* Orff requested ten pairs of cymbals. Peter Schat in *Signalement* wrote for 12 suspended cymbals of specified sizes. Composers such as Mahler, Strauss, Schoenberg, Bartók, Stravinsky, Bliss, Hindemith, Gerhard and Walton have requested various effects. Mahler asked for the cymbal to be struck with a steel rod in his Third Symphony. In *Ein Heldenleben* Strauss wrote *zischend*, here usually interpreted as 'hissing'. This effect is customarily produced by the brushing of the two inner faces of the cymbals, by passing the edge of one of the cymbals swiftly across the inner face of the other; or by scraping across the striations (tone-rings) with the fingernail or a coin. Schoenberg wrote for a sustained note to be played by drawing a cello bow over the edge of a cymbal in his Five Orchestral Pieces. Bartók in his Sonata for Two Pianos and Percussion required the suspended cymbal to be struck forcibly on the dome with the heavy end of a side-drum stick, and in contrast, that the instrument be struck on the very edge with the fingernail or the blade of a pocket-knife (*pppp*). Stravinsky frequently specified cymbal with triangle beater, e.g. in the *Firebird Suite* and *The Wedding*. Bliss asked for two cymbals, placed respectively on the heads of a pair of timpani, to be struck with hard beaters in *Meditations on a Theme of John Blow*. Hindemith in his Symphony in $E\flat$ (1940) somewhat anticipated the 'sizzle' cymbal of modern rhythmic groups (a suspended cymbal equipped with loose rivets or similar device) in his instruction for a cymbal to be struck with a soft stick while a thin rod is held to vibrate against the edge of the instrument.

Further unusual effects come from Gerhard and Walton. In *Hymnody* (1963) Gerhard scored for the edge of a large suspended cymbal to be scraped with a threaded rod. In one of Walton's earliest works, *Facade* (1923), occur two novel requests: that the suspended

cymbal be struck (and sustained by means of a tremolo) with wire brushes, and the (possibly unique) effect produced by striking the edge of a cymbal with a triangle.

In orchestral scores the part for the cymbals is written either on a staff or on a single line. At times the cymbal part is combined with that of the bass drum, and is signified by the use of 'tails up' and 'tails down', a method used since the time of Haydn. In many modern scores easily recognizable shapes are given, ex. 1a shows cymbals clashed (*naturale*) and ex. 1b a suspended cymbal struck with a soft stick.

Ex. 1

(a)

()

For the normal two-plate stroke (*naturale*, a 2) the cymbals are held vertically and clashed together with a swift up-and-down or across movement. Maximum brilliance is obtained by the almost full circumference of each plate meeting simultaneously. To obtain the fullest sound the instruments are turned outwards after impact and held at arm's length. Long notes are indicated by the direction *laissez vibrer* (let ring) or the sign in ex. 1b, in which case the plates ring freely. Short notes are also indicated by notation, or by the terms *acc.*, *étouffé* etc. To still the vibrations the player 'damps' the sound by pressing the cymbals against his clothing. To indicate by notation the desired length of every cymbal note is not always possible. Frequently the decision to damp or not is left to the player's (and conductor's) experience.

The observance of note values and dynamics is a major part of orchestral cymbal technique. For *pp* the two cymbals meet as in the full clash, the degree of movements being adjusted to ensure the required volume. In certain circumstances the cymbals are played edge to edge to produce a *pianissimo* effect. Occasionally, to produce the minimum sound or a particular effect, one cymbal is lightly brushed across the other, or the two plates merely pulled apart.

In the past the suspended cymbal was one of a pair of hand cymbals, it was held in one hand, the other executing the strokes. Today the 'loose' cymbal is suspended on a stand. The tremolo is executed as is a roll on the timpani: a series of reiterated single strokes. To keep the cymbal horizontal during a tremolo, the beaters operate on the opposite edges. The playing spot, unless otherwise requested, is c. 3 cm from the edge. Where a single stroke with hard stick is indicated, the cymbal is normally struck on the edge. Note values on the suspended cymbal are usually observed by the method of 'hand-damping'.

Among the many recent improvements in cymbal equipment is the insulated rack to hold one or more pairs of cymbals upright during *tacet* periods.

The combination of cymbals with bass drum (one performer) as a measure of economy is seen less today than it was at the time of Berlioz. The effect produced by a player striking a cymbal fixed to the bass drum with a held cymbal simultaneously with a stroke on a bass drum is, however, effective, particularly in the military band and when requested for a particular reason (as by Mahler in his First Symphony, 1891 *Türkische Becken* and *grosse Trommel*; and by Stravinsky in *Petrushka*, 1911).

In jazz a variety of cymbals and cymbal effects are used, including the hi-hat pedal-operated foot cymbals



5. Cup-shaped cymbals, held horizontally: detail from 'The Triumph of Bacchus over Hercules', Roman silver dish (4th century AD) from the Mildenhall Treasure (British Museum, London)



6. Janissary handsman with cymbals: watercolour by an unknown artist, early 19th century (Royal Military School of Music, Kneller Hall)

and suspended cymbals: 'crash', 'ride', 'bounce' and 'sizzle'.

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JAMES BLADES

Cymbalum (Lat., from Gk. *kymbalon*). Term, usually appearing in the plural, *cymbala*, and designating two related musical instruments, a type of ancient cymbals and a medieval set of bells.

Ancient cymbala were a pair of small, plate-shaped or more often cup-shaped bronze cymbals (See CYMBALS and TYMPANUM for illustrations.) They were associated in Greco-Roman culture with orgiastic religious rites, where they played ecstasy-inducing music together with the tympanum and the AULOS. They became particularly prominent in Rome after the introduction of the Magna Mater, Cybele, from Asia Minor in 204 BC. They appear on numerous vases and in murals and reliefs; a typical literary reference is that of Catullus who had a young votary of the goddess exclaim: 'Come follow me to the Phrygian house of Cybele, to the Phrygian grove of the goddess, where the voice of the cymbalum sounds, where the tympanum echoes, where the Phrygian tibia player sings on his deep-toned curved reed, where they celebrate the sacred rites with shrill

cries, where the milling crowd of her worshippers rushes to and fro.'

Medieval cymbala were a set of small bells hung on a frame and struck with a hammer (see illustration). Iconographic representations usually show from four to eight bells, and theoretical sources invariably designate a diatonic scale based on C, also including B \flat . Their use closely paralleled that of the organ. Early medieval treatises used their weights as an illustration of Pythagorean pitch relationships in the same manner as they used the length of organ pipes for this purpose. After the organ was in use in the church, cymbala were frequently mentioned with it in parallel fashion, as when the 12th-century Cistercian Aelred remonstrated: 'Whence are there so many organs, so many cymbala in our churches?' In the late Middle Ages as the organ became more prominent cymbala declined in importance, but the term reappeared in the Renaissance, predictably meaning an organ stop.

The precise relationship between ancient and medieval cymbala has yet to be determined. The term is the same, as illustrated in Christian commentaries on the psalms, which apply it to one in classical times and to the other in the Middle Ages. Moreover the similar cup-like shape suggests a relationship. However, the steps in the presumed evolution from a pair of cymbals struck together to a series of bells struck by a hammer are not known.

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Cymmodorion Society. See EISTEDDIOD.

Cynel, Samuel. See ZINDEL, SAMUEL.

Cynet. See SENNET.

Cyprian z Sieradza. See BAZYLIK, CYPRIAN.

Cyprus. See CYPRUS MEDIEVAL POLYPHONY, for discussion of Grecian and Turkish folk music styles, see GREECE, §IV, and TURKEY, §2.

Cyprus: medieval polyphony. No Cypriot music from the early Middle Ages has survived, and conjectures as to musical activity on the island depend on scattered hints in literary and historical sources and on inferences drawn from more certain knowledge about other aspects of Cypriot life and culture (see Hoppin, 'The Cypriot-French Repertory', 1957). Early in the 15th century, however, the island produced one of the largest and most representative collections of late medieval music. All of the pieces are anonymous, and none appears in any other manuscript. Nevertheless, the repertory clearly stems from a transplanted French culture at the court of Cyprus and brings the island to temporary prominence in the history of music.

Cyprus became an outpost of French culture in the later Middle Ages; it had been Greek until the end of the 12th century, but Richard I Coeur-de-Lion seized it in 1191 during the third crusade and sold it to the Knights Templar, who put it in the charge of French barons with Guy de Lusignan at their head. Within a few years, this



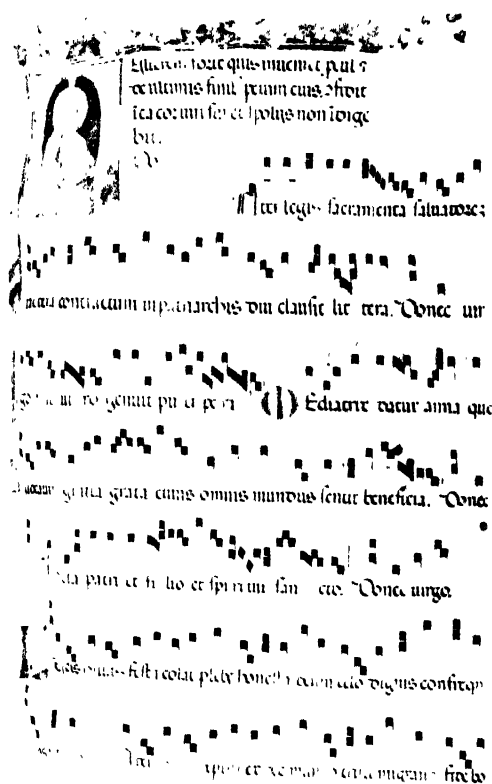
Cymbalum and fiddle (top) with a harp, rebec and pan-pipes: illuminated capital from a French psalter, first half of the 13th century (NL-DHk 76 E 11 f.2r)

branch of what was an illustrious French family became hereditary kings and began the period of Frankish rule that lasted until 1489. Establishment of the Lusignan dynasty brought with it a return of Cyprus to the 'bosom of the Roman church'. This return did not wholly suppress the Byzantine rite, but it required the importation of clerics from the West and made their liturgy and music the dominant form of religious life. Thus, in both sacred and secular spheres, Cyprus acquired a ruling class that was almost entirely Western and predominantly French.

Evidence of French architecture in Cyprus still survives in the many cathedrals, churches and monasteries built during the 13th and 14th centuries. The music of the time was more ephemeral. Only from the latter half of the 14th century does slight evidence survive. A polyphonic Kyrie in the repertory of Avignon (*F.A.P.T.*, ed. in *CMM*, xxix, 20) bears the word 'Chypre' (see *CHYPRE*). A list of composers in the text of a motet (*F.C.H.* 564, no 108) includes one or possibly two men from Cyprus. Minstrels accompanied Peter I, King of Cyprus, in his travels throughout Europe in the 1360s. Guillaume de Machaut told the story of those travels in his narrative poem *La prise d'Alexandrie*, which bears ample witness to Peter's love of music. Among the 'familiar' of Peter's court were clerks, chaplains and singers from the dioceses of Cambrai, Tournai, Arras and Liege. And in Venice, according to the Florentine historian Villani, Peter bestowed a laurel wreath on Landini for his organ playing. After Peter's assassination in 1369 his chancellor, Philippe de Mezières, returned to the West with a dramatized musical Office for the Presentation of the Virgin, which Philippe had seen in Cyprus and had himself translated from the Greek.

Suggestive as these bits of evidence may be, they scarcely foreshadow a sudden flowering of musical activity during the reign of King Janus (1398-1432). More than to Janus, perhaps, that flowering may be credited to his second wife, Charlotte de Bourbon, who came to Cyprus in 1411. According to the Cypriot chronicler Makhairas, Charlotte arrived with a retinue of some 60 people, of whose names only 19 are preserved. Among them, however, is a group of men, including two priests, who probably formed the nucleus of Charlotte's private chapel. One of these men, Gillet Veliout, may well be the *GILLET VELIOUT* whose compositions are found in a slightly later continental manuscript (*GB-Ob* Can. misc 213). In any case, the chroniclers say that Charlotte brought good luck to the island and in her time she died in 1422 – there was peace and abundance. Other evidence confirms that the manuscript of Cypriot music in *I-Tn* is one of the few tangible remains of that period. A summary list of the contents of this manuscript will show its arrangement in five large sections: a plainchant collection of two rhymed Offices and six mass cycles (see illustration), 17 polyphonic mass movements (three Glorias and seven Gloria-Credo pairs); 33 Latin and eight French motets; 102 ballades, 43 rondeaux and 21 virelais. A polyphonic mass cycle, complete except for the Agnus Dei, was later inserted between the sections containing the ballades and the rondeaux and virelais.

The most likely explanation for the unusual inclusion of plainchant in an otherwise polyphonic repertory is that it originated in Cyprus, probably in the first two decades of the 15th century. This is known to be true of

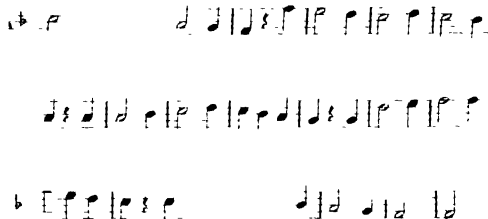


Page from the plainchant section of *J119* showing the Office of St Anne (who is depicted in the initial), beginning with the chapter 'Mulierum fortem', followed by the great responsory 'Inter legis sacramenta' (*I-Tn* *J119*, f 14r).

the Office of St Hilariion with which the manuscript opens. At King Janus's request, the schismatic pope John XXIII approved the Office and sanctioned its performance in a bull dated 23 November 1413. With several relics of St Anne preserved in Cypriot churches, her Office in all likelihood was also a native product. So too must have been the mass cycles, for the melodies appear nowhere else. Three cycles are complete, even including the Credo, three consist only of Kyrie, Sanctus and Agnus Dei. Each cycle is written in a single mode, and they thus become the earliest known examples of unified plainchant masses.

The polyphonic mass movements contribute a valuable addition to the continental repertory of Gloria-Credo pairs that foreshadow the Renaissance cyclic mass. In addition to being unified by mode, metre and style, the pairs provide characteristic examples of the three different styles of contemporary mass movements in western Europe: two in motet style with text in the two upper voices, two with text in all four voices; three in three-part song style with text only in the upper voice. The added mass cycle is also in song style, but is unusual in having all its movements based on part or all of the same tenor melody. Still unidentified, the melody is in triple metre, with regular rhythms and a clear phrase structure that suggest secular origin (ex.1).

Ex 1 Tenor mass cycle (1st section)



Wherever or whenever this cycle was composed, it must be one of the first tenor masses

The most important aspects of the 41 motets are the use of four part writing in all but three pieces, the appearance of isorhythm in all but one, and the concentration on sacred texts. Even a majority of the French texts praise the Virgin Mary, and only two seem to be entirely secular. Eight Latin motets (nos 23-30) with texts that trope the 'Great Antiphons' for the *Magnificat* constitute a unique series of pieces composed as a unit, although they would have been performed, one each day, in the week preceding Christmas. The texts of motet 12 establish a connection with earlier continental music by using the same poetic forms and rhymes as the texts of the motet *Impudenter circum/Virtutibus* attributed to PHILIPPE DE VITRY. On the other hand, three motets (nos. 6, 8 and 17) name King Janus and thus confirm stylistic evidence that the collection originated in the first decades of the 15th century.

The French songs are so similar in general style that they may be discussed together. Only 16 of the 166 pieces depart from normal three-part writing with text in the upper voice. One ballade has two upper parts with different texts; two-voice writing appears in four virelais and nine rondeaux, two of which have the text in both voices, one virelai has the text in all three voices, and the final rondeau is a four-voice canon.

In their rhythmic style, however, the secular songs display a wider range of style than any other group of pieces. Some are scarcely more complex than the late works of Machaut. A few rival the complexities of late 14th-century manneristic style (see *ARS NOVA* and *ARS SUBTILIOR*). From these few, Wolf and Apel picked their illustrations of the Cypriot manuscript and caused it to be ranked undeservedly with such monuments of mannered notation as the Chantilly and Modena manuscripts (*F-CH* 564 and *I-MOe* 5,24). The majority of pieces make but moderate use of manneristic devices. Only 'displacement syncopation' and the simpler proportions (3:2 and 4:3) occur with any frequency. A return to rhythmic simplicity characterizes what must be the latest songs in the manuscript. Shifts from 6/8 to 3/4 rhythms (notated in full-red coloration) still occur, but other notational complexities almost disappear. The modernity of these pieces also manifests itself in the use of semiminims (semiquavers in transcription) and in the presence of textless and presumably instrumental passages in the upper voice. Such pieces differ in no way from exactly contemporary continental songs.

The repertory from Cyprus thus proves to be much more than a record of musical activity at a remote provincial court. By its quality, its variety, its reflection of current practices and its anticipation of future developments, it provides our most comprehensive sur-

vey of the state of music just before the appearance of the first Renaissance composers.

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Cyrquillon, Thomas. See CREQUILLON, THOMAS

Czakan. See CSÁKANY

Czard, Georg [Czarth, George]. See ZARTH, GEORG

Czartoryska [née Radziwiłł], **Marcelina**, Princess (*b* Podluzna na Polesiu, 18 May 1817, *d* Kraków, 5 June 1894) Polish pianist. She was educated in Vienna and began studying music under Czerny; she was later a pupil of Chopin in Paris, and in a comparatively short time became a fine interpreter of his music. She was one of the few friends present at his death. In 1848 the Austrian government dismissed her from Vienna as a Russian subject. She moved to Paris where she formed a small group comprising the most eminent of the Polish émigrés and members of French artistic and literary circles. She gave charity concerts in Paris, London and Vienna, often with the most celebrated artists, including Viçuxtemps, August Franchomme, Pauline Viardot and Liszt. In 1867 she returned to Poland and settled in Kraków, where she formed, as in Paris, a group bringing together figures from the world of art and literature. She gave many Chopin concerts in different towns in Poland. Czartoryska also initiated Stanisław Tarnowski's Chopin lectures, which she illustrated herself, as well as two historic concerts in Kraków in 1877, at which were performed works by Polish composers from Gomółka to Żeleński. She was regarded by many critics as one of the most authentic of all contemporary pianists in Chopin's own manner of interpretation.

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ZOFIA CHECHLIŃSKA

Czech Nonet. Czech chamber ensemble. The members are Václav Snitil (*b* Hradec Králové, 1 March 1928), violin; Milan Heřmánek (*b* Mařovice, 8 March 1942).

viola; Rudolf Lojda (*b* Plzeň, 4 July 1927), cello; Václav Fuka (*b* Prague, 7 Dec 1933), double bass; Jiří Boušek (*b* Prague, 27 March 1943), flute; Jan Krejčí (*b* Dolní Hbity, nr. Příbram, 11 Dec 1935), oboe; Václav Kyzivát (*b* Libáň, 24 Dec 1936), clarinet; Jaroslav Řezáč (*b* Hrdlořezy, 17 March 1929), bassoon, and Arnošt Charvát (*b* Blansko, 15 Aug 1928), horn. The nonet was originally formed from members of Reissig's student orchestra at the Prague Conservatory, for a performance in March 1923 of Taraba's *Three Meditations* for wind and string instruments. It was established on a permanent basis by the violinist Emil Leichner (*b* Prague, 30 July 1902), took the name Czech Nonet, and gave its first concert in Prague in January 1924. That year its members moved to Lithuania to teach at the Klapėda Conservatory for four years, they also gave concerts there. From 1928 the ensemble was again based in Prague. It toured throughout Europe, Africa, South and Central America (from 1945), the USA and Canada (from 1968), and it led to the founding of similar ensembles in Rome (the Gruppo Stromentale Italiano) and Leningrad. It played at the International Festivals of Contemporary Music in Paris in 1937, and London and Brussels in 1938. The personnel has changed many times but Leichner's uninterrupted membership helped to ensure continuity of style and tone-colour, and the high standards he set were maintained after he left the group in 1963. The first composer to write for the ensemble was Foerster (Nonet, op. 147), others to have done so include Prokofiev, Hába, Martinů, Lutosławski, Bořkovec, Dobiáš, Kapr, Pauer and Novák.

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ALFNA NFMCOVÁ

Czechoslovakia. Central European republic. It was created in 1918 out of former Habsburg territories Bohemia, Moravia and Slovakia. This reflects the composition of the 9th-century kingdom of Great Moravia. Slovakia fell to the Magyars in 906 (and remained part of Hungary and later the Habsburg Empire until 1918); Bohemia, with a strong line of Přemyslid princes and kings, became dominant and in 1029 formally incorporated Moravia as a margraviate. The teachings of Jan Hus gave the kingdom a largely Protestant character, eroded neither by five assaults by imperial and crusader armies (1419-31) nor by the election of a Habsburg as king in 1526. After the Battle of the White Mountain (1620), in which the Czech nobility were defeated by the Habsburgs, Bohemia and Moravia became virtual provinces of the Habsburg Empire and were forced to adopt its language and religion. Reaction to this culminated in the 19th-century national revival, which in turn led to independence in 1918. As a result of the Munich Pact (1938) various border territories were annexed to Germany, Hungary and Poland, and in 1939 the republic was dismembered with Bohemia and Moravia becoming a German protectorate and Slovakia an

independent state. The country was liberated in 1945, largely by the Red Army, and in 1948 became a socialist state. Czechoslovakia became a federation of Czech and Slovak socialist republics in 1968.

I. Art music. II. Folk music.

I. Art music

1. Bohemia and Moravia. (i) To 1723 (ii) The period of migration (iii) Growth of nationalism (iv) 1918-45 (v) Since 1945. 2. Slovakia

1. BOHEMIA AND MORAVIA

(i) To 1723. Christianity is believed to have been brought to Bohemia by Bavarian evangelical priests early in the second quarter of the 9th century. In about 863 the Byzantine missionaries Cyril and Methodius came to the Great Moravian Empire to preach Christianity in the Slavonic tongue. Although their introduction of a Slavonic liturgy received papal approval, the Roman Catholic priests and their bishop opposed this vigorously and resolved to make the Latin ritual prevail, the Slavonic liturgy was banned in 885 by Pope Stephen V. Byzantine chant was sung during this time, but early in the 10th century Gregorian chant became predominant. In the 11th century singing in Slavonic was forbidden in the churches, so that the earliest surviving Czech melodies, although religious, are not liturgical. One of the first of these, *Hospodine, pomiluj ny* ('Lord, have mercy') appears in Jan of Holešov's tract of about 1397. The *Svatý Václave* ('St Wenceslas') melody, which was later used by Dvořák, Suk and Novák, occurs in a gradual of about 1473. The first signs of a metrically conceived song are seen in *Buoh všemohúci* ('Almighty God'), in the Jistebnice Cantional (c. 1420), the earliest Bohemian hymn collection, where *Jezu Kriste, šedřý kněže* ('Jesus Christ, bountiful priest') is also found.

The simplicity of popular melody was clearly reflected in the early 15th-century Christmas hymns, such as *Vizmež pacholička* and *Narodil se Emanuel*. Although some of the songs of the Hussites were original, a considerable number were adapted from Gregorian plainsong and secular sources. The most powerful of these melodies, *Krož jš Boží bojovníci* ('Those who are God's warriors'), was fervently sung by Žižka's army on the battlefield and meant to strike fear into the hearts of their enemies. The Jistebnice Cantional comprises 77 of these songs, including this celebrated melody. Almost a century later the puritanical Bohemian Brethren (Unitas Fratrum) began publishing numerous Protestant collections of hymns and psalms, as did the moderate Hussite group, the Calixtines or Utraquists. Some of these hymnals lack tunes, including the earliest of them, the *Pisničky* of 1501, which is usually associated with Bishop Luke of Prague. One of the more important collections with tunes is the famous *Pisně chval božských* (Szamotuly, 1561), closely linked with Jan Blahoslav, the translator of the New Testament. Šimon Lomnický's *Pisně nově na evangelia* (Prague, 1580), which includes tunes, is the first of many Catholic hymnals. Šteyer and Božan were assiduous collectors of hymns, whereas Michna and Holan Rovenský were composers who included in their cantionals sacred songs for several voices. From 1620 onwards, during the Thirty Years War (1618-48), leading Protestants were forced to flee from persecution, and consequently Tranovský's *Cithara sanctorum* was published at Levoča, Slovakia (1636), and Bishop Komenský issued his important *Kancionál ... kniha ...*

pismi duchovních at Amsterdam (1659).

Bohemian composers were slow to adopt polyphonic styles, and even in the second half of the 15th century, as the Kutná Hora Gradual shows, they were still writing in *Ars Antiqua* forms. Jan Franus's *Cantional* (1505), however, includes some examples of the newer type of motet and even some five-part works. After this polyphonic music developed rapidly and before the close of the century Spongopaeus wrote a composition for eight-part double choir Trojan Turnovský, Jiří Rychnovský and the nobleman and humanist Harant z Polžic a Bezdružic (beheaded in 1621) were the leading composers of the Renaissance. A single five-part mass, two motets and some motet fragments are all that survive of Harant's work, but these provide ample evidence of his talent.

During most of the 16th century (Habsburg domination began in 1526) the three emperors, Ferdinand I (1556–64), Maximilian II (1564–76) and Rudolf II (1576–1612), maintained splendid musical establishments. Rudolf was particularly fortunate in having such composers as Jacob Regnart, Kerle and Monte to serve him at Prague castle, where he preferred to reside; Prague thus became one of the most important European musical centres. Following the example of the imperial court, the powerful Rožmberk family established a fine orchestra and library of music at Český Krumlov. In the 17th century the Kinskýs, Czerníns and Fürstenbergs had singers and instrumentalists at their Prague palaces, and Count F. A. Sporck, a connoisseur of the arts and patron of Italian opera, had theatres at Prague and Kuks and engaged Antonio Denzio to direct them. There were musical establishments at the Moravian castles of Tovačov, Vyškov, Holešov (where Holzbauer was the director of music) and Jaroměřice nad Rokytinou, the seat of Count J. A. Questenberg and the home of the Miča family. But the most important group of musicians was at Kroměříž in the chapel of the Prince-Bishop Karl Liechtenstein-Kastelcorn of Olomouc. The most important musician there was Pavel Vejvanovský; Biber was there from about 1668 until he left for Salzburg in 1670.

Jesuit colleges provided a thorough training for young church musicians, and monasteries and churches offered good opportunities for composers of sacred choral music, organ music, school and sepulchre dramas and Christmas pastorals. Michna, organist of one of these colleges, was in many ways the most typical Czech composer of the early Baroque period. There are marked Italian influences in his music, but his use of indigenous elements has particular significance. He planned his *St. Wenceslas Mass* on a festive scale for six solo voices, six-part choir and an orchestra that includes trumpets. During the first half of the 18th century Zelenka was the most outstanding Czech composer. He studied with Fux and Lotu and became court composer at Dresden. Among his many compositions are three oratorios and an allegorical *Melodrama de Sancto Venceslao*, which he wrote in 1723 for the coronation of the Habsburg Emperor Charles VI as King of Bohemia (Fux wrote *Costanza e Fortezza* for this occasion). Zelenka's contemporary Černošský, who was the minorite choirmaster of St. Jakub's, Prague, was known as 'Il Padre boemo' in Italy and was highly regarded at home.

Primislao, primo re di Boemia (Venice, 1698) was almost certainly the first opera based on a Czech sub-

ject, for it anticipated Bartolomeo Bernardi's *La Libussa* (Prague, 1703) by several years; but the composer is not known and may not have been Czech. Another version of the same legend, *Praga nascente da Libussa e Primislao*, was performed at Count Sporck's theatre (Prague, 1734), the composer is believed to have been Antonio Bioni. When Mysliveček began composing operas more than 30 years later he also used Italian librettos, but made no attempt to set Czech subjects.

(ii) *The period of migration.* After Charles VI's coronation in 1723 there was little incentive for noblemen to spend much time at their Prague palaces or on their Bohemian and Moravian estates except for hunting. For a century the imperial court had been permanently established in Vienna, and Prague had consequently declined to the level of a provincial city. Many Czechs had found the crushing defeat in 1620 hard to bear, they were forced to use the language of their conquerors, and Protestants (e.g. the Bendas) found the lack of religious freedom intolerable. But perhaps the most serious aspect of the situation for musicians was the limited number of worthwhile posts that they could fill. The conditions that prevailed led to an unprecedented migration of Czechs and Moravians to many parts of Europe (where most of them became known under the forms of their names – usually Germanized – that were used locally).

While Johann Stamitz, his two sons and F. X. Richter and Filtz were contributing to the development of the pre-Classical symphony at Mannheim, Georg Benda was experimenting with the new art of melodrama at Gotha. His violinist brother Franz was Konzertmeister to Frederick the Great at Berlin. Opera drew Mysliveček southwards to Italy, where he followed up a triumph at Naples with successes in several other Italian cities and at Munich. Adalbert Gyrowetz was well known in several capital cities as a composer of stage and instrumental music, and virtuosos like the horn player Giovanni Punto and the pianist-composer Jan Ladislav Dussek travelled widely. František Adam Miča spent his time in Austria and Poland, and J. B. Vanhal first studied in Vienna, then travelled in Italy and finally returned to settle in the Austrian capital. Many other Czech and Moravian composers made Vienna their home. František Tůma was composer to the Empress Elisabeth (Charles VI's widow) and director of her Kapelle, Josef Štěpán was court piano teacher and had Marie Antoinette and Princess Caroline as pupils; after making his mark as an *opera buffa* composer in Italy, Gassmann followed Gluck as director of the imperial theatre, Leopold Kozeluch became court composer after Mozart, and was in turn succeeded by Franz Krommer from Moravia; and Paul Wranitzky (the composer of *Oberon, König der Elfen*) and his brother Anton were important members of the imperial opera orchestra. The harpist and composer Krumpholtz played in Prince Esterházy's orchestra, but he later went to Paris, where Josef Kohout (1736–93) and Antoine Reicha, Berlioz's teacher, had established themselves. Pichl was director of music and composer to the Archduke Ferdinand at Milan for 21 years, and Rosetti, a double bass player was Count Oettingen-Wallerstein's music director. The only two important Czech musicians to remain at home during this period were F. X. Brixi, who directed the music at St. Vitus's Cathedral, Prague, and F. X. Dušek, a piano teacher and friend of Mozart.

After the Thirty Years War it was normal for com-

posers to write Latin church music and operas in Italian, German or French. Czech words were rarely set, except at Jaroměřice, where between 1728 and 1737 František Antonín Miča composed operas and short sacred works to Czech texts. At about this time Zelenka used the Kralice Bible translation for his setting of Psalm 1, written at Dresden, and in the early 1760s Felix Benda (1708-68), a Prague organist, composed two Czech sepulchre dramas. Apart from such works and minor operas of the Singspiel type in country districts, the Czech language was not used by musicians until the beginning of the 19th century.

(iii) *Growth of nationalism* The strong literary developments in Bohemia during the last decades of the 18th century represented a protest, by those who had read Rousseau and Herder, against the suppression of the Czech language. Dobrovský embarked on his vitally important philological and historical studies, and his literary work was continued by Jungmann. At Prague University a chair of Czech language and literature was founded in 1791. Thám published the first anthology of old and new poems in 1785, but the 'discovery' of the notorious Dvůr Králové Manuscript over 30 years later was a far more momentous literary event. Ryba succeeded in having a set of Czech songs published in 1800, and his example was followed several years later by Jan Doležal and Tomášek. The first foreign opera performed in a Czech translation was *Die Zauberflöte*, enterprisingly mounted in Prague by an Italian troupe in about 1794, but Weigl's *Schweizerfamilie*, given in Czech in 1823, initiated the steady flow of translated works from abroad. Starting with *The Tinker*, 1826, František Škroup tried to establish himself as a composer of Czech operas, but after the third attempt he felt obliged to turn to German librettos.

Czech composers were pioneers of the salon piano pieces greatly favoured during the Romantic period. Tomášek wrote some Eclogues in 1807, and his Rhapsodies (1810) and Dithyrambs (1818) followed. The Impromptus (1822) of his pupil Voříšek preceded those of Schubert. Bedřich Weber was chosen to be the first director of the Prague Conservatory, which was opened in 1811, and when the Prague Organ School was started in 1830 Jan Vítěšek became its head. Like Tomášek, Vítěšek was a great admirer of Mozart, who had taken Prague by storm when he presented *Le nozze di Figaro*, *Don Giovanni* and *La clemenza di Tito* there to the delight of the Czechs. The St Cecilia Society and the Žofín Academy, both Prague concert-giving organizations, began in 1840. The growing interest in folksong became apparent when František Sušil issued his first collection of Moravian songs (1835) and Karel Erben followed it with a book of Czech songs (1842).

The transformation of the political situation caused by the Austrian defeats in Lombardy in 1859 led to great optimism about the future course of Czech music. Plans were laid to open a Provisional Theatre for Czech opera and drama in 1862, and Count Jan Harrach offered prizes for operas and librettos. Hlahol (male-voice choral societies) were established in Nymburk (1860), Prague (1861) and Plzeň (1862), and the Umelecká Beseda, a society composed of the leading personalities in each of the arts, was founded in Prague in 1863. Smetana's decision to compose a series of operas on historical and legendary subjects culminated in *Dalibor* (1868) and the epic festival opera *Libuše*,

which was held in reserve until 11 June 1881, for the festive opening of the National Theatre. The theatre burnt down almost immediately but reopened in 1883. His cycle of six symphonic poems *Má vlast* represents the continuation and completion of his aim to glorify the Czech nation in his creative work. His insistence that national art should adopt contemporary compositional methods and not be based on folksong led to opposition from traditionalists and misunderstanding by the public. They enjoyed *The Bartered Bride* (1866) and to a lesser extent *The Krys* (1876), but failed to appreciate *Dalibor*. During his eight years as principal conductor of the Provisional Theatre (1866-74) Smetana broadened the operatic repertory, mainly by reducing its Italian content and including several new Czech works by such composers as Karel Šebor, Rozkošný, Bendl, Vojáček and Blodek. With his own compositions he raised the quality of Czech music to a level of considerable distinction, and at the same time established a style that is unmistakably Czech.

Smetana was an ardent patriot who was not interested in having his works performed abroad, and whose aim was to provide a repertory of Czech music. When Dvořák (his junior by 17 years) became known, the struggle to give Czech art and culture its rightful place in the life of the nation had been largely achieved. He too was by nature a patriot, although not an extreme one. His music may also be seen as genuinely Czech, but he was perfectly willing to let the outside world share it with his own people. His greatest successes were in fact in England and the USA. He was determined, however, to write a stage work that would win a permanent place in the hearts of the Czech people, and towards the end of his life he succeeded with *Rusalka* (1901), a fairy-tale opera written on quasi-Wagnerian principles. His interest in Wagner influenced his work at various times, but his admiration for the Viennese composers and his friendship with Brahms left a more lasting impression. Small basic elements of Czech folk music became an essential feature of his personal style, which did not change fundamentally, even under the impact of the exotic music he heard in the USA.

Melodrama was favoured by Fibich in his trilogy *Hippodamia* (1890-91), which makes use of a complex leitmotif system. Karel Kovačovic, composer of the patriotic opera *The Dog-heads* (1898), and Otakar Ostrčil, who wrote the melodious one-act opera *The Bud* (1911), were both pupils of Fibich and distinguished conductors at the National Theatre, Prague. Josef Bohuslav Foerster also wrote for the stage and was successful with *Eva* (1899) and *The Invincibles* (1918), but he excelled in choral music. None of these men was able to score an international success such as Weinberger had with *Svanda the Bagpiper* (1927).

Dvořák's Moravian friend Janáček waited 12 years for the Prague première of his *Jenůfa* (Brno, 1904), but this belated recognition encouraged him greatly and in the final decade of his life he composed four more operas (*Káťa Kabanová*, Brno, 1921, *The Cunning Little Vixen*, Brno, 1924, *The Makropulos Case*, Brno, 1926 and *From the House of the Dead*, Brno, 1930), as well as the Glagolitic Mass, the Sinfonietta and his finest chamber music. Janáček was steeped in Moravian folk music; his extremely personal style, which relied greatly on the repetition of brief melodic and rhythmic fragments and resulted in a kind of musical mosaic, proved to be a highly satisfactory vehicle for the expression of

intimate and intensely passionate thoughts and emotions.

The music of Josef Suk (†), the second violinist in the Bohemian Quartet, acquired greater depth of feeling after the double blow of the death of his teacher Dvořák and of his wife, Dvořák's daughter Ottilie. The *Asrael* symphony (1905–6), the symphonic poem *Ripening* (1912–17) and the Second String Quartet date from this period. Vítězslav Novák, another of Dvořák's pupils, was an outstanding teacher whose pupils included Ladislav Vycpálek, Dobráš, Jaroslav and Otakar Jeremiáš, Axman, Vomáčka, Kunc, and Alois and Karel Hába, as well as the Slovak composers Cikker, Alexander Moyzes and Suchoň. There is a strong national feeling in Novák's operas *Karlštejn* (1916) and *The Lantern* (1923). The themes that recur most frequently in his music, however, are nature, often associated with Slovakia, and love.

(iv) 1918–45 After the deaths of Janáček (1928), Suk (1935) and Ostrčil (1935), the remaining active 20th-century Czech composers were V. Novák and Foerster. Their legacy formed the link for the mainstream of modern Czech music, which, while it was influenced by impressionism and schooled in the works of Mahler and Strauss, and also took its inspiration from jazz, folksong and social poetry, basically did not exceed the bounds of the established Czech style. Among the composers in that style were L. Vycpálek, Karel, Otakar Zich, Otakar Jeremiáš, K. B. Jiráček, Křička, Vomáčka and others. The organizational links between them were primarily Prague institutions, the Spolek pro Moderní Hudbu (Society for Modern Music, 1920–39), the Umělecká Beseda (1863–1973) and its journal *Listy Hudební malice*, later renamed *Tempo*. Above all this group of composers enriched the Czech tradition of choral song and raised its musical quality; they also developed symphonic and chamber music.

The Czech interwar avant garde split away from this movement, one important group was formed by Alois Hába and his pupils, including Karel Hába, Šrom and Reiner. They took their inspiration from the expressionists and moved towards the techniques of the Second Viennese School. Their music is characterized by atonality, an athenatic style and Hába's micro-intervallic system (quarter-tone, sixth-tone etc). Hába's experimentation and the construction of quarter- and sixth-tone instruments (piano, harmonium, clarinet etc) was a Czech contribution to the development of composition and resulted in the establishment in 1923 of a special Hába composition class at the Prague Conservatory. In 1935 the society for contemporary music, Přítomnost, was founded by that sector of the Czech avant garde with the journal *Rytmus* as their official publication. The strong tendency of Hába's group to social criticism attracted to Přítomnost a further group of Czech composers, also active in the Communist proletarian movement, Svaz DDOČ. Those composers (e.g. Vít Nejedlý and Schulhoff) were orientated towards Soviet music and the German Kampflied and subordinated their art to the demands of the working class and the struggle against Fascism.

At the other end of the spectrum of the Czech avant garde was a group of composers whose most important member was Martinů. The group's artistic orientation was more towards France (Les Six, Stravinsky), and their music shows neo-classical and constructivist ten-

dencies with the rich use of jazz. Other members of this group, organized within Mánes, the society of graphic artists, were Bořkovec, Iša Krejčí and Ježek. Hlobil and especially E. F. Burian, whose works synthesize most of the tendencies of the interwar avant garde, were loosely connected with this group.

In Moravia it was Janáček who significantly advanced the development of music through the quality of his composition and the establishment of the Brno Organ School in 1882. His pupils, including Vladimír Ambros, Kvapil and Petřelka, formed the Klub Moravských Skadatelů (Club of Moravian Composers, 1922–49) in Brno. Some composers in his circle were influenced by the late Romantic style of Mahler and Reger, and by impressionist music, while others, notably Kaprálová, were French-orientated. Only Pavel Haas and Harašta, who explored a method of modal composition and the rhythmic layering of structures, thought Janáček's compositional technique through to its conclusion.

A group of German composers, which included Finke and Ullmann, also played a progressive role. This group was drawn primarily towards expressionism and the Second Viennese School, they were organized in Prague as the Verein für Musikalischen Privataufführungen and published the journal *Der Auftakt*. In the 1930s they cooperated with Czech artists, in particular with Hába's circle and Přítomnost. Under the artistic directorship of Zemlinsky and Szel, the Neues Deutsches Theater in Prague became an important institution with a repertory that pioneered works by Janáček, Schoenberg, Shostakovich, Milhaud, Krenek etc. Several artistic institutions played an important role in Czech musical life at the end of the 1930s in Prague: the National Theatre and the Czech Philharmonic under Talich created a repertory representative of Czech music (mainly Smetana, Dvořák, Novák and Suk), while in Brno the Moravian Municipal Theatre gave premières of almost all Janáček's operas, as well as works by Martinů, Ostrčil, E. F. Burian and non-Czech composers such as Prokofiev. In Ostrava Jaroslav Vogel and Schulhoff created the conditions for the growth of modern music and Stravinsky, Prokofiev and Hindemith gave premières of their own works there. Professional musicians were trained in Prague and Brno and in the university extension 'masters schools'. The network of societies for chamber music and the hundreds of choral societies affiliated to the organization Pěvecká Obec Československá (Czechoslovak Choral Council, 1868–1951) made concerts possible in virtually all the larger towns in Czechoslovakia. The Czechoslovak radio extended this network with its stations in Prague (1923), Brno (1925), Ostrava (1929) and later Plzeň (1946). This gave wide publicity to the most famous performing bodies and soloists in Czechoslovakia. The departments of musical sciences at the Charles University in Prague and at the Masaryk University in Brno facilitated the study of musicology. Conservation of musical materials (mainly at the music department of the National Museum, Prague, and at the Moravian Museum, Brno) and instrument making achieved a high standard. There were several established private publishers (in Prague, the Urbánek family, 1871, F. Chadim, 1906, Melantrich, 1936 and the Umělecká Beseda, 1871; in Brno, the Pazdírek family, 1911). Czech musical life thus had a well-developed institutional basis that not only satisfied its own demands but was open to international contacts, the

most prominent of which were those with central, western and south-eastern Europe.

The 1935 festival of the ISCM foreshadowed the onset of Fascism. Originally to have been held in Berlin, it was moved (after political disputes within the German section of the ISCM) to Karlovy Vary (formerly Karlsbad). German pro-Nazi members, in the majority in the Karlovy Vary council, withdrew their cooperation at the last minute; the festival was therefore organized from Prague and passed off successfully.

The Munich Pact (1938), the formation of the independent Slovak state (1939) and the Nazi occupation of Czechoslovakia (1939) complicated and progressively limited Czech musical life, which during World War II was conducted within the framework of Hitler's Reich (1939-45). The interwar avant garde was dispersed and individual European national cultures were isolated. Czech music suffered grave losses. Martinu emigrated to the West, and Kaprálová (1940) and Ježek (1942) died in exile there. Z. Nejedlý emigrated to the East. Many professional Czech musicians, including Vít Nejedlý, died in the free Czech army. Karel Reiner, F. F. Burian, Karel Ančerl, the musicologist Helfert and many others suffered in Nazi prisons and concentration camps. R. Karel and the musicologist Zdeněk Némec among others died in prison. Artists of Jewish extraction who did not choose to emigrate in time died in concentration camps (Schulhoff, Krása, Pavel Haas, Bedřich Weiss, Ullmann and others). The closing of the universities made the study of musicology impossible. The Czech opera theatres in Prague, Brno, Ostrava, Plzeň and Olomouc were closed. Many Czech artists reacted to the Nazi occupation with violent opposition, illegal activities (many works with anti-Nazi themes were written) or passive resistance. The music written during the occupation shows a marked simplification of musical language as well as a dependence on national folk materials. Some artists continued their struggle even through the Nazi campaign against *entartete Kunst*. Hába continued his composition class at the Prague Conservatory, quarter-tone and athematic compositions were still performed at concerts of Pitomnost, and the Prague festival on the 120th anniversary (1944) of Smetana's birth was a highly successful manifestation of Czech musical culture, in spite of the opposition of the occupying forces.

(v) *Since 1945.* With the liberation of Czechoslovakia in 1945 new perspectives opened for Czech musical life. The suspended international contacts were re-established. In 1946 the annual music festival Prague Spring was begun in Prague, bringing renewed contacts between Czechoslovak musicians and those of both the West and the East. Similar traditions of regular festivals with international participants were established elsewhere in Czechoslovakia (Brno Music Festival, Ostrava Musical May, the Chopin Festival in Mariánské Lázně etc.).

With the establishment of a socialist state in 1948 a new phase began in the country's musical life. The process of nationalization began with the Czech Philharmonic (1945), and in the 1950s several new symphony orchestras were established. State philharmonic orchestras were founded in Brno (1956), Ostrava (1954, from 1972 the Janáček Philharmonic), in Olomouc (Moravian Philharmonic, 1951), in Gottwaldov (Workers' Philharmonic, 1958), in the west Bohemian

spa towns (Karlovy Vary, 1951, Mariánské Lázně, 1954), and in north and east Bohemia. All the existing theatres passed into state hands, including the new Czech opera houses which had been taken over from the Germans in 1945 (Neues Deutsches Theater in Prague and the houses in Opava, Liberec, Ústí nad Labem and Teplice). Instrument making, previously in private companies, was concentrated into a few well-known factories, for example Petrov pianos, Amati wind instruments and Krnov organs. The former Ultraphon and Esta gramophone companies were merged into Supraphon (1946). The nationalized Czechoslovak film industry with studios in Prague-Barrandov and Gottwaldov has the Film Symphony Orchestra (1945), and the radio stations in Prague, Brno, Ostrava and Plzeň also have orchestras. The television network was established in Prague (1953), Ostrava (1955) and Brno (1961). The music schools, museums, libraries, archives and collections were taken out of private hands. The publishing houses and music printers were centralized into large state publishing institutions (Státní Nakladatelství Krásné Literatury, Hudby a Umění). Private concert agencies were replaced by Pragokonzert (from 1962, after succeeding the Musical and Artistic Exchange in Prague, 1948-57), which organizes concerts by international performers. The total rebuilding of the organization of Czech musical life meant abandoning old organizations. The network of choral and musical societies was abolished (the Czechoslovak Choral Council, the Sokol and working-class choral bodies etc.). The Syndicate of Czechoslovak Composers (1946-9) was replaced by an ideological organization, the Czechoslovak Composers' Union (1949-70) with branches in Brno, Ostrava and later Plzeň, which had at its disposal the musical information media in Prague and Brno, the journal *Hudební rozhledy* (joined after 1969 by the Brno journal *Opus musicum*), the Czech Musical Fund (1953, to safeguard continuing musical creation) and later the publishing house Panton (for scores, books and gramophone recordings, from 1958). Along with the musical societies and their network the function of church music in the life of society was destroyed. A central music archive was established in the music department of the National Museum in Prague and the Moravian Museum in Brno from the libraries of the monasteries and church organizations and private archives. Museums devoted to the foremost composers were established (in Prague the Smetana and Dvořák Museums, in Brno the Janáček Museum).

All music education came under state control. A new system of specialist schooling was created with primary schools (from 1960 the so-called Folk Schools of Art), secondary schools (from 1960 the music conservatories with centres in Brno, Ostrava and Plzeň), and universities (from 1946 the Academy of Musical Arts in Prague, and from 1947 the parallel Janáček Academy of Musical Arts in Brno). Music teaching is studied at university level at institutes with departments of music education (Prague, Brno, Ostrava, Olomouc, Plzeň, České Budějovice, Ústí nad Labem, Hradec Králové). The study of musicology is based at the arts faculties of Charles University in Prague, the University of Jan Evangelista Purkyně in Brno and the reinstated Palacký University in Olomouc (1947). The basic methodological approach in theory, musicology and education became the Marxist-Leninist philosophy, Pavlov's theory of the conditioned reflex and in particular

Asaf'ev's theory of intonation, developing Kurth's concept: Z. Nejedlý, Antonín Sychra and Jirák are considered the foremost exponents. Czech musicology had its research basis in the Musicology Institute (1962-71), and, from 1972, in the Institute for the Theory and History of Art in the Czech Academy of Sciences; important periodicals are *Miscellanea musicologica* and *Hudební věda*.

While composers in the West were concerned with the Second Viennese School, in Czechoslovakia the development of music was determined by the aesthetic of socialist realism and distinguished by the principles of socialist content and popular form. The style was essentially late Romantic, emphasizing programmatic elements, the expression of new socialist ideals, the simplification of musical language and the stylization of traditional folk materials. It consequently isolated itself from Western music and disowned its progress after impressionism. It emphasized the function of music as an ideological lever for the achievement of current political goals (the composition of mass songs, *častušky* v. folk cantatas etc). Most composers in Czechoslovakia went through this evolutionary stage (c.1950-65) Dobráš, Kapr, Jan Seidel and E. F. Burian. Those associated with the Composers Collective of JAMU, a young group at the Janáček Academy of Musical Arts in Brno (1951-4), composed in this spirit. At Prague Conservatory Hába's department of quarter-tone composition was disbanded once again in 1950. Jazz was excluded as a possible source of artistic inspiration, and formalist tendencies were noted in the work of Czech composers living abroad (Martinů, Jirák, Husa). However, by the beginning of the 1960s a number of distinct tendencies were noted. One group comprised composers who had never severed their connection with Czech tradition (e.g. Řídík and Horký). But the largest group consisted of those whose styles had been influenced by non-serial 20th-century composers (e.g. Eben, Kalabis, Pauer, Sommer, Hurník, Jirko, Kovaříček, Bárta, Dvořáček, Gregor, Matys). A third group consisted of composers who developed their style independently of the influence of socialist realism (O. F. Korte, Hanuš, Jaroš, Slavický, Doubrava); some of them leant towards experimental music and created conditions for its realization in Czechoslovakia (Burghauser, Rychlík, Vostřák, Kabeláč). Kabeláč also taught the youngest generation of Czech composers the techniques of electronic music and *musique concrète* (Klusák, Loudová, J. Málek, Miroslav Hlaváček, Zdeněk Lukáš, R. Růžicka, Josef Slimáček etc).

A movement towards re-establishing contacts for the development of Czech music with the international mainstream is evident from the first half of the 1960s, when Czech artists once again entered the international music forum. Their participation at international festivals of new music was significant, for example at Warsaw and the Darmstadt summer course; in Prague an annual international jazz festival was established in 1964 as an adjunct to Prague Spring. Apart from the Novák Quartet the performers of such new music were young groups who also performed at ISCM festivals: in Brno, *Musica Nova* (1961) and *Studio Autorů* (1963); in Prague, *Musica Viva Pragensis* (1961), *Chamber Harmony* (1960), *Sonatori di Praga* (1964) and the *QUaX Ensemble* (1967). Of paramount importance was the founding and construction of the studios for electronic music and *musique concrète* at the Czechoslovak

radio in Plzeň (1964), followed by the workshops at JAMU in Brno and at the film laboratories at Prague-Barrandov. Studios were begun at the conservatory in Ostrava (1966) and at the Czechoslovak radio in Prague (1968) but never finished. Thanks to these foundations, however, Czech composers made a substantial contribution to the composition of experimental music. New creative groups were established in Brno, Group A (1963, Josef Berg, Istvan, Jan Novák, Píňos, Pololánik, Pavel Blatný, Kohoutek, Miloš Štědroň and Parsch) and in Prague, the Prague New Music Group (1965, Vostřák, Vladimír Šrámek, Komorous, Kopelent). Kučera worked in the artistic group *Syntéza* ('Synthesis'), P. Kotík in the *QUaX Ensemble* and Ladislav Šimon in the *Sonatori di Praga*. L. Dadák and M. Báčorák were active as composers of experimental music in Ostrava. In the mid-1960s several composers adopted serial technique. Czech composers of electronic music and *musique concrète* (e.g. Kučera, Lukáš) preferred French methods to the systematization of the German Cologne School. Komorous and Kotík used live electronic techniques in combination with aleatory music in the style of Cage, while Kabeláč and Rychlík used a synthesis of several techniques. Eduard Herzog, Lébl and Kohoutek are among the most significant writers on new theories, important periodicals include *Hudební rozhledy* and *Opus musicum*, with *Konfrontace* (1968-70) and the collection *Nové cesty hudby* ('New paths of music', 1964, 1970) being devoted to experimental music.

After the federation of Czechoslovakia into the Czech and Slovak Socialist Republics in 1968, the Czechoslovak Composers Union was dissolved (1970); for Bohemia and Moravia, its functions were assumed by a new Union of Czech Composers and Concert Artists, with its headquarters in Prague and branches in Brno, Ostrava and Plzeň.

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2 SLOVAKIA. The musical history of Slovakia, like that of Bohemia and Moravia, can be traced from the 9th century with Cyril and Methodius. One of the most important monuments of Gregorian chant, equal in importance to the Nitra Gospel Book (11th century, with ekphonic neumes), is the Bratislava Missal (c1341, with Klosterneuburg neumes). Like numerous liturgical manuscripts of the 15th and 16th centuries (e.g. the Spiš Gradual and Antiphoner, c1426, some five antiphoners from Bratislava and two large graduals from Košice, 15th to 16th centuries), the Bratislava Missal contains examples of indigenous liturgical music (sequences, tropes, rhymed offices etc) of which, however, there does not appear to have been a great quantity. Secular music in the Middle Ages was largely practised by minstrels, the *igric*, the earliest evidence of their existence and activity dates from the 13th century and is found only in secondary sources (records, chronicles etc).

Polyphony was cultivated chiefly in the larger towns such as Bratislava (also known as Pressburg and Pozsony), Levoča (Leutschau, Lőcse), Bardejov, Kriemnica and Spišské Podhradie, between the 14th and 17th centuries. The repertory up to the end of the 15th century consisted of a large number of antiquated pieces (organa, conductus, polytextual motets) and was almost exclusively sacred, the great musical collections from Levoča, Bardejov and Bratislava include a considerable number of works by Franco-Flemish, Italian and German composers (motets, masses and various vocal concertos), some of them in contemporary copies. The two major composers of polyphony in Slovakia were Johannes Schimbraczky (fl. 1635–48, organist in Spišské Podhradie), whose music was influenced by Lutheran German *musica poetica* (e.g. that of Michael Praetorius and Schütz), and Samuel Capricornus (music teacher and Kapellmeister in Bratislava, c1649–57), who developed the south German–Italian *stile concertato*. Zacharias Zarevutius (organist at Bardejov, 1625–65) and J. S. Kusser (Capricornus's successor in Bratislava, 1657–72) were also important.

By contrast with vocal polyphony, Baroque instrumental music drew more of its material from folk-song and dance. The most important collections, such as the Levoča (Lőcse) Virginal Book (c1670), the Vištoris manuscript (c1660), Anna Szarmay-Keczer's collection of songs and dances (1730) and the two Uhrovec manuscripts (1730 and 1742), contain, in addition to foreign dance suites, a large number of arrangements of folk-songs for keyboard, wind and strings, as well as for ad

lib groups, in which case the pieces were notated only in skeletal outline

This was paralleled in sacred music by the late high Baroque forms of the sacred aria and the pastorella (a particular type of the central European Christmas carol) for smaller vocal and instrumental ensembles, which were also greatly indebted to folk music. Most of the principal exponents of these forms were west Slovakian Franciscans, some of whom, such as Paulinus Bajan (1721-92) and Edmund Pascha (1714-72), were musicians of merit. If their music sometimes seems simple, even primitive, it is because it was intended for a broad, rural population. By contrast the music of Jozef Pantaleon Roškovský (1734-89) and Franciscus Budinsky contains marked Italian traits. Vernacular hymns, sung by the congregation in unison, played an important role in the period of the Reformation and Counter-Reformation, not only in the confessional conflict but also in the development of Slovakian language, literature and art music, some were transmitted orally, others in manuscript hymnbooks, but most in printed collections, such as the Protestant *Cithara sanctorum* (1636) and the *Cantus catholici* (1655).

The music of the Classical era was swiftly and favourably assimilated in Slovakia. Contemporary copies and even some autographs of works by the major composers are not uncommon in Slovak libraries. Haydn, Mozart, Beethoven, Liszt and Brahms played not only in Bratislava but also in other towns and noblemen's castles in Slovakia (Beethoven at Dolná Krúpa, Schubert at Železovce). In smaller towns the church, the church choir and local amateur societies remained the centres of musical life until the 19th century.

One of the leading classical composers then active in Slovakia was Anton Zimmermann, cathedral organist and master of music to Cardinal Josef Batthyány in the mid-18th century. Besides melodramas and a Singspiel, Zimmermann composed symphonies, concertos for various instruments and much chamber music, of which only a little has been published. His contemporary Georg Druschetzky, who also worked in Bratislava in the service of Prince Grassalkovich and the Palatine Archduke J. A. Jan, became famous for his solo, chamber and orchestral music for various wind instruments and for his operas and other music for the theatre. The outstanding pianist and composer Franz Paul Rigler (*d.* c1797) taught Hummel, a native of Bratislava. Other leading figures in the musical life of Bratislava were Henrik Klein (1756-1832), conductor of the St Martin's Church Music Society founded in 1828, and his successor Jozef Kumlik (1801-69). Well-known musicians outside the capital included the Zomb family in Kassa (now Košice) and František and Ludovít Skalník (1777-1841, 1783-1848) in east Slovakia, Ján Čaplovič (*b.* 1780) of Banská Bystrica, central Slovakia, and Augustín Smehlik (1770-1848) of Trenčín, west Slovakia.

The origins of modern Slovak musical nationalism can be traced to the late 18th century, or to the 1830s. The earlier date relates to the transcription of folksongs classified as 'hungarico-slavica' (songs of the Hungarian Slavs, i.e. the Slovaks), for instance in the keyboard collection (c1780) of Johann Fabricz of Štútník, east Slovakia, the later to the artless harmonizations of the same tunes by writers and patriots without any musical training (Martin Sucháň, 1832, Ladislav Füredy, 1837).

The most important Slovak musical nationalists did not emerge until the second half of the 19th century. The first of them to have been trained in both aesthetics and composition was Ján Bella, whose compositions do not realize the ideas about Slovak music expounded in his theoretical writings (1873). He succeeded in creating an organic synthesis of his professionalism and the spirit of Slovak national aspiration only in a few works of his earliest and latest (after 1920) creative periods.

Mikuláš Schneider-Trnavský, one of the younger adherents of nationalist, Romantic programme music, composed principally church music and lyrical songs for solo voice. Mikuláš Moyzes wrote classical chamber and orchestral works, and Viliam Figuš was the composer of the first Slovak opera, *Detvan* (1924). The most progressive member of this group, Friso Kafenda, who was also a pianist and teacher, devoted himself chiefly to the composition and interpretation of chamber music.

The professionalization of Slovak musical culture had profound and far-reaching effects. It meant in practice the establishment of various musical institutions on a national basis and started soon after the founding of the first Czechoslovak Republic in 1918, but was not completed until after World War II. It is characteristic of the development of Slovak music in the 20th century that while the first Slovak school of music (from 1927 the Music and Drama Academy in Slovakia and after 1940 the State Conservatory) was founded in 1919 and the opera house was opened in 1920, the Slovak Philharmonia was not established as a professional body until 1949 and the High School of Musical Arts was not founded until 1949. Since 1948 all musical activity in Slovakia has been financed by the state.

Contemporary Slovak music is represented by three generations of composers, whose professional organization since 1949 has been the Union of Slovak Composers. The best known of the earliest generation include Alexander Moyzes, Suchoň and Cikker, all three of whom studied under V. Novák in Prague. Although their styles and chosen genres are varied, all three have achieved recognition. Moyzes as the first Slovak symphonist (nine symphonies), Suchoň as the most strikingly individual personality of his generation, and Cikker as the leading composer of opera. Nearly all the members of the middle generation studied with Moyzes and have tried to balance the principal styles and techniques of the first half of the 20th century with the Slovak heritage. This generation includes František Babušek (1905-54), Jurovský, Očenáš, Julius Kowalski, Holoubek, Kresánek, Kardoš, Ferenczy and Ján Zimmer. The younger generation includes Ladislav Burlas (*b.* 1927), Hrušovský, Roman Berger (*b.* 1930), Zeljenka, Dušan Martinec (*b.* 1936), Kupkovič, Kolman and Hatrík. There is great diversity within the music of both the middle and younger generations: some are conservative, others have experimented with electronic techniques and *musique concrète*. 20th-century Hungarian musicians who settled in Slovakia include Alexander Albrecht and Štefan Nemeth-Šamorinsky (*b.* 1896), both of whom worked with Bartók.

The centres of musicological research in Slovakia are the Slovak Academy of Sciences (founded 1953) and the Musicological Seminar of the Comenius University (founded 1919) in Bratislava. The principal monuments of Slovak music are held in the music department of the Slovak National Museum in Bratislava, in the Matica Slovenská collection in Martin, Central Slovakia, and in

numerous other national, regional and municipal archives and libraries.

After the federation of Czechoslovakia into the Czech and Slovak Socialist Republics in 1968, the Czechoslovak Composers Union was dissolved (1970), for Slovakia, its functions were assumed by a new Union of Czech Composers and Concert Artists, with its headquarters in Bratislava and a branch in Košice

See also BRATISLAVA, BRNO, KROMĚŘÍŽ, PRAGUE

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II. Folk music

- I Bohemia and Moravia (i) Sources (ii) Bohemia and west Moravia (iii) East Moravia 2 Slovakia (i) Sources (ii) Historical styles (iii) Regional music areas (iv) Folk song genres (v) Cross-cultural relations (vi) Instruments and instrumental music

I BOHEMIA AND MORAVIA. Czech folk music in general shows two distinctive styles. In Bohemia and the adjoining part of Moravia bordering on Germany and Austria, the folksong melodies have strong west European features, for example, regular melodic construction, definite tonality, well-defined rhythmic periods and a symmetrical form. By contrast the folksongs of the eastern part of Moravia and Silesia, bordering on Slovakia and Poland, show a free construction

melodically, harmonically and rhythmically, reminiscent of west Carpathian music culture. These stylistic differences in Czech folk music have arisen as a result of cultural and economic development during the 17th and 18th centuries. After the Thirty Years War, as the Counter-Reformation dominated the western Czech regions, Bohemian culture came under the influence of western Europe while the eastern regions of Moravia and Silesia, particularly the mountain regions, remained almost untouched by Western influences. If occasionally they have assimilated Czech (more frequently Slovak or Polish) songs, they have tended to adapt these tunes to their own taste

(i) *Sources*. Among the Czech folksongs collected and edited systematically since the beginning of the 19th century, only a few groups are of earlier origin. Among these are the *koledey*, ritual carols sung at Christmas, the New Year and Easter. They are accompanied by archaic rites to secure longevity and fertility, ceremonies which indicate a pre-Christian origin. Melodic features related to those of the *koledey* may also be found in Czech harvest and wedding songs, though in comparison with those of the south and east Slavs, they appear to be simpler, less varied and from a later period. Some melodies, which can be traced back to the 14th and 15th centuries, have survived as melodic types in religious songs of later origin. The number of these songs clearly traceable to folk origins, however, is comparatively small, and it does not seem justifiable to draw conclusions from these about the general characteristics of folksong at that time, furthermore, secular melodies used for religious songs were often subject to change.

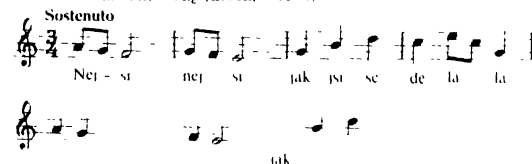
The Czech reformation of the 15th century, and above all the Hussite movement in Bohemia, resulted in a hitherto unparalleled cultivation of religious songs and the creation of songs expressing the new ideology. It also contributed to the rapprochement between village and town leading to the development of such song types as lyrical, political and students' humorous songs; these flourished mainly in the 16th century. The majority of folksongs and dances collected in the 19th century nevertheless consists of rural material, selected from a much wider repertory. The basic fund of these songs survived from the 18th century with melodic types frequently rooted in instrumental dance music, especially in the songs from Bohemia. (In the earliest manuscript collection of Czech folksongs from Bohemia (1819-20), from which Rittersberk drew some of his material, more than 80% are dance-songs or songs sung to the dance.) These are essentially diatonic, and their melodic characteristics are on the whole identical with those of Baroque and Classical music, with which the Bohemian people came into close contact in the 18th century.

The documentation of Czech folksong carried out in the 19th century is in the archives of the Institute of Ethnography and Folklore of the Czechoslovak Academy of Sciences in Prague and Brno. They contain over 90,000 manuscripts and some hundreds of sound recordings of songs and music from both Bohemia and Moravia. The results of the work of Czech ethnomusicologists and dance folklorists are published mainly in the periodicals *Český lid* and *Národopisné aktuality*; these usually include summaries in several languages.

ii) *Bohemia and west Moravia*. In contrast to the songs

of east Moravia, Bohemian melodies mostly have a dance character, influenced by instrumental music (e.g. chordal motifs and instrumental legato, see ex.1). This close relationship to dance music reflects the habit of the

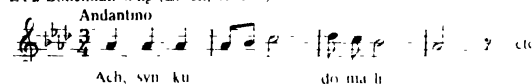
Ex 1 Bohemian dance-song (Erben, 1862: 4)



Bohemians of furnishing their instrumental dance music with words and of singing while dancing. One tune often has many texts, because the words to these songs were usually written to suit existing music.

Until the mid-19th century most of these songs were in triple time, later, with the growing popularity of the polka, melodies in duple time began to be equally common. Only a few Czech melodies show mixed metres as a result of combining dance-steps, as occurs in Germany. According to the rules of Czech prosody all songs begin metrically with a heavily accented beat. An initial upbeat is virtually unknown. One of the characteristic features of both Czech and east Moravian songs is the rhythmic prolongation of the last two notes of a line, particularly the last line of a stanza, so that the final note occurs on the strong beat of the last bar, giving the melody a metrical regularity (see ex 2). This practice was observed as early as the 15th century, and the Bohemian theorist Jan Blahoslav, in the second edition of his treatise *Musicus* (1569, see Quorka, 1953), reproached rural singers for using it.

Ex 2 Bohemian song (Erben, 1862: 4)



The harmonic feeling of Czech folksongs from Bohemia and west Moravia is dominated by the major triad. Modulations in the strict sense of the word are exceptional. Most songs are monophonic, though in some cases a second voice is added in 3rds or 6ths. The overall structure, mainly based on the repetition of identical phrases (either at the same pitch or in sequence), consists of 16 bars divided into four four-bar phrases, these can be further subdivided into two-bar sections. The opening of the second section of a melody, designed as a contrast to the first, is usually constructed on the repetition of the third and fourth bar only (occasionally also the seventh and eighth). In south Bohemia, close to the Moravian border, there also occur songs of ten, 12 and 14 bars, generally indicating ancient melodic types.

The character of the tunes is to a certain extent determined by the instruments on which they are played. The most important instrument associated with Czech songs and dances is the *dudy* (bagpipe, called *gajdy* in Moravia, see fig 1), known in Bohemia since the 13th century. It was used to accompany singing, either alone or with other instruments. The popular rustic band consisted of a clarinet (E♭), violins and a bagpipe, a combination of instruments still used in the Chod district of west Bohemia. The clarinet usually plays the melody, the violins add a second part and the bagpipe

with its variable drone creates the impression of a tonic and dominant pedal point. During the ensuing repetitions the clarinet and bagpipe introduce variations of the melody, while the violins play the accompaniment. A second important instrumental group consisted of string instruments, sometimes complemented by the flute or clarinet. As a rule these bands had only three to five members. Since the second half of the 19th century they have been replaced more and more by small bands of wind instruments and during the 20th century by popular dance bands including saxophones.



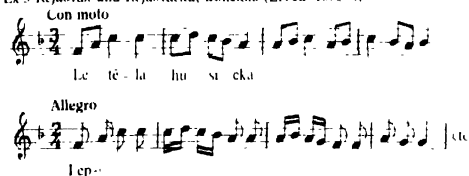
1. *Dudy* or *gajdy* (bagpipe)

Although the Czech people were repeatedly forbidden to perform the jumping, chasing and round-dances which are part of their various folk customs, many of these dances have survived, especially in central and east Moravia. By the end of the 18th century there was in Bohemia an increasing number of couple-dances, which continued into the 20th century. The prototype of duple-time Czech dances is the *obkročák* ('circular step'), in which the dancers turn on the ball of each foot, this figure being interrupted by a short hop. Other dances derive from the *obkročák*, either by transforming the hop into an upwards leap (*vtřák*, 'drill step') or by performing two leaps (*skočná* ('hopping step') or *třasák* ('trembling step')). There are also several other less clearly differentiated types.

The dances in triple time developed more independently, as, for example, the *sousedská* (a quasi-ländler) and *do kolečka* (round-dance). Great popularity was achieved by the *rejdivák* and the *rejdivačka* ('romping' dances), generally performed in succession like a man

section and trio, the *rejdvák* in 3/4 at a moderate tempo and the *rejdočka* in 2/4 at a very lively pace (see ex.3). This combination became so popular that it developed into the chief rival of the waltz and the galop. The *mateník* ('muddling' dance) combines the dance steps of the *obkročák* and the *sousedská*, to which the melody is also adapted

Ex 3 *Rejdvák* and *Rejdočka*, Bohemia (Erben 1862-4)



The polka, although of sophisticated origin, soon took root in the towns and villages of Bohemia, probably because of its simple expressiveness and sprightly rhythm. The turnant occupies a special position among Czech dances. Its text concerns an ostentatious peasant and consists of sections of two-syllable metric feet, the dancers' steps consistently follow the 3-4 metre of the melody. During the 19th century an intensive exchange of dances developed between town and country. Minuets, quadrilles, mazurkas, ecossaises and other dances penetrated the folk repertory, along with the 'figural' dances (combining more than one dance-step in a fixed pattern), which were usually connected with a certain type of melody and a certain manner of dance performance.

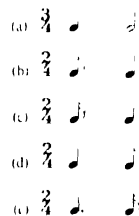
(iii) *East Moravia* In the central region of Moravia, in the Hana district, the songs are mostly similar to the Czech songs, except for a harmonic feeling which occasionally suggests an earlier origin, as with some of the dances. The songs of the south-eastern and eastern districts (Moravian Slovakia, Valachia and Lachia) have a distinct character of their own, however, corresponding to the ethnographical characteristics of the regions. Here too Western influences can occasionally be traced, though less so in the south and east.

In contrast to the Czech songs of Bohemia and west Moravia, east Moravian melody frequently shows the use of non-diatonic scales, arising from augmentation and diminution of diatonic intervals by a semitone, or at times by a smaller interval. As a result the music is richly chromatic. The sharpened 4th is common, resulting, in the case of minor keys, in a characteristic augmented 2nd. The intervals of a 4th and a 5th frequently occur at the opening of Moravian songs, and sometimes also in the middle of a melody. Another typical feature of south-eastern Moravian song is the presence of fine ornamentation centred on certain notes. Moravian tunes have a tendency to be in the minor mode but seldom make use of the same scale throughout. Many melodies use particular scales that possibly originated in the natural scales of some shepherds' pipes; they may alternatively be a legacy from an ancient (pre-harmonic) melodic style. Typical of these songs is the apparent shifting of tonal emphasis from the first degree of the scale to the flattened 7th, also characteristic of many other east Slavonic songs, especially Ukrainian.

Bohemian and east Moravian folksongs also differ rhythmically. The lyrical rhythm of Czech songs in 3/4, divided into a crotchet and minim (ex.4a), is shortened

in south-east Moravia into pointed rhythmic figures, for example 2/4 with a quaver or semiquaver at the beginning of the bar (exx.4b and c) and its inverted form (as in exx.4d and e), a rhythmic abruptness often underlines the performance (cf ex.5a from Bohemia with ex.5b from Moravia). The development of pointed or syncopated rhythm in Moravian songs could well have been influenced by east Moravian dance music with its abrupt springing rhythms in which the accent falls on the second and fourth quavers of the bar (in 4/8 time), in the western regions, the main accent usually falls on the first note of the bar. The style of performance of these melodies is also distinctive: they are sung initially in a free lyrical manner with frequent use of rubato and melismatic figurations (ex.6a; though apparently in 7/8, the melody is written in 4/8 with septuplets because the instrumental accompaniment follows a regular 4/8 into which the vocal line fits), later they are sung with a clearly marked rhythmic and formal structure (ex.6b). Singers usually adopt the slow drawn-out style of performance with figurations of triplets, quintuplets or septuplets when they sing in the open air. The same song

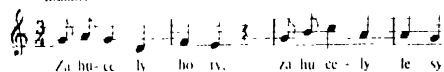
Ex 4 Typical Czech and south-east Moravian rhythmic figures



Ex 5

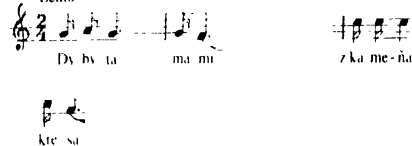
(a) West Bohemian song (Hofas 1908)

Andante



(b) Song from Moravian Slovakia (Bartoš and Janáček 1901)

Lento

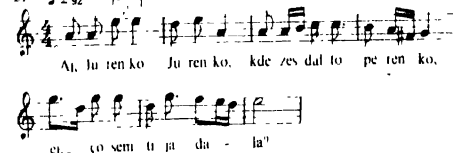


Ex 6 Love-song 'Stražnice' Moravian Slovakia (Ulehla 1949)

(a) $\text{♩} = 44$



(b) $\text{♩} = 92$



when sung indoors is in a strict, regular rhythm

East Moravian songs often give the impression of being unfinished because of a tendency to end on the fifth degree of the scale, combined with the weakness of the leading note and the fluctuation between the major and minor 3rd of the tonic chord (see Sychra, 1948). Janáček divided the east Moravian tunes into three groups according to their melodic types: asymmetrical melodies of a rhapsodic character, periodized only by prolonged final notes at the end of the stanza; songs based on a fixed rhythmic motif which is repeated under the continually changing melody (this type approaches the folkdance); and songs with a fixed form (e.g. *ABA*). A characteristic feature is the interjection of syllables such as *ej*, which provide a kind of rhythmic filling-out, sometimes also serving as an element of retardation. This particular feature, among others, draws the east Moravian songs close to Slovakian folksong. Lachian songs provide the transition between Czech and Slovak tunes, they also show Polish influences, particularly in their rhythm.

Songs for outdoor performances are usually sung by groups of girls with well-blended voices, clear intonation and a metallic timbre. There are no apparent dynamic effects, and the melodies end with a full, intense sound on their long final notes. In the Valachian districts harvest songs of improvisatory character as well as shepherd songs sung by girls and boys were still being performed in the first half of the 20th century. In the plains below the Carpathian mountains (in Moravian Slovakia) the girls and young men still sing their drawn-

out love-songs. The melodic ornamentation in these songs is performed with natural ease, and the performer expresses himself, making extensive use of rubato. The metre is strongly stressed only in dance-songs or related melodies.

The earliest known combination of instruments used to accompany dance in the eastern Moravian regions consisted of one or two violins and a bagpipe. Shepherds' pipes, however, were played solo. Later the bagpipe was replaced in the instrumental group by a small double bass (originally with three strings). Together with the second violin, it produced an unceasing rhythmic tension by accenting the second and fourth quaver of each bar while the first violinist adorned the vocal melody with abundant figurations, usually on a higher pitch.

The dulcimer was a later addition to the string band, enriching the interpretation of the song mainly by its capacity for harmonic modulation. It was known in Bohemia as late as the 17th century, but during the first decades of the 19th century disappeared there altogether. In Moravia it became so popular that it came to be included with string instruments and clarinet in the typical folk music ensemble (see fig. 2). The formation of brass bands after 1860 threatened the existence of dulcimer bands. Only as a result of the awakened interest in folk music, supported mainly by amateur groups established in all Czech regions after 1945, have dulcimer bands been reorganized.

Among the dances of south-east Moravia, the most popular is the *sedlácká* ('peasant' dance) and its earlier,



2. Moravian dulcimer band

more florid form the *starosvětská* ('old world' dance). The *sedlácká* belongs to the group of round-dances in 2/4 which can be performed to songs of similar metre. At the beginning of this dance the young men are placed in front of the band and sing a long-drawn-out song, while the girls come to fetch them for the dance. As soon as the song is finished the men begin to sing another song in a strict dance rhythm, and only then does the dance begin. A sung stanza always alternates with a danced stanza. The male dancers move along in strictly measured rhythms, always introducing new variations, while the girls turn round on the spot. This is mainly a solo dance, in which the dancer can show his skill. The singing becomes increasingly forceful and vigorous as the dance progresses and ends on a powerful climax. The *starosvětská* differs from the *sedlácká* in its calmer tempo and greater variety of dance figurations. The *vtěná* ('drilling' dance) of southern Moravia begins like the *skočná* ('leaping' dance), the dancer jumps into the air, then whirls round with his partner and slaps his thighs. The dancer's skill is shown particularly in the *rehunk* ('recruiting' dance), in which the melody not only keeps up with the dance-step, but expresses the whole mood of the dance - obstinacy combined with a healthy and buoyant optimism.

A popular couple-dance is the *danaj* (named after its refrain, '*danaj, danaj*'), in a rhapsodic form with triplets in 2/4 time. The *oufava* ('stepping back' dance), a slow triple-time dance of the Hana district, is one of the earliest in origin. It is performed at weddings and other ceremonial occasions, and reflects the quiet, well-balanced temperament of the people of Hana. In the east Moravian regions there are many forms of the *gulaná* or *točená* (round-dances) with figurations similar to the *sedlácká*. A well-known dance in the Valachian and Lachian districts is the *starodávny* ('old-time' dance), a walking-dance similar in style to the polonaise. Turning in pairs, a feature of the *starodávny*, is also common to the *starosvětská*, the *danaj* and the *gulaná*, all these dances apparently developed from the same basis. They usually begin with a solo dance for the man during which the woman allows herself to be turned by her partner, and continue with the common turning-dance in which the couples move slowly forward.

Apart from the *starodávny* there are many other dances with richly varied movements found in the Beskid mountains. Short and fragmentary motivic dialogues are repeated in ostinato manner, mainly at a quick pace in the form *AB* or *ABA*. Rhythmic diminution occurs in various dances like the *kožuch* ('fur coat'), a trio dance performed in the manner of a contredanse. They generally modulate in 5ths to the dominant and in 4ths back to the tonic, terse, sudden modulations occurring frequently. Janáček often made use of such characteristics in his compositions, as did Smetana in his Czech dances.

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2. SLOVAKIA. Slovakia is situated at the intersection point of western and eastern European cultural areas. This is reflected in its folk music, which is based on east European elements but contains many features of west European origin, especially in the newer style. Slovak folk music has served as a bridge between the folk music of the two areas by introducing styles and elements of

east European melodies and harmonic and tonal principles to Hungary, the Ukraine and other areas. Through transformation and assimilation, it has acquired a remarkable stylistic variety. Bartók, referring to central European folk music in a letter of 1911 (see Baník), wrote 'in this country, it seems, the Slovak people is the richest in folksong. In almost every village they know different songs'

(i) *Sources.* The sources for Slovak folk music are manifold. In the Middle Ages there was a social group of folk epic singers called *igric* or *igrec* ('player') who performed mainly in villages but also at court. They can be traced in 12th- to 18th-century sources, which describe various ordinances, prohibitions and penalties against them. 15th- and 16th-century sources show greater interest in folksongs and were frequently cited in editions of spiritual songs (e.g. J. Silván) and to a lesser extent in folkdance music: many central European sources mention such dances as the *haiduc* and *ungar-esca*.

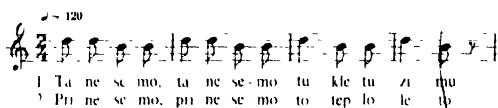
Collecting on a large scale began in the 17th and 18th centuries, some results of this activity being the Vietoris manuscript, a collection of harpsichord pieces (see Burlas, Fišer and Hořejš), a collection by Anna Szirmay-Keczer of violin pieces (see Kresánek, 1967) and one from Uhrovec containing almost 800 melodies (see Elschek, 1966, *Hudobnovedné štúdie*). In the 19th century such groups as the Friends of Slovak Songs began systematically collecting and editing folksongs, they collected about 5000 Slovak folksong melodies including 2000 published in the *Slovenské spevy*. Similar work was done from the 1870s onwards by the Matica Slovenská. Among later important collectors were Bartók, Bím, Halaša, Janáček, J. E. Jankovec and J. Kresánek. After 1950 extensive fieldwork was started by the ethnomusicology department of the Institute of Musicology of the Slovak Academy of Sciences, and in the folk music department of Bratislava radio. 16,000 Slovak folksong melodies had been published by 1974, there is also a stock of 50,000 folk music transcriptions and more than 60,000 recorded folksongs and instrumental melodies in the archives. Study is aided by computers. Historic, genetic and regional studies have been supplemented by basic methodological studies in folk music analysis, systematization, comparison and cross-cultural relations. Electronic melographic devices are used for transcription, as are graphic and written kinetic dance notations. Instrumental folk music, folk instruments and folkdance receive great attention and are widely documented on film.

(ii) *Historical styles.* The many different styles of contemporary Slovak folk music may be classified according to their historical strata or regional characteristics. (Style in this context refers to a group of melodies or melodic types with a similar or identical musical structure.) These are discussed in chronological order.

The 'magico-ritual style', whose recitative-like melodies have a tonal skeleton of a 2nd or 3rd, is represented by about 1000 songs, 1.5% of all the Slovak folksongs collected. 51% of them are in a free melodic form based on simple motivic formulae and short repeated lines; 31% show two- or four-section structures with four to six syllables a line. Melodic structure and content are largely determined by the texts. These songs are connected with ceremonies for the

winter and summer solstices and with harvest and funeral rites. Children's songs and play songs are also found in this style, which is similar to eastern Slav ceremonial songs and more generally to the European children's repertory and non-European tribal songs. Melodic types are not clearly differentiated; they consist of static formulae moving around a tonal skeleton, as shown in ex 7. All transcriptions are of recordings in the sound archives of the Slovak Academy of Sciences.

Ex 7 Spring ceremonial song. Rožňava district, rec. M. Danková, transcr. A. Elscheková



The 'peasant style' is characterized by the interval of the 4th which acts as the skeleton or frame of the melody: the central tone and the note a 4th above are the most important notes of the melody. 4 to 5% of collected Slovak folksongs (about 3000 melodies) belong to this 4th-tonal style. The frame of a perfect 4th is sometimes extended to more complicated forms, such as that juxtaposing two 4th frames, authentic and plagal; this is common in the '5th formation' of dance-songs (i.e. a phrase repeated a 5th lower). Ex 8 is representative of this style, with rhythmically expanding cadences (i.e. note values increasing towards the end of a phrase). It cannot be organized into regular bars and, as in 75% of the songs in the peasant style, it has four sections. 62% of these four-section melodies are isometric with six-syllable lines, their form varies (e.g. *AABB*, *ABAB*, *AABC* or *ABCD*). The tempo of performance is crotchet = c100, the prevailing durational values being a crotchet and a quaver. Types of song in this category are harvest and hay-making songs, wedding and christening songs and laments and lullabies. The most beautiful and characteristic melodies are the *trávnice*, the hay-making or meadow songs, whose texts are predominantly based on subjects drawn from nature, as in ex 8.

Ex 8 Hay-making song, Liptovský Mikuláš district, rec. and transcr. A. Elscheková



The 'shepherd style' developed between the 14th and 18th centuries, with a melodic structure built on the framework of a 5th. It represents 30% of the collected Slovak folksong repertory. This style is partly a continuation of earlier traditional Slovak peasant styles and partly the result of acculturation from the period of the 'Valachian colonization'. The mountain regions of central and north Slovakia were sparsely inhabited and economically insufficiently exploited. The nobility therefore encouraged sheep-rearing by giving various rights and privileges to shepherds when they settled in these

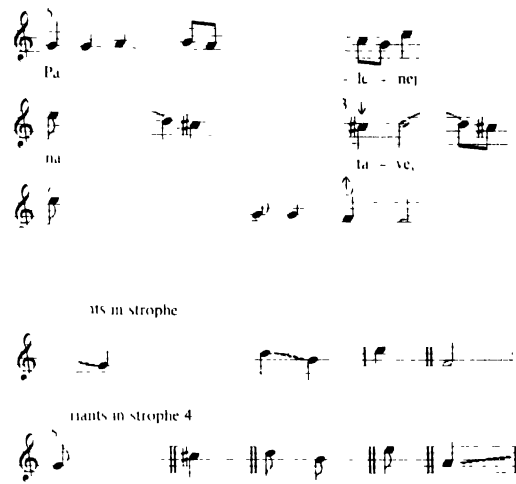
regions. These privileges brought to Slovakia Valachian shepherds from Romania (13th to 15th centuries), the Ukraine (15th to 16th centuries) and the northern side of the High Tatra mountains (17th to 18th centuries). Every wave of immigration brought new cultural elements which were assimilated and transformed, as the mountain areas were also settled by Slovaks from the plains and lowlands. This new economic, social and cultural development resulted in the Valachian musical style.

The social and economic hardship of the 17th century, deepened by the Turkish wars, brought misery to the country and greater oppression for the serfs; the result was an increase in feudal warfare. One of the most spontaneous forms of protest against the ruling class was flight into the mountains where bands of robbers were formed. The songs and dances that arose out of these circumstances greatly influenced the shepherd culture and indeed represent some of the most beautiful examples of this style.

The shepherd style is characterized by the following structural features: the intervals of a 5th, or a 3rd and a 5th, form the framework of the music, remaining unchanged throughout; the melodic line is usually descending, augmentation of note values takes place as the melodic line proceeds, with notes of longer value at cadences; 62% of the melodies are in the F mode, robber songs are often in the G mode, and the C and D modes are also fairly common, closed forms are unknown, but there is a tendency towards periodic forms, in which a phrase is repeated with slight variation, for example A^4B or ABB' . In later examples of the shepherd style, the characteristic range of a 5th is expanded, probably as a result of the influence of instrumental music (on the bark horn, flute and the string ensembles) and polyphonic singing. Contact with more recent songs or songs of Western origin has also exerted some influence.

In 55% of these songs the melodic stanza consists of four six-syllable lines, of which the second and fourth are rhythmically augmented so that lines one and three are of two bars, and lines two and four of three bars (see ex.9). The robber dance-songs are built on conjunct or overlapping 5th structures, authentic (ex.10a), plagal (ex.10b) or a tone apart (ex.10c). These melodies consist

Ex 11 Shepherd's song, Púchov district, rec. H. Polomiková, transcr. O. Elschek



Signific. strong change of vocal register

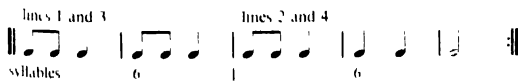
The origin of melodies constructed on a 5th is probably connected with the earlier 4th-tonal types, as transitional types are common. The interval skeleton of a 5th was extended to 3rd-5th and further to 4th-6th structures. Two- and three-part homophonic singing, in which, however, both heterophony and polyphony may occur, is another characteristic feature of this style.

Besides robbers' and shepherds' themes there are narrative, ballad and love motifs, as well as songs connected with weddings, christenings, harvest and other such events. Dance-songs are typical of the shepherd style, for example the *haiduc* (robber) dance *odzemok*, the bear dance and sheep dance, as well as the Christmas carols and songs to Christmas plays enacted by shepherds.

The last stage of Slovak folk music development consists of a harmonic-melodic style referred to as the 'new song style'. This style, which is still developing, originated in the 16th and 17th centuries, attaining stability and its principal features in the 19th century. The birth of the new style was accelerated by various factors: the influence of Baroque art and popular music; folksongs of Western (German) origin; the market songs from Poland, Bohemia and Moravia, and, in the late 19th century, the urban music of Hungarian gypsies.

The final note of a melody functions also as the main note of an arched melodic structure, in what is termed 'contrary fifthing', that is, the transposition of a phrase (A) a 5th higher (A^4); this arises from the new (to this tradition) tonal relationship of the tonic and dominant. The formal types AA^4BA and AA^4BA became very common, showing a preference for a closed formal structure with the repetition of the first phrase at the end. The syncopated or 'pointed' rhythm (see ex.12) appears in about 30% of the new songs and is applied in a free, often improvised manner. Isometric and bimetric

Ex 9 Rhythmic and metric construction, shepherd-style songs, rec. and transcr. A. Elscheková



Ex 10 Overlapping 5th-tonal tr

(a) (b)



of five or six lines with the form ABC , repeated a 5th lower, and a bimetric syllabic structure, for example $8 + 6 + 6 + 8 + 6 + 6$. 20% of the shepherd songs show such a bimetric structure, as in ex.11 ($6 + 6 + 7 + 7$ syllables). The example is rhapsodic in character, and shows how the melody may be subtly varied from one stanza to another.

Ex 12 Syncopated or 'pointed' rhythm



structures occur approximately equally in four-line melodic stanzas. It is characteristic for the third line to have a different number of syllables from the other three (e.g. 12 + 12 + 10 + 12 or 14 + 14 + 12 + 14) and to employ some rhythmic and metric contrast. The number of syllables has increased beyond the six to eight of the earlier styles and now lies between eight and 25 syllables to a line, thus allowing a new type of longer melody. In contrast to the smooth melodies with small intervals of the earlier styles, melodies of the new style show a free use of large intervals (see ex 13)

Ex.13 Young men's song, Rožňava district, rec. J. Hlaváč, transcr. A. Lischeková



Note-heads in brackets indicate variants in the melody

Another aspect of these new songs is their changed thematic content and social function. Representative genres are ballads, love-songs, military and recruiting songs and humorous, social and emigration songs. This new song style at present constitutes 60 to 70% of the collected Slovak folksong repertoire.

Folk music of the 20th century shows some new elements: for example, in the richness of polyphonic singing in all parts of Slovakia, and in the merging of traditional forms with modern popular dance-songs of the 1930s and 1940s. Another significant change is the emotional style of performance. The texts of the songs are closely related to everyday life.

In the 1940s and 1950s new folksong genres came into use: songs about the Slovak national rising, partisan songs, songs about the cooperatives in the villages and about industrialization and the events changing rural social structure. The texts of these new genres of folk poetry are sung to traditional melodies selected from the earlier and new styles. This technique of singing new texts to older melodies was also common in the revolutionary work songs of the 19th and 20th centuries. There has been a conscious revival of folksong and music in ensembles in towns, schools and among young people as well as on radio and television programmes.

(iii) *Regional music areas.* Different music areas or dialects have developed in response to particular regional, cultural, social, geographical and musical conditions. They consist of a special configuration of the known historical styles, whereby individual stylistic elements are integrated in a relatively new formation. There are four main regions, which are subdivided into the microstyles of smaller regions, valleys and villages.

The significant feature of west and south Slovakia is that the earliest magico-ritual and 4th-tonal peasant styles are found in their most typical and developed

form. This is because from the 6th century this region was the oldest central cultural area of the western Slavs. The shepherd style plays an inferior role there. The new song style predominates though it shows many common elements with the melodic formulae of the earlier styles, for example, melodies of small range with five to six notes, two- or three-line structures and short motifs. The influence of western European elements is strongest in this area: 8% of the region's melodies originate in the earlier styles, 30% are 5th-tonal but without clear connections with the shepherd style and 60% belong to the new repertoire.

The mountain regions of north and central Slovakia constitute the largest and richest music area: 60% of the songs there originate in the shepherd style, and in some villages of north Slovakia (e.g. Terchová) almost 60% of the songs are in the F mode. In the north the 'Podhalian tonality' (d-f#-g a b-c#-d'-e'-f'), based on the natural scale of flutes without finger-holes, is characteristic, while the G mode is favoured more in central Slovakia. The origin of these modes in Slovak folk music is connected with folk instruments (the shepherds' horn, flutes without finger-holes and the *fujara*, a fipple flute with three finger-holes). In this region part-singing and parlando performance play an important role.

East Slovakia forms the third music area: 80% of the songs are performed in *tempo giusto*. The melodic structure is characterized by repetition, transposition and the sequential repetition of miniature motivic formulae. An important aspect of these songs is their use for accompanying dance. The melodies on the whole are longer and have a greater range than in other areas. Cadences of a 4th are typical and therefore hypomodes (i.e. plagal) predominate. Closed forms such as *AABA* or *ABBA* are most common. The rhythm is organized exclusively in two-beat bars, as is characteristic of 90% of Slovak folksongs. In east Slovakia, the alternation of 2/4 and 3/4 metres occurs in the *karický*, a round-dance performed by girls. In this region archaic tonal elements are coupled with a feeling for harmony and modern formal principles.

The regions of Gemer and Spish are characterized by their mixture of musical styles. They are situated between the north and central mountain regions and the east Slovakian region, thus there is an integration of elements of the shepherd style with east Slovakian modern folksong style. More than 20% of Gemer songs show hypomodal features. In Spish remarkable rhapsodic melodies alternate with dance in *tempo giusto*. The fluctuation between fixed metric and free performance has resulted in many 5/8 and 7/8 melodies; they are performed slowly in a rhapsodic and declamatory manner.

In all the regions mentioned the predominance of one style is the result of stylistic integration due to the co-existence of other regional and historical styles. These are not isolated from each other, the cross-currents between the different styles being a typical feature of Slovak folk music.

(iv) *Folksong genres.* Slovak folksongs cover a wide variety of functions and thematic content. In general there is no static dependence of a single text on a single melody, but certain text groups are connected with a melodic type or style. A firm connection between music and texts exists only in a few old-style songs and in the

popular or composed songs of the 19th century. Individual performers may tend to relate certain melodies to specific texts, but this is not an indication of regional practice. Some songs are performed only during their respective ceremonies or events, among them songs for the ceremonies of 'burying winter' (*morena, smrti, kyselica*), the advent of spring and summer (St John's Day), laments, Christmas carols, lullabies, harvest and wedding songs. These song genres are homogeneous both in musical and textual structure although there are melodies of great historic and typological variation among them. Their function, performance and similarity of content give them common unifying features.

Other characteristic Slovak folksong genres are shepherds' songs, robbers' songs, dance-songs, hay-making songs, lyrical love-songs, ballads, military songs, songs of emigration to America, evening songs sung by young men, children's songs and humorous songs. In general there is a preference for the Slovak lyric and lyric epic genres over narrative forms. The main occasions for singing are weddings and spinning-bees, where a wide song repertory is performed. Singing for oneself, in the family, at home or in the fields and mountains remains the most important performing basis for Slovak folksongs.

(v) *Cross-cultural relations*. As Slovakia is in central Europe, it has come into close cultural contact with its nearest neighbours and also with wider areas of east and south-east Europe. The earliest musical styles show similarities to the magico-ritual melodies of the east and south Slavs (Ukrainians, Bulgarians, Serbs, Croats and Slovenes), indicating that they are remnants of a common Slav folk music style. The 4th-tonal peasant style (see §2(ii) above) shows some relation to this ancient Slav style but can be qualified as the first stage of development of specifically Slovak folk music. The 15th- and 16th-century musical style was built on this basis. Economic conditions and migrations, however, led to the introduction of foreign music, partly from east Europe and the Balkans, and partly through the German miners' colonization in the 13th and 14th centuries. Under these new influences there arose a new style, which would be expected to be heterogeneous, but since the beginning of the 18th century (according to historical sources) it has, in fact, been one of the most homogeneous Slovak folk music styles in which it is difficult to differentiate single elements of foreign origin (Romanian, Ukrainian etc.). This form of the shepherd style was brought from Slovakia to the Tatra region of south Poland and to south-east Moravia by Slovak colonists in the 18th century. After the defeat of the Turks, more colonists travelled in thousands to south-east Europe to settle depopulated areas, especially north and south-east Hungary, west Romania, north Serbia and Croatia and Bulgaria. In this way new areas of Slovak culture were established which developed relatively independently in the 19th and 20th centuries as a result of cultural contact with their foreign ethnic surroundings.

During the 18th century Slovakia played a central role in the distribution and transformation of the new style. Important new relationships supplemented the older ones, and Bartók, characterizing these relations in 1934, estimated that 38% of Hungarian folk melodies

were of Slovak-Moravian origin (although 15% of Slovak folksongs developed under the influence of the new Hungarian music style). Cross-cultural relationships vary regionally within Slovakia: the folk music of west Slovakia has a close affinity with that of south Moravia; east Slovak folk music is related to that of west Ukraine; and cross-influences between Slovak and Hungarian folk music can be seen mainly in south Slovakia and north Hungary. The regional development of Slovak folk music is partly based on these ethnically differentiated relationships.

(vi) *Instruments and instrumental music*. There are more than 160 different instruments in use in Slovakia, spread over the central and western territories. The richest is the acrophone group with a predominance of fipple flutes, of which 28 types have been discovered. These include flutes without finger-holes and others with two, three, five or six holes; they are made of wood, bark or metal with a single or double bore. The most typical is the *kancovka* (end-blown flute) without finger-holes, where closing and opening of the end and overblowing



3 Slovak fujara (fipple flute, left) and dvojanka (double fipple flute)

are used to change the pitch. A rare European folk instrument of the fipple flute group is the *fujara* which is more than 180 cm long and has three finger-holes (fig.3). The little shepherds' flute with six finger-holes is widely distributed over the country and has its own typical repertory and playing technique. The *dvojanka* (a double fipple flute; fig.3) and the transverse flute are both played with great virtuosity and expressiveness.

The single reed is found in the *drček* and *fanfarka* (clarinet-like instruments) and in the *gajdy* (bagpipe), which always has a long bass drone pipe and a chanter with five or six finger-holes. The most common form of bagpipe has a double chanter, that is, a counter-pipe joined to the melody pipe. A rarer type of bagpipe has two supplementary drones ('little drones'), so that these instruments can produce four- or five-part music. Some double-reed instruments are played by children, especially the *trubka* made of various materials, such as bark or corn stalks. Bark and wooden trumpets are found all over Slovakia but are becoming more rare.

There are about 40 different idiophones in Slovakia, some of which are regarded as musical instruments proper, others merely as children's toys. Membranophones are very rare.

Bowed string instruments used are the violin and double bass, the short *oktávka* (octave-violin), *shlopecok* (scuttle-shaped violin) and *kárová basa* ('bark bass'), a double bass whose ribs are of bark. Struck and plucked string instruments are the *cymbal* (dulcimer) and zither.

Instruments are played solo, in combinations such as bagpipe and flute or bagpipe and violin, or in diverse ensembles of bowed string instruments consisting of first and second violin, counter-violin or viola and the double bass. In east and south Slovakia this ensemble is completed by the dulcimer and in west Slovakia by the clarinet or trumpet. Brass bands with about eight members play as folk music ensembles in the villages of west Slovakia.

Solo instrumental genres serve various functions. They may act as a signal (horns, bone flutes, rattles), as an acoustic accompaniment to ceremonies (clappers, rattles, bells), and above all in a purely aesthetic function for self-entertainment (*fujara*, flutes). The only solo instrument used for dance accompaniment is the *gajdy*. All the string ensembles serve for entertainments in which dance predominates but singing and other forms of entertainment are also included.

Instrumental music mainly derives from the song repertory. Pure instrumental melodies are rare, although

the vocal melodies are substantially transformed in motivic content, melismatic variation and rhythm, and often have a shifting tonal basis when played on instruments (see ex.14; the central note in this example moves between *a'* and *g'* while the melody is built on the 4th-6th-tonal frame of *a'-d''* (*f#''*)).

Ex 14 Robber dance-song, played on *fujara*, Zvolen district, rec. J. Rybar, transcr. O. Fiešček



A regional style of ensemble playing has developed in Slovakia. Its special characteristics include a richly ornamented leading voice performed on the first violin sometimes supported by a second violin playing in 3rds or presenting a new decorated melodic line, as in ex.15, where there are two main melodic voices. The other bowed instruments supply a chordal harmonic accompaniment. The *cymbal* (when used) provides both melody and harmony in arpeggiated figurations, enriching the instrumental colour of the ensemble.

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Ex 15 *Haiduc* dance-song, Brezno district, transcr. O. Fiešček

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 I JOHN CLAPHAM (1, i iii) O'DRICH H PUKI (1, iv v)
 RICHARD RYBARIC (2)
 II KARFI VETTERI (1), OSKÁR FISCHER (2)

Czechowicz, *B. (fl 2nd half of the 17th century) Polish composer. His first name is unknown. His two four-part settings of *Sub tuum praesidium* survive at Kraków Cathedral (the soprano part is missing), and the inventory of a Franciscan monastery at Przemyśl refers to a five-part *Missa super 'Stella coeli'* by him, but it is no longer extant. He is known to have worked in Kraków

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Czech Quartet. Czech string quartet. It was formed in 1891 by pupils of Hanuš Wihan at the Prague Conservatory, and its original members were Karel Hoffmann (*b* Prague, 12 Dec 1872, *d* Prague, 30 March 1936), Josef Suk (i) (*b* Křečovice, 4 Jan 1874; *d* Benešov, 29 May 1935), Oskar Nedbal (*b* Tábor, 26 March 1874, *d* Zagreb, 24 Dec 1930) and Otto Berger (*b* Slatina nad Úpou, 22 Jan 1873; *d* Machov, 30 June 1897). Berger left in 1894 and his place was taken by Wihan (*b* Police, 5 June 1855, *d* Prague, 1 May 1920), who was himself replaced in 1914 by Ladislav Zelenka (*b* Modřany, nr. Prague, 11 March 1881; *d* Prague, 2 July 1957). Nedbal was replaced by Jiří Herold (*b* Rakovník, 16 April 1875, *d* Prague, 13 Nov 1934) in 1906. The original four first appeared as the Czech Quartet in 1892, and in 1893 made a successful visit to Vienna; their success there brought wider tours, including visits to Russia in 1895 and Britain in 1896. After World War I they began to teach at the Prague Conservatory; their last foreign tour was made to the Netherlands in 1931. An attempt to replace Suk on his retirement in 1933 failed, and the group disbanded with a concert in honour of Suk's 60th birthday on 4 December 1933. The Czech Quartet became a model for all Czech chamber groups. Wihan, their tutor and for 20 years a member of the quartet, brought to the group his great experience of chamber playing, particularly emphasizing phrasing and precise rhythm. The

success that the quartet achieved throughout Europe was mainly due to their remarkable unity, freshness of approach and expressive range. Their activity led to the formation in Prague of the Czech Society for Chamber Music and had a strong influence on the work of Czech composers. Reger dedicated to them his Quartet in F-minor op. 121. Their extensive repertoire included all the standard literature, and modern works, particularly by Czech and Slovak composers. They made a number of gramophone records.

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AILENA NÍMCOVA

Czeczott [Czeczot, Danilewicz-Czeczot], **Witold** (b Boracín, nr. Nowogródek, 20 Dec 1846, d Pińsk, 24 Jan 1929) Polish composer and pianist. He studied with Żeliński at the Institute of Music in Warsaw, and with Liszt in Weimar, concluding his studies at the Brussels Conservatory. In 1869 he also completed a law course at St Petersburg University, and studied further in Heidelberg, where he gained his doctorate in 1871. In 1878 Czeczott entered a seminary in Warsaw, becoming a priest after three years. In 1883 he was made professor at the theological seminary in St Petersburg. From then he worked mainly as a priest, as well as publishing many articles and theological and literary works. His activity as a musician was incidental, belonging to the early period of his life. In his youth, Czeczott often gave concerts as a pianist, and also composed chamber works, piano music and songs, some of which are in print. His compositions include a string quartet, variations, polonaises for piano, a Suite op. 3 for piano and songs for voice and piano.

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ZOLIA CHŁECHUŃSKA

Czegert, Josef. See SEGER, JOSEF

Czekanowska [Kuklińska], **Anna** (b Lwów, 25 June 1929). Polish ethnomusicologist. She studied musicology with Chybiński and statistical methods with Jan Czekanowski at the University of Poznań (1947–52). She also studied theory of music and methodology under Chomiński at Warsaw University. In 1958 she took the doctorate at Warsaw University with a dissertation on the songs of the Biłgoraj region, and in 1968 she completed her *Habilitation* at the same university with a dissertation on Slavonic folksong. Since 1969 she has been reader and head of the ethnomusicological department at Warsaw University, where she was appointed director of the Institute of Musicology in 1975 and professor in 1976, and since 1972 she has been head of the working group on the ethnogenesis of the Slavonic people at the Polish Academy of Sciences. Her main

research interests are Slavonic music, its origin and development, and the methodology of contemporary ethnomusicology.

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ZYGMUNT M. SZWYŃKOWSKI

Czernohorsky, Bohuslav Matěj. See ČERNOHORSKY, BOHUSLAV MATĚJ

Czerny, Carl (b Vienna, 21 Feb 1791, d Vienna, 15 July 1857) Austrian piano teacher, composer, pianist and writer on music. As the pupil of Beethoven and the teacher of Liszt he occupies a unique position among 19th-century pianists, not only as a transmitter of ideas from one great master to another but also by virtue of his extraordinary productivity during the decades that embraced the most dramatic changes in technique and literature for his instrument.

He came from a musical family, his paternal grandfather was a violinist and city official in Nymburg (Nymburk), near Prague, and his father, Wenzel, was an organist, oboist, singer, piano teacher and piano repairman. When he was six months old he was taken to a Polish estate where his father had assumed a position as piano teacher, the family remained there until 1795, returning to Vienna to avoid the political unrest in Poland. His early musical education, supervised by his father, consisted mainly in learning works by Bach, Mozart and Clementi. He could play the piano at the age of three, began to notate his own musical ideas by seven and had developed a fine musical memory by ten. Further instruction, especially in literature and languages (Italian, French and German), were given by some of his father's needier pupils in exchange for music lessons.

With the assistance of his father's friend Wenzel Krumpholtz, the ten-year-old boy was taken for an interview with Beethoven. Krumpholtz, violinist in the Court Opera orchestra and for a long time an admirer of Beethoven's compositions, improvisations and manner of performing, had coached the young Czerny beforehand on many of Beethoven's own works and ideas



Carl Czerny lithograph by S. Parmenter

about tempo, expression, dynamics and phrasing. Having accepted Czerny as a pupil, Beethoven concentrated on material in C. P. E. Bach's *Versuch* and on legato playing, which was particularly appropriate for the forte piano as opposed to the Mozartian non-legato style of playing. Czerny was nevertheless deeply impressed by the clarity and precision of the latter style when, several years later, he heard Mozart's and Clementi's pupil Hummel perform at one of the *musicales* given by Mozart's widow.

In 1800 Czerny made his public debut as a pianist in the Vienna Augarten concert hall, performing Mozart's C minor Concerto. He gained special renown for his interpretation of Beethoven's works, playing the C major Concerto in 1806 and giving an early performance of the 'Emperor' Concerto in 1812; and for several years beginning in 1816 he gave weekly programmes at home devoted exclusively to Beethoven's piano music, programmes which Beethoven himself sometimes attended. He was able to play all Beethoven's piano music from memory, he had done so 'once or twice each week' in 1804-5 for Prince Lichnowsky, to whom Krumpoltz had introduced him. One of his most valuable legacies is a commentary on the interpretation of these works based on his observations of Beethoven's own performances and on his studies. His autobiography and chapters 2-3 of the supplement to op.500 contain some of the most enlightening of these observations. Although Czerny's playing was held in high esteem by the critics (Schilling described it as 'uncommonly fiery' and Hanslick considered him the most important of the native Viennese pianists after Hummel and Moscheles), he gradually lost his taste for performing in public, explaining that his 'playing lacked that type of brilliant, calculated charlatanry that is usually part of a travelling virtuoso's equipment'. The single

planned concert tour, for which he had made arrangements in 1805, was cancelled on account of political unrest.

Physical frailty and natural preference led him to spend his entire life quietly in Vienna. He nevertheless kept in contact with all the significant figures of the musical world who came to Vienna to win professional acclaim. As well as Prince Lichnowsky, Hummel and Beethoven's intimate circle, Czerny became a close friend of Mozart's son and of the piano manufacturer Andreas Streicher, and in 1810 he met Clementi, whose teaching methods and compositions he so admired that, as a gesture, he entitled his op.822 *Nouveau Gradus ad Parnassum*. One of Chopin's first visits on his arrival in Vienna in the summer of 1829 was to Czerny, with whom he frequently played duets and whom he considered to be 'warmer than all his compositions'.

Czerny began his distinguished career as a piano teacher at the age of 15. As well as Beethoven's nephew Karl he numbered among his pupils virtuosos and child prodigies (many of them young girls) including Döhler, Kullak, Jaëll, Thalberg, Stephen Heller, Ninette von Belleville-Oury, Leopoldine Blahetka and Liszt. Liszt's father had brought him to study with Czerny at the age of nine (1820), and although his playing was 'completely irregular, careless and confused' he was an excellent sight-reader and improviser. Recognizing Liszt's enormous natural talent, Czerny concentrated on harnessing these gifts by making him work intensively on Clementi's sonatas, as well as pieces by Bach, Beethoven and Hummel. While Liszt was impatient with the disciplined ways of his teacher, as a renowned virtuoso he gratefully and frequently acknowledged that he owed his 'talent and... success' to Czerny. He regularly performed Czerny's Sonata no 1 in A♭ op.7 and dedicated the *Transcendental Studies* to him. Although Czerny's soaring reputation as a teacher attracted such large numbers of pupils that he was obliged to become highly selective, he taught as much as ten hours a day, occupying himself at other times with composing, apparently at a feverish pace.

As Beethoven's pupil he acquired experience in proof-reading, arranging (mostly for solo piano and piano duet) and constructing scores from orchestral parts (by 1802 he had copied the scores of several Mozart and Haydn symphonies, as well as Beethoven's first two symphonies and C major Concerto); these skills contributed to his exceptional speed and facility in notating musical ideas. The ease with which he improvised explains further his remarkably prolific output of over 1000 works. In an autobiographical sketch of 1824, he maintained that between the Variations for violin and piano op.1 (1806), on a theme by Krumpoltz, and the Rondo for piano duet op.2 (1819), dedicated to Diabelli, he had written many works, including operas, but that since these works were immature 'nothing became known'.

Czerny composed in all forms, but it is in his thousands of studies and exercises that he made his most significant contribution. These are the result of his industry and his uncanny ability to codify and systematize the diverse styles and techniques for the piano at a time when the mechanics of the instrument – and its capabilities – were in a highly fluid state. His *Complete Theoretical and Practical Pianoforte School* op.500, published in 1839 and dedicated to Queen

Victoria (with whom he had played duets two years earlier), summarizes these styles and techniques. His collection of exercises and studies ranges from the easy and progressive to the virtuosic and the specialized. Other studies exploit the prevailing salon, bravura and characteristic styles; op.400, dedicated to Mendelssohn, is a school of fugue playing.

The panoramic scope of Czerny's writings on music is partly illustrated also by such diverse titles as *Letters to a Young Lady on the Art of Playing the Pianoforte* (to a fictitious 12-year-old Miss Cecilia), *Letters on Thorough-bass, Umriss der ganzen Musikgeschichte* op.815 (Mainz, 1851, a prototype for more recent 'tables'), a three-volume *School of Practical Composition* op 600 (1839) and a *School of Extemporaneous Performance* opp 200, 300. This last-named treatise, though generally unknown, sheds important light on 19th-century performing practice as well as the contemporary vocabulary of piano improvisation. Czerny's editions of the keyboard works of such composers as Bach and Domenico Scarlatti bring into sharp focus a 19th-century view of these works and are fascinating studies in the musical practice of his time. Hundreds of arrangements of works by Handel (*Messiah*), Haydn (*The Creation* and a number of symphonies), Mozart (symphonies), Schubert, Beethoven, Spohr, Cherubini, Donizetti and Mendelssohn bear further witness to this broad range of interests and activities.

Czerny's propensity for imitating and even caricaturing the diverse technical and expressive styles of his time explains the importance of his studies and his formidable reputation as a teacher; yet these very attributes, when pressed into service by Czerny the composer, resulted in an output that was highly fashionable but for the most part mediocre and unimaginative. Czerny himself admitted that, apart from a few serious works such as the piano sonatas, most of his compositions were modishly trivial.

His last will and testament (signed on 13 June 1857, a month before his death) reflects his life of solitude, his thoughtfulness, kindness and attentiveness. Apart from the money which he bequeathed to his housekeeper and her brother and which he set aside for the performance of a Requiem mass (or one of his own late masses) on the anniversary of his death, he distributed his estate evenly among the Gesellschaft der Musikfreunde, the Society for the Support of Needy Musicians, the Institute for the Deaf and Dumb and the Monks and Nuns of Charity in Vienna.

An ambiguous element in his feelings towards Beethoven is revealed in his autobiographical sketch of 1824, in which he maintained that his father was his only teacher in piano playing as in other branches of music.

A catalogue of his works, up to op.798, and a listing of unnumbered works, editions, arrangements, and works in manuscript or in progress appears in Cocks's English edition of op.600. This catalogue is extended to op.861 in Pazdirek and in a less complete form in Steger. Mandyczewski has provided a brief description of the unpublished works, manuscripts and sketches for a satirical epos and other literary essays in the archives of the Gesellschaft der Musikfreunde. For a discussion of Czerny's *School of Practical Composition* and its approach to analysis and form, with examples, see ANALYSIS, §II, 2 and 3

WORKS (MSS in A-Wgm)

PIANO SOLO

Sonatas no 1, Ap, op 7, no 2, a, op 13, no 3, f, op 57, no 4, G, op 65, no 5, E, op 76, no 6, d, op 124, no 7, e, op 143, no 8, F#p, op 144; no 9, b, op 145, no 10, Bp, op 268, no 11, Dp, op 730, 1 unpubd, 2 other unpubd sonatas, mentioned in Mandyczewski, 'Sonate à la Scarlatti', 1 movt, op 788
28 sonatinas 2 as op 49, 3 as op 104, vn, vc ad lib, 3 as op 158, 6 as op 163, op 167, 3 as op 349a, 6 as op 410, 4 as op 439
Numerous variations, potpourris, dances and character pieces

OTHER INSTRUMENTAL

For pf 4 hands 6 sonatas, op 10, C, op 119, G, op 120, F, op 121, f, op 178, Bp, op 331, 8 sonatinas, 2 as op 50, 3 as op 156, 3 as op 158
For vn, pf 3 sonatas, b, op 686, 2 unpubd, 5 sonatinas, 2 as op 51, 3 as op 390
Chamber 8 pf trios, F#p, vn, vc/hn, pf, op 105, A, op 166, E, op 173, C, A, op 211, a, op 289, 2 unpubd, 1 str trio, unpubd, mentioned in Mandyczewski, 7 pf qts, c, op 148, F, G, op 224, C, f#p, F, op 262, 1 unpubd, Qt, C, for 4 pf or lor pf, pf 4 hands, orch/str qt, op 230; Qt, 4 pf, op 816, 5 str qts, mentioned in Mandyczewski
Orch 6 syms, c, op 780, D, op 781, C, d, E#p, B, unpubd, 1 other unpubd sym, mentioned in Mandyczewski, 6 ovs, unpubd, 6 pf cones F, op 28, C, pf 4 hands, op 153, a, op 214, 3 unpubd, mentioned in Mandyczewski, 2 pf concertinos, C, op 78, C, op 210, 3 cadenzas to Beethoven's C major Pf Conc, op 315
Miscellaneous hundreds of pieces and arrangements, for pf 2 8 hands, 2 pf, pf and chamber ens, incl variation sets, potpourris, rondos, caprices, divertimentos, impromptus, fantasias, souvenirs, toccatas, romances, polonaises, waltzes, marches

SACRED CHORAL

Graduals and offertories. Graduale pastorale, op 154, Offertorio pastorale, op 155, 6 Gradual, op 318, Gradual, op 666, Salve Regina, off op 726, Offertory, op 737, Offertory, op 757, Offertory, op 760 Offertory, op 812, Salvos fac nos Domine, gradual, without op no 106 unpubd graduals and offertories
Other sacred Ave maris stella, hymn, op 743, De profundis, ps, op 784, Pange lingua, hymn, 6 settings, op 799, 11 masses, 2 Te Deum, cantatas, unpubd, other unpubd sacred works, mentioned in Mandyczewski

EXERCISES AND STUDIES

(for pf 2 hands unless otherwise stated)

100 Exercises in Progressive Order, op 139, Grand Exercise on the Shake, op 151, Grand Exercise in All the Keys, Major and Minor, op 152, 48 études en forme de préludes et cadences, op 161, 40 études célèbres de la vélocité, 2 pf, op 229b, 50 Duet Studies, op 239, Grand exercice de la gamme chromatique op 244, Grand exercice des gammes en tierces et des passages doubles op 245, 101 Progressive Exercises, op 261, 10 exercices, for beginners, op 277, School of Velocity, op 299
School of Legato and Staccato, op 335, 24 esercizi, op 336, 40 Daily Studies, op 337, The School of Embellishments, Turns and Shakes, op 335, First Lessons for Beginners, op 359, School of Virtuosity op 365, Grand Exercise in Thirds, in All the 24 Keys, op 380, Etudes préparatoires et progressives, op 388, 10 Grand Studies for the Improvement of the Left Hand, op 399, Schule des Fugenspiels, op 400, 50 études spéciales, op 409, 60 Exercises for Beginners op 420, Etudes progressives et préparatoires, op 433
110 Easy and Progressive Etudes, op 453, 50 Lessons for Beginners op 481, 42 études, pf 4 hands, op 495, 2 exercices pour les jeunes pianistes, op 499, 6 exercices des octaves, op 553, Pianoforte Primer op 584, Sequel to the Pianoforte Primer, op 599, School of Expression, op 613, 12 études, op 632, Preliminary School of Velocity, op 636, L'encouragement à l'étude, 24 Irish Airs as Studies op 684, 24 grandes études de salon, op 692, Etudes for the Young, op 694
L'art de délier les doigts, op 699, 24 New Studies on English Airs, op 706, 24 Easy Studies for the Left Hand, op 718, 12 études, 2 pf op 727, [2] Etudes, in 3rds, for the left hand, op 735, 40 Daily Studies, op 737, Die Kunst der Fingerfertigkeit, op 740, 25 Studies, for small hands, op 748, 25 Studies, for small hands, op 749, Le progrès, 30 studies, op 750, Scale Exercises, pf 4 hands, op 751, 30 Brilliant Studies, op 753, 25 Character Etudes, op 755, 25 grandes études de salon, op 756
Etude courante, op 765, Fleurs de l'expression, 50 studies, op 767, 24 Five-finger Exercises, op 777, L'infatigable, grande étude de vélocité, op 779, 25 Grand Characteristic Studies, op 785, Premiers moyens d'acquies de la dextérité sur le piano, 35 studies, op 792, Grand exercice des arpèges, op 792b, Praktische Fingerübungen, op 802, Neue Studien, op 807, 50 Studien zur Gelenkigkeit der Finger, op 818, 28 melodisch-rhythmische Studien, op 819, 90 Daily Studies, op 820, 160 achtaktige Übungen, op 821
Nouveau Gradus ad Parnassum, op 822; Praktische Taktschule, pf 4 hands, op 824, Kinderklavierschule, op 825; Melodisch-brillante Studien, op 829, Die höhere Stufe der Virtuosität, op 834, Méthode

pour les enfants, op 835, Das moderne Klavierspiel, op 837, Studien zur Kenntnis aller Akkorde des Generalbasses, op 838, 50 exercices progressifs dans tous les tons, op 840, 12 grandes études de agilité et perfectionnement, op 845, 32 New Daily Studies, for small hands, op 848, 30 études de mécanisme, op 849, Nouvelle école de la main gauche, op 861

COMPLETE SCHOOLS AND TREATISES

- School of Extemporaneous Performance, i, op 200, ii, op 300
Complete Theoretical and Practical Pianoforte School, op 500
School of Practical Composition, i-iii, op 600
Vollständiges Lehrbuch der musikalischen Composition, i-iv (Vienna, 1834) [trans. of A. Reicha Cours de composition musicale (Paris, 1816-18), Traité de mélodie (Paris, 1814), Traité de haute composition musicale, i-ii (Paris, 1824-6)]
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ALICE L MITCHELL

Czerný, Jiří. See ČERNÝ, JIŘÍ

Czerný, Joseph. Austrian music publisher, the firm of CAPPI bore his name from 11 April 1828 to 7 May 1831

Czerny-Stefańska, Halina (b Kraków, 31 Dec 1922) Polish pianist, mother of Elżbieta Stefańska-Lukowicz. She studied first with her father, then with Turczyński and from 1946 with Drzewiecki. In 1949 she was joint winner of the Chopin International Competition in Warsaw. She gives concerts in many countries, often appearing with her husband Ludwik Stefański in works for two pianos, and with her daughter in works for two pianos or piano and harpsichord, and has made many gramophone recordings both in Poland and abroad. She has won the State Prize (first and second class), the Commander Cross and the Star of the Order of the Polish Revival and many other state awards, and has served on the juries of several international piano competitions.

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MIECZYSLAWA HANUSZEWSKA

Czerwenka, Oscar (b Linz, 5 July 1924). Austrian bass. He studied privately, and made his début at Graz in 1947 as the Hermit (*Der Freischütz*). In 1951 he joined

the Vienna Staatsoper as a principal bass. He specializes in *buffo* roles, his most famous being Baron Ochs, which he sang at his only Glyndebourne appearance in 1959, and at the Metropolitan Opera in 1961. His voice is a full, rounded bass, and his interpretations are perhaps more notable for good humour than subtlety. He can be heard to advantage as Abu Hassan on the recording of *Der Barbier von Bagdad* conducted by Leinsdorf. He was appointed a Vienna *Kammersänger* in 1961.

AIAN BLYTH

Czerwiński, Wilhelm (b Lwów, 1837, d Lwów, 13 Feb 1893). Polish composer, teacher and pianist. He received his musical education in Vienna, where he studied composition with Fischhof, Sechter, Hellmesberger the elder and Nottebohm. He studied the piano with Mikuli in Lwów, with Liszt in Weimar and with Jaell in Paris. From 1857 he appeared as a pianist in Germany, Switzerland and the south of Poland, without much success. He then settled in Lwów and devoted himself to composing and teaching, eventually establishing a school of music. Czerwiński's compositions include a symphony, a piano concerto, a cello sonata, songs without words, nocturnes, mazurkas and polonaises for piano, an opera, an operetta, a cantata, and numerous songs. During his life, only his piano music achieved much popularity, mainly in Vienna, where some of it was published. His song *Marsz sokolów* ('March of the falcons') was also widely known in Poland. The remaining works, technically defective and rarely performed even in his lifetime, are now completely forgotten

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ZOFIA CHECHLIŃSKA

Cziak, Benedikt. See SCHACK, BENEDIKT

Czibulka, Alphons (b Szepes Várallya [now Spišská Nová Ves, Czechoslovakia], 14 May 1842, d Vienna, 27 Oct 1894) Hungarian bandmaster and composer. At the age of 15 he was performing as a pianist in Russia, then became a music teacher, and was later conductor in Wiener Neustadt (1864-5), Innsbruck, Trieste and at the Carltheater in Vienna. He then entered military service, finally becoming bandmaster of the 19th Austro-Hungarian Infantry Regiment, and in 1880 he and his band won first prize in a band contest in Brussels. During the 1880s and early 1890s he conducted 'Monster Concerts' in the Prater in Vienna, and he composed much successful dance and salon music and also some operettas. He was unusually fond of the gavotte as a dance form, and the *Stephanie-Gavotte* remains his best-known composition. For Bosworth & Co. he arranged dances on themes from Sullivan's *The Yeomen of the Guard* and *The Gondoliers* at the time of their productions in German

WORKS

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- Pfingsten in Florenz (3, R. Genée, J. Riegen) perf 1884, Der Jagdjunker der Kaiserin (3, F. Zell, R. Genée) perf 1885, Der Glucksritter (3, R. Genée, W. Mannstädt, B. Zappert after Dumas) perf 1887, Gil Blas von Santillana (Zell, M. West) perf 1889, Der Bajazzo (3, V. Léon, H. von Waldberg) perf 1892, Monsieur Hannibal (A. W. Mannstädt, K. Dreher) perf 1893

DANCES, MARCHES, SALON MUSIC

Over 300 works incl. Ballszenen, op 258, waltz, Waldesflüstern, op 275; Stephanie-Gavotte, op 312, Sérénade italienne, op 330, Gavotte de la

Princesse, op.334, Waltz/Polka française (The Yeomen of the Guard), opp 354-5, c1889, Liebestraum nach dem Balle, op 356, intermezzo, c1890, Myosotis, op 358, waltz, 1890; Waltz/Auf der Piazzetta/Casilda Gavotte (The Gondoliers), opp 359-61, 1890, Wintermärchen, op 366, waltz, Österreichische Militär-Revue, op 377, march, An dich!, op 390, waltz-serenade

ANDREW LAMB

Cziffra, György [Georges] (b Budapest, 5 Nov 1921) French pianist of Hungarian birth. He received his earliest training from his father, who was also a pianist. He made his first public appearance at the age of five in a circus, where he played improvisations on popular airs requested by the audience. In 1930 he took up serious study at the Liszt Academy in Budapest with Dohnányi, and between 1933 and 1941 gave many successful concerts and recitals in Hungary, and in Scandinavia and Holland. He was conscripted into the army in 1941 before completing his course at the academy, and captured as a prisoner-of-war. After his release in 1947 he resumed his studies, working with Ferenczi, and earned his living playing the piano in bars in Budapest. In 1950 he was again imprisoned, this time for his political beliefs, and freed in 1953. He resumed his concert career, and in 1955 was awarded the Liszt Prize, the first occasion on which it had been given to a non-composer. During the October Uprising in 1956 he escaped with his wife and son to Vienna, where his recital début a month later met with immediate acclaim. In December the same year he travelled to Paris and played with great success at the Théâtre du Châtelet, he made France his home, and took French nationality. Cziffra's playing is noted for its dazzling technical vir-

tuosity, precise, clean lines and fiery energy – above all in the 19th-century repertory, especially the music of Schumann, Chopin and Liszt. He has made many records, most memorably of the works of these three composers, and of a number of his own paraphrases and arrangements in the style of Liszt. In May 1969 he founded the piano competition in Versailles that bears his name. His son György Cziffra is a conductor, and on occasion father and son have collaborated in concertos.

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DOMINIC GILL

Czyż, Henryk (b Grudziądz, 16 June 1923) Polish conductor and composer. He studied law and philosophy at Toruń University and graduated from the Poznań Conservatory with diplomas in conducting and composition (1952). He made his conducting début with the Polish National Radio Orchestra in 1948, but it was not until the mid-1960s that his career took flight. In 1962 he conducted a triple bill of works by Debussy, Honegger and Stravinsky at the Warsaw Opera, and in 1965 he directed the first performance of Penderecki's *St Luke Passion*, which he also recorded. This led to engagements, often in programmes of modern Polish music, throughout Europe and the Americas. From 1971 to 1974 he was principal conductor in Düsseldorf. His compositions include the musical *Białowłosa* (Warsaw Opera, 1962) and *Doglover's Dilemma* (Kraków Opera, 1967), an *opera buffa*.

PAUL GRIFFITHS

D

D. See PITCH NAMES

Dabtarā. Ethiopian lay church singers and readers, see ETHIOPIAN RITE, MUSIC OF THE

Daça, Esteban. See DAZA, ESTEBAN

Da capo (It. 'from the head') An instruction, commonly abbreviated D.C., placed at the end of the second (or other later) section of a piece or movement, indicating that there is to be a recapitulation of the whole or part of the first section. The word 'fine' (end) or a pause sign marks the point at which the recapitulation ends. If the recapitulation is to start later than the beginning the starting-point is marked with a special sign and the end of the second section is marked 'dal segno' (D.S., 'from the sign'). The principle of recapitulation, which may be summarized by the formula *ABA*, was observed by composers before the sign 'da capo' was used as a way of avoiding the labour of writing out the first section again. The term is nowadays used equally as an adjective (a 'da capo section') or a noun (the 'da capo of the first section').

Examples on a small scale from Monteverdi are the madrigal *Si ch'io vorrei morire* (1603), the shepherd's recitative at the opening of Act 1 of *Orfeo*, and the aria 'Lieto cammino' sung by Telemachus in Act 2 of *Il ritorno d'Ulisse*. The da capo aria became the standard form in the cantata and the *opera seria* of the late Baroque period (see ARIA); it was generally understood that the repeated section would be ornamented. The form was also used by analogy in Baroque instrumental music, for example in the first movement of Bach's Violin Concerto in E. Sometimes sets of variations (e.g. Bach's Goldberg Variations) had a da capo of the theme at the end. In the Classical symphony 'da capo' was regularly indicated after the trio of a minuet or scherzo. It was traditional to omit internal repetitions when recapitulating the first (or main) section, but composers sometimes made sure of this by writing 'D.C. senza ripetizione'. If a coda was to follow the recapitulation this was indicated by 'D.C. e poi la coda'. The scherzo of Beethoven's Third Symphony is one of the first examples of a recapitulation (with modifications) written out in full.

JACK WESTRUP

D'Accone, Frank A(nthony) (b. Somerville, Mass., 13 June 1931). American musicologist. He received BMus and MMus degrees from Boston University, where his

teachers included Geiringer and Gardner Read. At Harvard University he took the MA in 1955 and PhD in 1960, studying with Nino Pirrotta, A. Tillman Merritt and Walter Piston. From 1960 to 1968 he was on the faculty of the State University of New York at Buffalo. In 1968 he was appointed professor of music at the University of California at Los Angeles, and during the academic year 1972-3 he was a visiting professor at Yale University.

D'Accone is primarily interested in Florentine music of the 14th, 15th and 16th centuries. His seven-volume edition of this music for the American Institute of Musicology constitutes a major source for students of the period. His articles in scholarly journals have covered a wide variety of topics, ranging from individual composers, such as Isaac and Pisano, to the musical activity in specific institutions, such as S. Giovanni and the Baptistry. These writings combine to give a broad view of the musical scene in Renaissance Florence.

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- 'Matteo Rampollini and his Petrarchan Canzone Cycles', *MD*, xxvii (1973), 65-106.
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PAULA MORGAN

Dach, Simon (b Memel, East Prussia [now Klaipėda, Lithuania, USSR], 29 July 1605; d Königsberg [now Kaliningrad], 15 April 1659). German poet Born into a poor but educated family, he attended school at Königsberg, Wittenberg and Magdeburg. In 1626 he matriculated at the University of Königsberg, the outpost of German culture in East Prussia where he spent the rest of his life. He was at first a teacher at the cathedral school and from 1639 a professor of poetics at the university. He supplemented his meagre income by writing a steady stream of occasional poems usually intended to be sung - for weddings, baptisms and funerals. He was a close friend of HEINRICH ALBERT, who set many of his poems to music: indeed, nearly 70% of the texts in Albert's eight books of *Arten* are by him. Albert also composed the music (now lost) for two dramatic allegories by him, *Cleomedes* (1635) and *Sorbusa, oder Prussiarthus* (1645). Albert and Dach were at the centre of an intimate circle of friends known after their meeting place in a suburban garden as the Kürbs-Hütte ('Pumpkin Hut'). Unaffected by the Thirty Years War that ravaged other parts of Germany, this group, which included Dach's patron Robert Rotherthim, Valentin Thilo, CHRISTOPH KALDENBACH and other, lesser poets, devoted themselves to poetry and music, particularly the Baroque lied. Just as, from the musical point of view, Albert is considered the father of the German lied, so Dach is his poetic counterpart. Lieder normally originated in actual occasions: they are secular if written for events such as weddings and birthdays, and sacred songs, reflecting on eternal life, if occasioned by deaths and funerals. Dach's most famous Low German love-song, *Anke van Tharaw*, was long considered spurious but has recently been convincingly reattributed to him (see Ljungerud). Over a century later Herder provided a shortened High German version, *Ännchen von Tharau*, of which P. F. Silcher made a somewhat sentimental setting that has been popular to this day.

The standard edition of Dach's poetry is the four-volume one by W. Ziesemer (*Simon Dach Gedichte*, Halle, 1936-8); an anthology of musical settings of the period is provided in *Preussische Festlieder zeitgenössische Kompositionen zu Dichtungen Simon Dachs*, ed. J. Müller-Blattau (EDM, 2nd scr., *Ostpreussen und Danzig*, i, 1939).

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TRAUTE MAASS MARSHALL

Dachstein, Wolfgang [Egenolf] (b Offenburg an der Kinzig, c1487; d Strasbourg, 7 March 1553). German composer and organist. He belonged to a family of theologians and musicians that had originally come from Dachstein, near Strasbourg. In the summer of 1503 he began his studies in theology at Erfurt University, and was a contemporary of Luther. By about 1520 he had taken the vows of the Dominican order and was organist of Strasbourg Minster, after which date he appears to have remained in the city for the rest of his life. On 11 March 1521 he left the minster to take up the post of organist at St Thomas's, succeeding Christoph von Konstanz and Othmar Luscinus. In

1523 he was converted to Protestantism. He retained his post at St Thomas's even after, in 1541, he once again became organist at the minster. In 1542 he and Matthias Greiter became teachers at the Gymnasium Argentense. During the suspension of Protestantism in Strasbourg from 1549 to 1560, Dachstein reverted to Catholicism so that he could keep his position at the minster, which had also gone back to the old faith. A pamphlet by him directed against the magistrate of the city resulted in his dismissal from St Thomas's in 1551. His son, Bernhard, was organist at Hagenau (now Haguenau) from 1576 to 1585.

The *Strassburger Kirchenamt* of 1525 contains three psalm melodies by Dachstein: *O Herr, wer wird Wohnungen han* (Psalm xv), *Der Toricht spricht Es ist kein Gott* (Psalm liii) and *An Wasserflüssen Babylon* (Psalm cxxxvii). The second melody to *Aus tiefer Not schrei ich zu dir* (Psalm cxxx) and the hymn *Ich glaub, darum red ich* are probably also by him. The best-known and most important work is *An Wasserflüssen Babylon*, which served as a rhythmic model for the melody used in the Genevan Psalter. The only extant polyphonic composition by him is the song, *Ach Elselin, ach Elselin wilt mit mir in die eret* (in *CH-Bu F.X.1.4*).

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M. Vogel, *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500-1800* (Strasbourg, 1911).
J. Gérold, *Les plus anciennes mélodies de Strasbourg et leurs auteurs* (Paris, 1928).
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S. Fornacon, 'Wolfgang Dachstein, der erste evangelische Organist', *Der Kirchenmusiker*, vii (1956), 37.
W. Lucken, *Lebensbilder der Liederdichter und Melodisten*, Handbuch zum evangelischen Kirchengesangbuch, ii, pt 1 (Göttingen, 1957).

HANS-CHRISTIAN MÜLLER

Dactalus de Padua. See BARTOLINO DA PADOVA

Dadap, Jerry Amper (b Hinunangan, Leyte, 5 Nov 1935). Filipino composer and teacher. He took the BMus at the University of the Philippines and a post-graduate diploma in composition at the Mannes College, New York (1971), he was in North America from 1968 to 1972 under various scholarships. Since returning to the Philippines he has taught music theory in several institutions.

WORKS

(selective list)

- Orch. The Passionate and the Wild, sym. poem, 1960, Habagat [West wind], ov., 1962, Vn Conc., 1965/6, 2 sym., 1966, 1967.
Choral. 2 choral sym. odes, 1963, 1965; 2 choral cycles, chorus, insts., 1964, 1967, Lam-Ang Epic, chorus, Asian insts., orch., 1973, The Redemption, chorus, orch., 1974.
Other works. Song Cycle no 1, Bar. orch., 1967, chamber music, songs, film scores.

LUCRECIA R. KASILAG

Dadelsen, Georg von (b Dresden, 7 Nov 1918). German musicologist. He studied musicology from 1946 at Kiel University, the Humboldt University, Berlin, and the Free University of Berlin, with Blume, Vetter, Gerstenberg and Reinhardt; as subsidiary subjects he studied German philology with W. Kohlschmidt and H. Kuhnisch, and philosophy with Liselotte Richter and H. Leisegang. In 1951 he took a doctorate at the Free University of Berlin with a dissertation on archaic style and techniques in 19th-century music. He was an assistant lecturer in the musicology institute of Tübingen University (1952-8) and conductor of the university

orchestra (1953–9). In 1958 he completed his *Habilitation* in musicology at Tübingen University with a dissertation on the chronology of Bach's works. He was subsequently professor of musicology at Hamburg University (1960–71), and in 1971 was appointed professor of musicology at Tübingen University. He became general editor of the series *Das Erbe deutscher Musik* in 1959, director of the Bach Institute at Göttingen in 1962 and general editor of the selected musical works of F. T. A. Hoffmann in 1971. His chief subject of research is Bach, on whom he has produced definitive works making use of source research into MSS, watermarks, etc. This has led him to general questions of editorial method and criticism of style and authenticity.

WRITINGS

- Alter Stil und alte Techniken in der Musik des 19. Jahrhunderts* (diss., Free U. of Berlin, 1951)
 Zu den Vorreden des M. Praetorius', *Kongressbericht Mozartjahr Wien 1956*, 107
Bemerkungen zur Handschrift J. S. Bachs, seiner Familie und seines Kreises (Trossingen, 1957)
 'Robert Schumann und die Musik Bachs', *AMw*, xiv (1957), 46
Beiträge zur Chronologie der Werke J. S. Bachs (Habilitationsschrift U. of Tübingen, 1958, Trossingen, 1958)
 'Friedrich Smend's Ausgabe der h-moll-Messe von J. S. Bach', *Mf*, xii (1959), 315
 'Die "Fassung letzter Hand" in der Musik', *AMw*, xxxiii (1961), 1
 'Über das Wechselspiel von Musik und Notation', *Festschrift Walter Gerstenberg* (Wolfenbüttel, 1964), 17
Editionsrichtlinien musikalischer Denkmäler und Gesamtangaben (Kassel, 1967)
 'Telemann und die sogenannte Barockmusik', *Musik und Verlag Karl Votterle zum 65. Geburtstag* (Kassel 1968), 197
 'Über den Wert musikalischer Textkritik', *Quellenstudien zur Musik Wolfgang Schmedders zum 70. Geburtstag* (Frankfurt, 1972), 41
 'Methodische Bemerkungen zur Echtheitskritik', *Musicae scientiae collectanea. Festschrift Karl Gustav Fellerer* (Cologne, 1973), 78
 Further articles on J. S. Bach in *IMSCR*, vii, New York 1961 and in *Festschriften für Fellerer* (Regensburg, 1962) and Blume (1963)

EDITIONS

- J. S. Bach. Die Klavierbüchlein für Anna Magdalena Bach*, Neue Ausgabe sämtlicher Werke, v/4 (Kassel, 1957), *Inventionen und Sinfonien*, *ibid.*, v/3 (Kassel, 1970)

HANS HEINRICH FUGEBRECHT

Daff [daff]. Arabic and Turkish term which, with its variants, is used for many types of FRAME DRUM throughout the Near East and north Africa. These are mostly circular, but octagonal and rectangular forms are also common. The heads are glued or nailed on, or stretched over the frame with a network of cords, sometimes jingles or snares are added (see ARAB MUSIC, fig. 3). In pre-Islamic Arabia frame drums were called *dā'ira*, a name that was adopted throughout the Islamic world (including Muslim Spain) and is still widely used to specify circular drums in the Middle East, parts of India and the east coast of Africa. The term 'daff' and its many variants are related to the ancient Hebrew *tof* (or *toph*). Other terms for frame drums, notably *TAR*, *BENDIR* and variants of these, are used together with *daff* in north Africa and, in the case of *tār*, as far east as the Arabian Gulf region. Historically the *daff* has been played by women, and still is except in parts of north Africa. In some Arabic areas the name *daff* is restricted to rectangular and octagonal double-headed drums with snares. In Brazil, Portuguese settlers call their frame drums *daff*. The Turkish variant is called *def*, and those with jingles, *zilli def*; gypsy musicians play both types and women singers generally use the *zilli def*.

See also TAMBOURINE

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- S. Marcuse: *A Survey of Musical Instruments* (Newton Abbot and London, 1975), 136ff
 I. Picken: *Folk Musical Instruments of Turkey* (London, 1975), 133ff
 I. Jenkins and P. Rowing Olsen: *Musical and Musical Instruments in the World of Islam* (London, 1976), 74f
 WILLIAM J. CONNER, MILFIE HOWELL

Daffner, Hugo (b. Munich, 2 June 1882; d. Dachau, 9 or 10 Oct. 1936). German musicologist, composer and journalist. He studied art, literature and music history at the University of Munich, from which he received the DPhil in 1904 after study with the musicologists Sandberger and Kroyer. Turning his attention to composition, Daffner studied with Thuille at the Munich Akademie der Tonkunst and also with Reger. A number of his compositions were published in the years preceding World War I, during which he supported himself as a music journalist with the *Königsberger allgemeine Zeitung* (1907–8) and the *Dresdner Nachrichten* (from 1909). After the war he returned for a while to the former post, but then he began the study of medicine and received the MD in 1920. He settled into medical practice in Berlin in the mid-1920s. Among his continuing humanistic interests, Daffner was in 1914 among the founders of the German Dante Society, whose yearbook he edited from 1920 to 1925.

WORKS

(selective list)

- 2 sym., no 1, unpubd., no 2, B♭, 1913
 Sonata, d., op. 1, org., 1906, Pf. Trio, F., op. 10, 1910, Sonata, B♭, op. 15, pf., 1913

Pieces for pf. and pf. 4 hands, over 30 lieder

Principal publishers: Junne, Wunderhorn

WRITINGS

- Die Entwicklung des Klavier-Konzerts bis Mozart* (Leipzig, 1906)
Musikwissenschaft und Universität: eine Denkschrift (Leipzig, 1910)
Francesca da Rimini in der Musik (Munich, 1912)
Nietzsche's Randglossen zu Bizet's Carmen (Regensburg, 1912)
Salome: ihre Gestalt in Geschichte und Kunst. Dichtung, bildende Kunst und Musik (Munich, 1912)

WILLIAM D. GUDGER

Dagincour [Dagincourt, d'Agincourt], **François** (b. Rouen, 1684, d. Rouen, 30 April 1758). French composer, organist and harpsichordist. He was a pupil of Jacques Boyvin, the organist of Notre Dame, Rouen, and later of Nicolas Lebègue of St. Merry in Paris. At the age of 17 he succeeded Pitaïs as organist of Ste. Madeleine-en-la-Cité; five years later, on Boyvin's death, he returned to Rouen to inherit his master's post at Notre Dame. At the same time he was organist of the royal Abbey of St. Ouen, and later also of St. Jean in Rouen. In 1714 he became one of the four organists of the Chapelle Royale in place of Louis Marchand, who had left the country under a cloud. According to a lease dated 24 August 1730, Dagincour and his wife Anne Poisson occupied a house near the Auberge de Ste. Catherine in the rue Bras de Fer, Rouen. By 1733 he had moved to the rue des Chanoines, where, after 52 years of faithful service at Notre Dame, he died.

Dagincour's surviving compositions consist of no more than three short songs from a pair of anthologies published by Ballard of Paris in 1713 and 1716, a manuscript collection of versets for organ (manuals only), and a single book of *Pièces de clavecin* (1733), of which only three copies are known.

The songs, in the fashionable pastoral-amorous style of the day, are slight yet melodically sensitive, and at times more poignant than the conventional versets would lead one to expect. The only source of the organ pieces is a small manuscript of 64 pages copied by Pere Pingré

(1711–96), a member of the Academy of Sciences in Rouen and later librarian of Ste Geneviève in Paris. The first half of the volume is devoted to the 46 'Pièces d'orgue de Mr. D'Agincourt', grouped according to their 'tone' or mode, and these are followed by 42 similar pieces by unnamed composers. The Dagincour versets range in length from nine bars to over 50; and though small in scope, their unexpected harmonies and irregular phrase lengths give them an attractively individual flavour.

The *Pièces de clavecin*, dedicated to the queen, are Dagincour's most considerable achievement. There are 43 pieces in all, grouped into four *ordres* or suites (D minor, F major, D major and E major), these are headed by an unusually informative preface in which the composer stated that he was preparing a second volume (neither manuscript nor printed edition has survived), that the engraver (Fr. du Plessy) stayed with him while working, in order to ensure accuracy, and that one of the pieces (*La moderne in Ordre IV*) was written in a different style from the rest at the request of several of his friends. It is, in fact, not unlike some of the display pieces of his pupil Duphy, and is also exceptional in containing indications for changes of manual. The remaining pieces are in the more conservative style of François Couperin, to whom Dagincour paid tribute both in his preface and in the beautiful allemande, *La Couperin*, in *Ordre IV*. They range in mood from the light-hearted *Les dances provençales (Ordre I)* to the majestic rondeau, *La Princesse de Conty (Ordre IV)*, but the most characteristic are the introspective pieces, such as *L'agréable (Ordre III)*, *L'harmonieuse* and *Les tourterelles* (both from *Ordre IV*), which combine gravity with a touching tenderness, and show that Dagincour was more than a mere imitator of his great predecessor.

WORKS

3 songs: *L'esprit vous plaît, Oyseaux remplissent les airs, Par hazard sur la fougère*, in *Airs à 1 voix et basse continue*, i, ii (Paris, 1713/1716)

Organ pieces, *F-Psg*, ed. L. Panel (Paris, 1956)

Pièces de clavecin (Paris, 1733), ed. H. Ferguson (Paris, 1969)

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G. Frotscher, *Geschichte des Orgelspiels und der Orgelkompositionen*, ii (Berlin, 1936, enlarged 3/1966), 706

N. Dufourcq, *La musique d'orgue française de Jehan Titelouze à Jehan Alain* (Paris, 1941, 2/1949), 1077

L. Panel, Preface to *Pièces d'orgue* (Paris, 1956) [contains biographical information]

HOWARD FERGUSON

Dagues, Pierre. French composer of the 16th century; he probably contributed some psalm settings to a collection edited by PIERRE VALLETTE.

Dahl, Ingolf (b Hamburg, 9 June 1912; d Frutigen, nr. Berne, 6 Aug 1970). American composer, conductor, pianist and music educationist. Of Swedish-German parentage, Dahl began his formal musical education at the Cologne Hochschule für Musik under Philipp Jarnach and Hermann Abendroth, then fled the Nazi regime to continue his studies in Switzerland at the Zurich Conservatory under Volkmar Andreae and Walter Frey and at the University of Zurich. Later he studied composition with Nadia Boulanger in California.

His professional career began with coaching and conducting at the Zurich Stadtooper. In 1938 he left Europe for the USA and settled in Los Angeles. From then on

the range of his musical activities and involvements was immense, including work for radio and film studios, composing, conducting, giving solo piano concerts and lecturing. He joined the faculty of the University of Southern California in 1945 and remained there until his death. Among his better-known former students are the conductor Michael Tilson Thomas and the composer Frederick Myrow.

In addition to teaching composition, conducting and music history at the university, he also directed the university's symphony orchestra (1945–58), performing much contemporary music in addition to the standard repertory. Among the American composers he included in his programmes (often in first performances or at least in West Coast premières) were Copland, Diamond, Foss, Ives, Piston and Ruggles. He also introduced important European compositions to the West Coast, such as Berg's Chamber Concerto and Allenberg Songs, Schoenberg's *Pierrot lunaire*, Hindemith's *Marienleben* and Stravinsky's *The Wedding and Persephone*. At the same time he pioneered performances of early music with the university's collegium musicum, which he directed. He was also instrumental as planner, pianist and regular conductor of the Concerts on the Roof and the Monday Evening Concerts, both in Los Angeles. Dahl also lectured widely throughout the USA, particularly on 20th-century music.

One of his most celebrated courses at the university was on Stravinsky's music, a subject of which he had intimate knowledge due to years of close collaboration with the composer. For example, he assisted in the English translation of Stravinsky's Norton Lectures at Harvard University, *Poetics of Music*; he arranged the two-piano version of *Dances concertantes*, he made the piano reduction of *Scenes de ballet*, and he wrote articles and programme notes on Stravinsky's music with the latter's cooperation.

In 1949 Dahl was a member of the faculty of the Middlebury Composers' Conference at Middlebury, Vermont. In 1952 he organized and headed the Tanglewood Study Group at the Berkshire Music Center and continued to direct it for four more years. In 1961–2 he appeared in Munich, Nuremberg and West Berlin in concerts sponsored by the American State Department. He was musical director and conductor of the Ojai Festivals from 1964 to 1966. He was also musical director of the Young Musicians' Foundation of Los Angeles from 1965 to 1968. He conducted the Los Angeles Guild Opera Company during its spring season of 1969 and returned to conduct the symphony orchestra of the University of Southern California for the 1968–9 season.

Dahl received numerous awards, among them two Guggenheim Fellowships (1952 and 1960), two Huntington Hartford Fellowships (1954 and 1958), the 1948 Publication Award of the Society for the Publication of American Music, an award and a \$1000 grant from the National Institute of Arts and Letters (1954), the 1964 Alice M. Ditson Fund Award for Composers, the Excellence in Teaching Award from the University of Southern California (1967), a grant for composing from the US Government's National Endowment for the Arts and the ASCAP Stravinsky Award. From 1965 to 1968 he was a member of the National Policy Committee of the Contemporary Music Project of the Ford Foundation, and in the summer of

1969 he was the featured composer at the East-West Music Festival in Honolulu.

Although Dahl wrote music from an early age, his output was fairly small; his varied career provided little time for composing, and he wrote slowly and meticulously. Though his work reflected the changes in his musical environment, the individuality of his style remained strong. His early works exhibit the dissonant and densely polyphonic texture typical of German expressionism in the 1920s. The impact of America and, later, his collaboration with Stravinsky resulted in increasing clarification of texture, a trend towards diatonicism and a pronounced interest in timbre and instrumental virtuosity. Dahl also used serial techniques in his music, beginning with the Piano Quartet (1957), and evolved large, imaginatively conceived structures held together by motivic and tonal inter-relationships and complex but compelling harmonic forces. This development led to his remarkable Sinfonietta for concert band (1961) with its unabashed leanings towards Stravinsky, then reached another peak in his formidable, almost neo-Romantic *Aria sinfonica* of 1965. Thereafter Dahl's works exhibit a steadily increasing concentration: leaner instrumentation, compact forms and a stern focus on essentials.

WORKS (selective list)

- Orch. Conc., a sax, wind, 1949, rev. 1953, Sym. concertante, 2 cl, orch, 1952, The Tower of St Barbara, sym. legend, 1954, Sinfonietta, band, 1961, *Aria sinfonica*, 1965, Quodlibet on American folk tunes [arr. pl work], 1965, Variations on a Theme by C. P. E. Bach, str, 1967, Four Intervals, str, 1967, Elegy Conc., vn, chamber orch, 1970, completed D. Michalsky, 1971
- Chamber and instrumental: Allegro and Arioso, ww, qt, 1942, Music for Brass Insts, 1944, Variations on a Swedish Folk tune fl, 1945, rev. 1962, arr. fl, a fl, 1970, Conc. a tre, vn, vc, cl, 1946, Duo vc, pl, 1946, rev. 1948, Notturmo, vc, pl, 1946, Divertimento, va, pl, 1948, Couperin Variations, rec. fl, hpd, pf, 1957, Pf Qt, 1957, Serenade, 4 fl, 1960, Pf Trio, 1962, Duetino concertante, fl, perc., 1966, IMC Fanfare, 3 tpt, 3 trbn, 1968, Fanfare on A and C, 3 tpt, hn, baritone, trbn, 1969, for Aaron Copland, Sonata da camera, cl, pf, 1970, 5 Duets, 2 cl, 1970, Little Canonic Suite, vn, va, 1970
- Vocal: 3 Songs (A. Ehrismann), S, pl, 1933, A Cycle of Sonnets (Petarch), Bar, pl, 1968, A Noiseless, Patient Spider (Whitman), female chorus, pl, 1970
- Pf: Prelude and Fugue, 1939, Pastorale montano, 1943, Rondo 4 hands, 1938, Hymn and Toccata, 1947, Quodlibet on American Folk tunes, 2 pl 8 hands, 1953, Sonata seria, 1953, Sonatina alla matrice, 1956, Fanfares, 1958, Sonata pastorale, 1959, Reflections, 1967 4 Intervals, 1969

Principal publishers: Associated, Boonin, Boosey & Hawkes, A. Broude, Presse

EDITIONS

- I. Stravinsky: *Dances concertantes*, arr. 2 pf (New York, 1944), *Scenes de ballet*, arr. pf (Mainz, 1944), *Petite suite*, 2 pl 4 hands, 1944, unpubd
- C. E. Ives: *Violin Sonata no 3* (Bryn Mawr, 1951)
- with J. Szegedy: *J. S. Bach: Violin Concerto in d, BWV1052a* (New York, 1959)

WRITINGS

- 'Neglected Works: a Symposium', *MM*, xxiii/1 (1946), 11
- 'Stravinsky in 1946', *MM*, xxiii/3 (1946), 159
- 'The New Orpheus', *Dance Index*, vi (1947), 284, rev. in M. Ledermann: *Stravinsky in the Theatre* (New York, 1949)
- Notes on 'Cartoon Music', *Film Music Notes*, viii/5 (1949), 3
- 'The Composer in Academia: Reflections on a Theme of Stravinsky', *Journal of the College Music Society*, x (1970), 72

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- K. Kohn: 'Current Chronicle', *MQ*, i (1964), 227
- H. Stevens: 'In memoriam Ingolf Dahl (1912-1970)', *PNM*, ix/1 (1970), 147
- J. N. Berdahl: *Ingolf Dahl: his Life and Works* (diss., U. of Miami, 1975)

KURT STONE

Dahlhaus, Carl (b. Hanover, 10 June 1928). German musicologist. From 1947 to 1952 he studied musicology at the universities of Göttingen (under Gerber) and Freiburg (under Gurlitt); he took the doctorate at Göttingen in 1953 with a dissertation on the masses of Josquin. From 1950 to 1958 he was adviser on productions to the Deutsches Theater in Göttingen, and from 1960 to 1962 he was an editor for the *Stuttgarter Zeitung*. From 1962 he worked for the Institut für Musikalische Landesforschung at Kiel University, where in 1966 he completed his *Habilitation* with a fundamental study on the development of tonality. In the same year he was appointed research fellow at Saarbrücken University and in 1967 professor of music history at the Technical University in Berlin. He was visiting professor at Princeton University in 1968; in the same year he was elected vice-president of the Gesellschaft für Musikforschung. He has been an instructor on several occasions for the summer courses on contemporary music in Darmstadt. He is chief editor of the Richard-Wagner-Gesamtausgabe, editor of the *Personenteil* of Riemann's *Musik Lexikon* and co-editor of the *Neue Zeitschrift für Musik* (1972) and *Archiv für Musikwissenschaft* (1973-)

Dahlhaus's writings cover a broad spectrum, but centre mainly on theory, analysis, music aesthetics and its history. In addition to 15th- and 16th-century music, particularly that of Josquin, he has written numerous analytical and interpretative studies of modern and contemporary music. He has been an important stimulus to research into 19th-century music, notably through his editorship of the anthology *Studien zur Trivialmusik des 19. Jahrhunderts* (1967). His writings and editorial activities on Wagner's music have brought about a renewal of Wagner scholarship. A constant theme of Dahlhaus's writings and research is the present conception of music and its place in the modern world.

WRITINGS

- Studien zu den Messen Josquins des Prés* (diss., U. of Göttingen, 1953)
- 'Bachs konzertante Fugen', *BJh*, xli (1955), 45
- 'Versuch über Bachs Harmonik', *BJh*, xlii (1956), 73
- 'Zur Theorie des Tactus im 16. Jahrhundert', *AMw*, xvii (1960), 22
- 'Zur Entstehung des modernen Taktsystems im 17. Jahrhundert', *AMw*, xviii (1961), 223
- 'Zur Theorie des klassischen Kontrapunkts', *KJh*, xlv (1961), 43
- 'Bach und der "lineare Kontrapunkt"', *BJh*, xlix (1962), 58
- 'Notenschrift heute', *Darmstadter Beiträge zur neuen Musik*, ix (1965), 9
- 'Historismus und Tradition', *Zum 70. Geburtstag von Joseph Müller-Blattau* (Kassel, 1966), 46
- Untersuchungen über die Entstehung der harmonischen Tonalität* (Habilitationsschrift, U. of Kiel, 1966, Kassel, 1968)
- Musikästhetik* (Cologne, 1967)
- ed. *Studien zur Trivialmusik des 19. Jahrhunderts* (Regensburg, 1967)
- 'Emanzipation der Dissonanz', *Aspekte der neuen Musik*, ed. W. Burde (Kassel, 1968), 30
- 'Formprinzipien in Wagners "Ring des Nibelungen"', *Beiträge zur Geschichte der Oper*, ed. H. Becker (Regensburg, 1969), 95
- 'Klassizität, Romantik, Modernität', *Die Ausbreitung des Historismus über die Musik*, ed. W. Wiora (Regensburg, 1969), 261
- Analyse und Werturteil* (Mainz, 1970)
- Die Bedeutung des Gestischen in Wagners Musikdramen* (Munich, 1970)
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- 'Ästhetische Probleme der elektronischen Musik', *Experimentelle Musik*, ed. F. Winckel (Berlin, 1971), 81
- 'Die Mensurzeichen als Problem der Editionstechnik', *Musikalische Edition im Wandel des historischen Bewusstseins*, ed. T. G. Georgiades (Kassel, 1971), 174
- ed. *Einführung in die systematische Musikwissenschaft* (Cologne, 1971) [incl. 'Musiktheorie', 93-132]
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- Richard Wagners Musikdramen* (Velber, nr. Hanover, 1971)

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 'Zur Kritik des ästhetischen Urteils', *Mf*, xxiii (1971), 411
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 'Romantische Musikästhetik und Wiener Klassik', *AMw*, xxix (1972), 167
 'Über die "mittlere Musik" des 19. Jahrhunderts', *Das Triviale in Literatur, Musik und bildender Kunst*, ed. H. de la Motte-Haber (Frankfurt am Main, 1972), 131
 'Traditionszerfall im 19. und 20. Jahrhundert', *Studien zur Tradition in der Musik Kurt von Fischer zum 60. Geburtstag* (Munich, 1973), 177
 'Zur Problematik der musikalischen Gattungen im 19. Jahrhundert', *Gattungen der Musik in Einzeldarstellungen Gedenkschrift für Leo Schrade*, i (Bern & Munich, 1973), 840
 Schoenberg und Schenker', *PRMA*, c (1973-4), 209
 'Ethos und Pathos in Glucks "Iphigénie auf Tauris"', *Mf*, xxvii (1974), 289
 'Gesualdos manieristische Dissonanztechnik', *Convivium musicorum Festschrift Wolfgang Boetticher* (Berlin, 1974), 34
 'Romantik und Biedermeier zur musikgeschichtlichen Charakteristik der Restaurationszeit', *AMw*, xxxi (1974), 22
 'Some Models of Unity in Musical Form', *JMI*, xix (1975), 32
 'Über das "kontemplative Ensemble"', *Opernstudien Anna Amalia Albert zum 65. Geburtstag* (Tutzing, 1975), 189
 'Schoenbergs musikalische Poetik', *AMw*, xxxiii (1976), 81
 'Counterpoint', §§12-17, 'Harmony', 'Wagner', (1) Richard', §§8-11, *Grove 6*

HANS HEINRICH EGGBRECHT

Dahm, Johann Jacob (b Kempenich, Eifel, d Mainz, 10 July 1727). German organ builder. He spent the first part of his life in Würzburg, where he married in 1682, and was probably apprenticed to Nikolaus Will, he is also said to have worked in Bamberg. In response to a summons from the prince archbishop of Mainz, Lothar Franz von Schönborn, to Dahm and other Franconian artists, he settled in Mainz, where on 12 May 1698 he was made a freeman of the city. Seven years later he was engaged as organ builder for the cathedral chapter there. His style was influenced by the organ-building Schleich family from Frankfurt am Main, and he built an organ for the Karmeliterkirche in Frankfurt as well as several instruments in Mainz, including those at the Sebastianskapelle (c1700), Liebfrauentstiftskirche (c1707), Dahlheimer Kloster (c1709, removed to Bretzenheim in 1803), St Nikolaus (in Mainz-Mombach, 1715), St Emmeram (1719) and Reichklarenkloster (1720). His organ in Mainz Cathedral (1701), with its beautiful Baroque case and its pipes surrounding the housing on three sides, is sublimely majestic. Dahm is an important figure in the Mainz organ-building tradition, which also produced the distinguished Joseph Gabler.

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WALTER HÜTTEL

Dahmen [Damen]. Dutch family of German extraction, of whom many achieved distinction, mainly as flute, horn or string players. Wilhelm (b Duisburg, 1731; d Harlingen, 11 Nov 1780), a versatile musician who was primarily a teacher, had a large family of sons, of whom five were specially important. Herman (baptized Sneek, 26 Sept 1755; d Rotterdam, 29 Aug 1830) and Wilhelm (b Harlingen, 1769; d Spain) were both noted horn players who visited London: the latter died as a British soldier in the Peninsular War; Herman also

composed music for two violins (opp.3, 4, 5, 8) and for orchestra (opp.8, 13). Peter (b Deventer, c1757; d Sneek, 1835) composed chamber music which was published mainly in England. Johan Arnold (i) (baptized The Hague, 9 March 1766, d London, 1794) was a cellist and composed a number of works for strings. Arnold (baptized Harlingen, 19 May 1768; d Amsterdam, 17 Dec 1829) was a teacher (his pupils included L.P.F. Drouet) and a celebrated flautist.

In the next generation, Herman's sons include Wilhelm Hendrik (b Amsterdam, 27 March 1797; d Nijmegen, 15 Dec 1847), a distinguished violinist and esteemed teacher; Jacob (b Amsterdam, 4 May 1798; d Amsterdam, 12 Jan 1875), a violinist (court employee at The Hague in 1829) and composer of chamber music (opp.16, 17 and 19 are known); Johan Cornelis (baptized Rotterdam, 18 Jan 1801, d Rotterdam, 16 Feb 1842), who also played string instruments and was an admired teacher; Herman Jacob (b Rotterdam, 9 Nov 1805, d Utrecht, 4 July 1881), who led the Utrecht orchestra, 1825-75; and his twin brother Johan Arnold (ii) (b Rotterdam, 9 Nov 1805, d The Hague, 6 May 1853), who was a teacher and horn player in the court orchestra at The Hague. 1829-41. Of Arnold's sons, Johan Arnold (iii) (b Amsterdam, 3 Aug 1805; d Amsterdam, 28 Oct 1834) and Pieter Wilhelm (b Amsterdam, 5 Aug 1808, d Amsterdam, 20 June 1886) were solo flautists, the former (who also composed chamber music for flute and strings) at the French Opera, Amsterdam, and in The Hague, the latter at the Park Concerts, Amsterdam, and Hubert (b Amsterdam, 5 Dec 1812, d Amsterdam, 21 Dec 1837), who played the cello in the French Opera orchestra, his compositions, the opera *Azulais*, four overtures and solo instrumental works, achieved some popularity. Pieter Wilhelm's son Johan Francis Arnold Theodor (b Amsterdam, 2 Aug 1837; d Sloten, 1912) was probably the most distinguished flautist of the family and a fine pianist. He made his debut at the age of 15 and later played in the Park Orchestra, transferring to the Concertgebouw on its foundation.

Two other members of the family achieved distinction: Jacob Arnold Wilhelm (b Amsterdam, 9 Feb 1871) and Jan (b Breda, 30 June 1898) both led the Concertgebouw, and the latter the Berlin Philharmonic, Dresden Opera and Göteborg orchestras as well.

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PHILIP BATE

Dahomey. See BENIN.

D'Alamanya, Johan. See ALAMANI, JO.

Delavayrac [D'Alayrac], **Nicolas-Marie** (b Muret, Haute Garonne, 8 June 1753, d Paris, 26 Nov 1809). French composer. He composed nearly 60 *opéras comiques* that became extremely popular in both France and the rest of Europe. Although his works are chiefly remembered for their many sentimental *romances*, they also contain music of dramatic strength.

1. LIFE. Delavayrac's father was a king's counsellor and a wealthy aristocrat either by birth or through personal ennoblement. Nicolas' musical talents were partially cultivated at Toulouse College where he went from the age of eight, and, on his return to Muret six years later, in singing lessons and playing the violin in a local orchestra. He was obliged by his father to study law, and had

qualified in this by the age of 21. In 1774 he went to Versailles, where a commission had been obtained for him as a sub-lieutenant in the personal guard of the Count of Artois, later Charles X. In Paris Dalayrac encountered influential musicians and musical amateurs such as the Baron de Bésenval and the Chevalier de Saint-Georges; he later received composition lessons from Honoré Langlé. Grétry reported in his *Mémoires, ou Essais sur la musique* that Dalayrac was admitted to his study, but was not a formal pupil.

Dalayrac's earliest compositions were violin duos and string trios and quartets, some of which are lost. Published under an Italian pseudonym, the quartets were very popular; Pixérécourt related how the composer's identity was found out. Surviving sets of quartets start with op.4; the earliest known publication date for any Dalayrac work is 1777 when the *Gazette de France* of 28 November announced 'Six [unidentified] quatuors concertants'. Pixérécourt wrote that Dalayrac was a member of the masonic Lodge 'Neuf-Socurs' and that in 1778 he composed music both for Voltaire's masonic reception and for that of Franklin at Mme Helvétius's. This has been neither substantiated nor disproved.

In 1781 Bésenval asked Dalayrac to set two stage works to music for private performance. *Le petit souper* and *Le chevalier à la mode*. These were well received, and the following year, under the protection of Marie-Antoinette, *L'éclipse totale* was given at the Comédie-Italienne. Before the Revolution Dalayrac's major successes were *Nina*, *ou La folle par amour* (1786), *Azéma*, *ou Le nouveau Robinson* (1786) and *Les deux petits Savoyards* (1789). Like most of the remainder, these were printed in full score. Beethoven possessed a copy of *Les deux petits Savoyards*. *Nina* is important both for the universal popularity of the romance, 'Quand le bien-aimé reviendra' (mentioned in Berlioz's *Mémoires*), and for its concentration on the sentimental story, comic elements being excluded altogether. It may have been the first *opéra comique* of this type.

The tale concerns a girl, Nina, who becomes unbalanced when her father insists on separation from her lover, Germeuil. Believing Germeuil to be dead, Nina, dressed in white, goes daily to the same place, to await his return. When he does return he is welcomed as a son by Nina's distraught father. The crisis of the story involves Nina's dramatic recovery. As in Act 3 of *Tristan und Isolde*, a shepherd's tune (oboe solo) is used to distract the sick protagonist. The simple emotionalism of the story was still gratifying audiences in the 1820s in a ballet version at the Paris Opéra, although the subject matter had originally been considered so innovative that the piece was tried out in private. (E. J. Dent stated that the source of the libretto was French; but a girl crazed through thwarted love appears, also wearing white, as Maria of Moulins in Sterne's influential masterpieces, *Tristram Shandy* and *A Sentimental Journey*.)

From about 1790, Dalayrac was obliged to spell his name in non-aristocratic fashion (rather than D'Alayrac). In 1792 he married the actress Gilberte Sallarde, who later, during the Directory and Consulate, presided over a lively salon. In the difficult days of 1793-5 Dalayrac's purely musical popularity seems to have guided him safely through. He wrote one or two Republican songs, but his most usual contribution by far was the indirect one of adapting popular operatic tunes to Republican words; his 'Veillons au salut de l'empire' (originally from *Renaud d'Ast*, 1787) was a

favourite revolutionary melody. In 1795 he was a co-signatory with the foremost Parisian composers in a prospectus advertising the sale of Republican music. Yet his success set him somewhat apart from the 'Conservatoire school' (Méhul, Cherubini, Gossec etc) and he could afford not to join the Conservatoire staff.

In the 1790s Dalayrac's operas were influenced by the gothic taste for castle prisons, the dark and the frightful. *Camille* (1791) portrays a wife unjustly imprisoned the subject (set also by Paër, who also composed a successful *Nina*) may have inspired Lewis's novel *The Monk* (1795). Dalayrac's *Léon, ou Le château de Monténéro* (1798) is based on Mrs Radcliffe's *The Mysteries of Udolpho*, the *Magasin encyclopédique* expressed surprise at seeing a plot more fit for melodrama on the stage of the Salle Favart. From the outset Dalayrac's work had wide appeal, and for good musical and dramatic reasons. Even England's second Viscount Palmerston was captivated: 'Aug 6th [1791]: Saw a French opera called *Raoul de Crequi*, extremely interesting and admirably acted'.

In 1798 Dalayrac was awarded membership of the Swedish Royal Academy (Pixérécourt reproduced the awarding letter), which indicates something of his European reputation. In 1804 he was made one of the first members of the Légion d'honneur. He continued composing successfully; in 1809 he put particular effort into *Le poète et le musicien*, which was to have been given on Napoleon's coronation anniversary (4 December), but he caught a fever and died before the destined day. The work was first mounted in 1811.

Although Dalayrac never left France, his operas were very popular abroad, especially in Germany, Scandinavia and Russia, a few were adapted in England. Records of their performances in Vienna show that there, as in Paris, his work was accepted as the logical continuation of Grétry's. Beethoven played in the orchestra for *Nina*, *Azéma* and *Les deux petits Savoyards* in Bonn. Weber wrote a critique of *Léheman* (played in Germany as *Macdonald*) and mounted *Adolphe et Clara* and *Les deux petits Savoyards* in Prague in 1814.

In Paris Dalayrac was often admired as well as liked by his peers. When in 1798 the *Courrier des spectacles* criticized *Léon* for 'superflues', H. M. Berton sprang to its defence in a public letter. 'One of the things which most struck the actors and orchestra of the Théâtre Favart . . . was that the music does not at all resemble Dalayrac's other productions'. Pixérécourt stressed the composer's modest, friendly nature and his restrained style of living. That Dalayrac never received a government annuity was ascribed by Pixérécourt to his retiring disposition. A marble bust of the composer, funded by subscription, was placed in the foyer of the Opéra-Comique in 1810.

2 WORKS. To be accorded a biography by the famous Pixérécourt was not, in Dalayrac's case, the mere result of personal friendship. Dalayrac possessed considerable skill not just in selecting suitable librettos, but in successfully determining the delicate balance between music and words that *opéra comique* requires. He was ready to cast aside the most painstakingly written music if it was seen to hold up the action inappropriately, and was nicknamed 'Le musicien poète'. He showed a marked fondness for the operatic ensemble; his often contain entries, exits, conversations and counter-conversations,

chorus work and recitative, and were often designed to raise dramatic tension. In *Nina* dramatic irony is expressed at length in the duet between Nina's father and Germeuil. Dalayrac was prone to exploit sentimental situations in order to depict human affection; but sometimes, as in *Camille*, he achieved greater depth, so far as the context allowed: in Act 2, the duet between husband and wife expresses well the conflicts between mutual affection and genuine mistrust. The operas, like Méhul's, vary to some extent their musical idiom in conformity with the subject matter, be it gothic, oriental, chivalric or comic; but Dalayrac's success in this direction is far more limited than Méhul's, whose works appear the more Romantic by comparison. Several works, notably *Léon* and *Léhéman*, make subtle use of reminiscence motifs. In *Léhéman* the romance 'Un voyageur' is used throughout (as are other themes) to articulate the drama.

Dalayrac's stage music pleased audiences because it possessed the intrinsic merits of audibly strong (but not dull or unadventurous) harmonic structure and of many melodies of high quality. He made perhaps his most lasting contribution to opera in the essentially melodic form of the *romance*. These are outwardly simple, but word-setting and melody-line may be subtle; the appeal of this type of solo was especially felt by Weber. Dalayrac's melodies generally combine traditional French care in observing prosody with free, modern use of wide intervals. His musical style gradually became more lightweight. In contrast to the obvious influence in *Nina* of Gluck's melodies, shorter phrases and (typically) triplet accompaniment figures mark the later operas. This Italianism was criticized in 1813 by Martine, 'partisans praised Dalayrac for "Italianizing" his melody in the works of this last period, and it is precisely this which makes them usually inferior to his earlier ones'. In early operas such as *Sargines* (1788), however, Dalayrac evolved a new style that looked forward both to the Revolution and to Beethoven; it is characterized by rhetoric, military rhythms and instrumentation, thickened orchestral spacing and repeated semiquavers.

The orchestration of Dalayrac's operas is imaginative and successful in its dramatic context; without indulging in excessive noise or experiment it is resourceful. Woodwind solos are favoured, including those for bassoon, and (often in *romances*) muted strings. *Col legno* is used in *Une heure de mariage* (1804). *Lina* (1807) provides possibly the first printed indication anywhere in a full score of soft-ended timpani sticks, in calling for 'baguettes garnies'. In *Léhéman* offstage trumpet-calls in the first finale announce the capture of Léhéman's ally by enemy troops; this 'warning' technique may have attracted Méhul, who used it in *Hélène*, and from *Hélène* it passed to *Fidelio*.

Dalayrac's only published writing was *Réponse de M. Dalayrac à MM les directeurs de Spectacles* (Paris, 1791); he left some unpublished, including 'La folle de St Joseph: anecdote qui a fourni le sujet de Nina, ou La folle par amour' (other writings are listed in *MGG*).

WORKS

STAGE

(selective list)

Unless otherwise stated, all are *opéras comiques*, first performed in Paris and published in Paris near the time of their first performance

CI - Comédie-Italienne FA - Théâtre Favart OC Opéra-Comique
Le petit souper, ou L'abbé qui veut parvenir (I, A. E. X. Poisson de Lachabeaussière), perf. privately, 1781
Le chevalier à la mode, perf. privately, 1781, unpubd

L'éclipse totale (I, Lachabeaussière, after La Fontaine), CI, 7 March 1782, unpubd

Nina, ou La folle par amour (I, B. J. Marsollier), CI, 15 May 1786, rev. L. Persus as ballet (2, Milon), Opéra, 23 Nov 1813

Azemia, ou Le nouveau Robinson (3, Lachabeaussière), Fontainebleau, 17 Oct 1786

Renaud d'Asi (2, P. Y. Barre and J.-B. Radet), CI, 19 July 1787

Sargines, ou L'élève de l'amour (4, J. M. Boutet de Monvel), CI, 14 May 1788

Les deux petits Savoyards (I, Marsollier), CI, 14 Jan 1789

Raoul sire de Crequi (3, Monvel), CI, 31 Oct 1789

Camille, ou Le souterrain (3, Marsollier), CI, 19 March 1791

Tout pour l'amour, ou Roméo et Juliette (I, Monvel), FA, 7 July 1792, unpubd, F-Pn

Adèle et Dorsan (3, Marsollier), FA, 27 April 1795

La famille américaine (I, J. N. Bouilly), FA, 20 Feb 1796

Gulnare, ou L'esclave persane (I, Marsollier), FA, 30 Dec 1797

Leon, ou Le château de Monténéro (3 F.-B. Hoffman), FA, 15 Oct 1798

Adolphe et Clara, ou Les deux prisonniers (I, Marsollier), FA, 10 Feb 1799

Maison à vendre (I, A. Duval), OC, 23 Oct 1800

Léhéman, ou La tour de Neustadt (3, Marsollier), OC, 12 Dec 1801

La jeune prude, ou Les femmes entre elles (I, F. Mercier-Dupaty), OC, 14 Jan 1804

Une heure de mariage (I, C. G. Fienne), OC, 20 March 1804

Le pavillon du calife, ou Almanzor et Zobéide (opera), 2. E. Morel de Chefdeville, Després and J. M. Deschamps, Opéra, 20 April 1804, rev. as Le pavillon des fleurs, ou Les pêcheurs de Grenade (I, R. C. Guilbert de Pixerecourt), OC, 13 May 1822

Gulistan, ou Le Hulla de Samarcande (3, Fienne and Lachabeaussière), OC, 30 Sept 1805

Koulouf, ou Les Chinois (3, Pixerecourt), OC, 18 Dec 1806

Lina, ou Le mystère (3, J. A. de Reveroni Saint-Cyr), OC, 8 Oct 1807

Le poète et le musicien, ou Je cherche un sujet (3, Mercier-Dupaty), OC, 30 May 1811

Many excerpts and arrs. pubd separately and in contemporary anthologies [detailed list in *RISM*]

OTHER WORKS

(all published in Paris)

Songs Le salut de l'empire 'Veillons au salut de l'empire' (A. D. S. Boy) (1792) [adapted from Renaud d'Asi]. Les canons, ou La réponse au salpêtre 'Amis vos vers' (A. F. Coupigny) (1794). Ode à l'Être suprême 'Suprême auteur' (Auguste) (1794). Adieux d'un vieillard à son fils 'Bientôt la mort' (Coupigny) (1794). Ma chaumière 'Vers ma chaumière' (1808), others

Inst. 36 str. qts in 6 sets, opp 4, 5, 7, 8, 10, 11 (n.d.), 6 trios 2 vn, b, op 2 (n.d.), 6 duos, 2 vn (n.d.)

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DAVID CHARLTON

Dal Barba, Daniel [Daniele] (Pius) (b Verona, 5 May 1715, d Verona, 26 July 1801). Italian composer, violinist, singer and librettist. In 1741 he began his 40-year career as a violinist and teacher in Verona. His singing début there in Pietro Chiarni's *I fratelli riconosciuti* (1743) was followed by a leading part in *Il Siroe* (1744) and in his own opera seria *Il Tigrane* (1744) and during a stay in Venice in 1746-7, he sang in several *opere buffe* (Teatro S Angelo) and composed a parody, *Il gran Tamerlano* (Teatro Vendramin). Appearances in the Trent summer opera productions *Artaserse* and *Il Demetrio* preceded a two-year post at the Trent Bishopric.

In 1749 Dal Barba succeeded Domenico Zanata, former *maestro di cappella* at Verona Cathedral, as *maestro di cappella* of the Filarmonica and Filotima academies in Verona. These lucrative positions resulted in the composition of a considerable number of masses and hymns. Except for a three-year absence, he remained *maestro* of the Accademia Filotima until its dissolution under Napoleon in the 1790s. Several operas and intermezzos also came from his association with the Accademia Filarmonica. He composed his own libretto for *Il finto cameriere* (Verona, 1749). In 1752 he contributed, along with members of the Veronese nobility, to a poetic anthology in honour of the new Venetian doge. Dal Barba met Leopold and Wolfgang Mozart at the Accademia Filarmonica in January 1770. Leopold noted in a letter (11 January 1770) that he 'sang extempore the most beautiful verses about Wolfgang'.

Having been nominated temporary *maestro di cappella* at the cathedral in April 1762, Dal Barba succeeded to the post on the death of Gerolamo Zanata in 1770. In addition to composing a large quantity of masses, hymns and motets, he taught counterpoint and thoroughbass in the school of acolytes. He retired from this position in 1779, but continued composing until 1791.

Dal Barba's 12 violin sonatas, composed about 1747 and dedicated to a Venetian patron, typically display his lyrical style. In these pieces ornate melodies are usually balanced within bipartite structures. Sacred compositions often include strings and wind, and contrast declamatory choral and arioso solo sections. His works display not only technical competence, but an intimate familiarity with current idioms and popular taste.

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OPERAS

(music lost, printed libretto sources listed)

- Il Tigrane* (opera seria, 3, ?Goldoni), Verona, Filarmonico, carn 1744, *I-VEc*
Il gran Tamerlano (parody, 1, 'Verdacci Predomosc'), Venice, Vendramin, aut 1746, *VEc*
Lo starnuto d'Ercole (intermezzo, 5), Verona, Seminario, c1748, *VEc*
Il finto cameriere (intermezzo, 3, Dal Barba), Verona, S. E. Capitanio, carn 1749, *VEc*
Ciro in Armenia (opera seria, 3, G. Manfredi), Verona, Nuovo, carn 1750, *VEc*
Artaserse (opera seria, 3, Metastasio), Verona, Nuovo, carn 1751, *VEc*
Alessandro nell'Indie (opera seria, 3, Metastasio), Verona, Filarmonico, 1761, *VEc*

SACRED

- C. Baronio quanto da una mortal malattia per le orazioni di S. Filippo Neri, oratorio, Trent, 1748, lost, pr lib *TRc*, Verona, 1748, pr lib *VEc*, Florence, 1754, pr lib *US-Wc*
 56 works, *I-VEcap*, incl masses, Nunc sancte nobis spiritus, 4vv, insts, 1744, Responsori per l'esequie del Sommo Pontefice, 1769, Kyrie, 4vv, 1771, Salmi breve per tutto l'anno, 1772, Gloria, 4vv, insts, 1776, Litania della BVM, 4vv, insts, 1791
 Other works: Magnificat, Alleluia, Pange lingua, all vv, orch, *I-Esg*, 3 responsories, 1776, *RVE*, 3 motets, *RVE*

OTHER WORKS

- Inst. 2 sinfonie piene, with 4 hn, *Vlevi*, Sinfonia a 3, B \flat , advertised by Breitkopf, 1766, Fl conc., *D-Ka*, 12 sonatas, 6 for vn, b, 6 for 2 vn, c1747, autograph *I-Mc*, copies of some *Gi(f)*, *S-Uu*, Sonata, vc, b, advertised by Traeg
 Vocal: 6 cantatas, 1v, vn, b, *A-Wn*, 2 arias, *B-Bc*
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 M. Dubiagi jr. *The Life and Works of Daniel Pius Dal Barba (1715-1801)* (diss., U. of Colorado, 1977)

MICHAEL DUBIAGA JR

Dalberg, Johann Friedrich Hugo, Freiherr von (b Herrnsheim, nr Worms, 17 May 1760; d Aschaffenburg, 26 July 1812). German author, amateur composer and aesthetician. Born into a noble family, he was tutored at home and then received theological training at Göttingen. Though physically deformed, he was a virtuoso pianist by the time he reached Göttingen. He became a canon at Trier, Worms and Speyer, and a privy counsellor to the Elector of Trier, but he was able to devote most of his time and energy to scholarly pursuits including music. He studied composition with Ignaz Holzbauer and travelled extensively in Italy and England. His works about music and his compositions were published regularly in his lifetime and were regarded seriously by professionals.

Dalberg's writings cover such diverse subjects as meteorology, penal law and translations of works on oriental subjects. This wide range of interests that hints at the dilettante is also reflected in his writings on music. Their topics include the music of India, ancient Greek music, newly invented instruments and the history of harmony, and there is an important series of fanciful, highly imaginative works that reflect the aesthetic attitudes of early German Romanticism. Many of the latter reflect a strong interest in the nature of musical inspiration and its relation to the inner world of the artist. The earliest of these works appeared in the 1780s and establishes Dalberg as one of the first musical Romantics. His *Blicke eines Tonkünstlers in die Musik*

der Geister (1787) pictures an artist sick and discouraged, turning to his piano and finding on it

Pergolesi's *Salve regina* as though sent by an angel I sang through it and the heavenly 'O dulcis, o pia, etc.' filled my soul with such an exalted feeling of devotion and soft melancholy that I dissolved into tears.

The book about the Aeolian harp is in the form of an allegorical dream that evokes an atmosphere similar to that found in many of E. T. A. Hoffmann's writings about music.

Dalberg's compositions were generally for piano, for chamber ensemble or for solo voice with accompaniment. Many of them were reviewed in contemporary journals, where they were received with respect but with occasional comments suggesting technical shortcomings.

WORKS

VOCAL

(all for 1v kbd, unless otherwise indicated)

- Sacred Eva's Klagen beim Anblick des sterbenden Messias, declamation (Klopstock), with insts (Speyer, 1783-4). Der sterbende Christ an seine Seele, with insts (Dresden, 1787). Todes-Feyer Augusts Grafen von Hatzfeld (Mainz, 1788 9). Beatrice, cantata (Dante) (London, 1795). 6 geistliche Lieder, 1 (Mainz, after 1800). Jesus auf Golgotha, declamation (Klopstock) (Offenbach, 1810-12). Das Saytenspiel, cantata (Herder), with insts (Dresden and Leipzig, n.d.). Secular Lieder, ded. Princess of Zweibrücken, 3 vols (Munich, before 1783). 6 canzoni (Munich, 1791 2). 3 English Songs and a Glee, op 15 (London, c.1795). [4] English Songs, op 15 (London, 1796). 12 Lieder (Erfurt, 1799). 12 Lieder (Bonn, 1799). 6 romances françaises, op 21 (Bonn, 1803-4). Deutsche Lieder, op 25, 2 vols (Bonn, 1806). c.12 songs pubd singly

INSTRUMENTAL

- Chamber 3 sonates, hpd/pf, vn, op 1 (Mannheim, before 1784). 3 sonates, pf, vn (Mainz, before 1785). Qt, pf, ob, hn/cl, bn, or pf, str trio, op 25 (Offenbach, 1805-6). Trio, pf, vn, vc, op 26 (Mainz, after 1806). Sonate, pf, vn, op 28 (Offenbach, 1810-12). Kbd 3 sonates, hpd/pf, op 2 (Mannheim, before 1785). Sonate, hpd/pf 4 hands (Augsburg, c.1790). Grande sonate, hpd/pf 4 hands (Mainz, c.1792). 3 sonates, hpd/pf, op 9 (Offenbach, 1794). no 3 for 4 hands. Variations, pf 4 hands, op 18 (Mainz, after 1800). Sonata, pf 5 hands, op 19 (Bonn, 1803). Grande sonate, pf, op 20 (Bonn, 1803). 2 sonates, pf, op 23 (Bonn, 1804 5). Sonate, kbd 4 hands, op 24 (Bonn, 1805). Fantaisie, pf 4 hands, op 26 (Offenbach, 1805 6). 3 polonaises, pf 4 hands, op 28 no 3 (Mainz, after 1806)

WRITINGS

(only those on music)

- Blicke eines Tonkünstlers in die Musik der Geister* (Mannheim, 1787, 2/c1800)
Vom Erfinden und Bilden (Frankfurt am Main, 1791)
 'Versuch den Dreyklang und die harmonischen Mitlaute vermittelst Glasstaben an Metallsaiten hervorzubringen', *AMZ*, II (1799), cols 105, 129, 145
Untersuchung über den Ursprung der Harmonie und ihre allmähliche Ausbildung (Erfurt, 1800)
Die Aolsharfe ein allegorischer Traum (Erfurt, 1801)
Lieder der Indier und anderer orientalischer Völker (Erfurt, 1802)
Ueber die Musik der Indier eine Abhandlung des Sir William Jones, aus dem Englischen übersetzt mit erläuternden Anmerkungen und Zusätzen begleitet (Erfurt, 1802)
Fantasiën aus dem Reich der Töne (Erfurt, 1806)
 'Ueber griechische Instrumentalmusik und ihre Wirkung', *AMZ*, IX (1806), col 17
 'Nachrichten ueber Kaufmanns Harmonichord', *AMZ*, XIII (1811), col 254

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- 'Nekrolog', *AMZ*, XIV (1812), cols 609ff
 A Weinmann 'Zwei unechte Mozart-Lieder', *Mf*, XX (1967), 167
 HOWARD SERWER

Dalby, (John) Martin (b Aberdeen, 25 April 1942). Scottish composer. After three years as a viola player in the National Youth Orchestra he won a scholarship in 1960 to the RCM in London. There he studied composition with Howells and the viola with Riddle. Further scholarships enabled him to spend two years in Italy, during which time he toured Europe and North Africa with an Italian chamber orchestra. Already he was showing himself to be a fluent composer in a con-

ventional idiom, which was employed to fastidious and sensitive effect in his *Eight Songs from the Chinese*. With his Piano Trio (1967), commissioned by Glasgow University, he reached a stylistic turning-point. The work revealed a tough new intellectual force, sharper-edged and more abstract. Already it had been signalled by his *Waltz Overture* (1965), a succinct and witty tribute to the Second Viennese School, and it was to be developed in his *Symphony* (1970) and *The Tower of Victory* (1973), both written for the Scottish National Orchestra. The latter, a tone poem inspired by an Indian legend, atmospherically explores the sonorities of lower-pitch instruments.

Dalby has stated that he regards each of his works as an adventure (for himself as much as for his performers and listeners). The *Concerto Martin Pescatore*, written in 1971 for the Academy of St Martin's-in-the-Fields, is thus an adventure for strings, and the trumpet-biased *Cancionera para una mariposa*, one of a group of works based on old Spanish music, is a kind of 'classical' parallel to the sound world explored by the jazz musician Miles Davis in his *Sketches of Spain*. Dalby's vocal and choral music, especially the mystical *The Keeper of the Pass* (1971) and *Orpheus* (1972), likewise makes creative use of many of the modern sounds and techniques. His *Whisper Music* (1971), with its delicate sprays of woodwind, trumpet, harp, percussion and cello tone, ranks high in his chamber output.

Apart from composing, Dalby has worked in other areas of music. From 1965 to 1971 he was a BBC radio producer in London, in 1971 he was appointed Cramb Research Fellow in composition at Glasgow University and the following year he became the BBC's head of music in Scotland.

WORKS

(selective list)

- Orch. *Waltz Ov.*, 1965, Sym., 1970, Conc. Martin Pescatore, str., 1971, *The Tower of Victory*, 1973, Va Conc., 1974
 Choral 4 Miniature Songs (Pound), SATB, 1963, *Laudate Dominum*, T, SATB, org/orch, 1964, *Requiem for Philip Sparrow*, Mez, vv, 3 ob, str, 1967, *Missa fi-fi*, vv, 5 saxhn ad lib, 1969, *Orpheus*, 16vv, 11 insts, narrator ad lib, 1972, *Cantigas del cancionero*, 5 solo male vv, 1972, *El remanso del pido*, 12 solo vv, 1974
 Solo vocal 8 Songs from the Chinese, Bar, pf, 1963, *Wanderer*, Mez, pf, 1964, *Cantica* (T Campanella), S, cl, va, pl, 1969, *The Keeper of the Pass*, S, 3 cl, perc, pf, 1971
 Chamber Variations, vc, pf, 1966, Pf Trio, 1967, *Pindar is Dead*, cl, pf, 1968, *Arlecchino*, gui, 1968, *Sonatina*, ob, pf, 1969, *Commedia*, cl, pf trio, 1969, *Cancionera para una mariposa*, 9 insts, 1971, *Whisper Music*, 6 insts, 1971, Str Qnt, 1972
 Org pieces, brass band music, church music

Principal publisher Novello

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- T Souster 'Martin Dalby', *MT*, cviii (1967), 321
 M Dalby 'The Tower of Victory', *The Listener*, xc (1973), 385
 CONRAD WILSON

Dalcara, Alfonso Flores. See FLORES, ALFONSO.

Dale. English family of music publishers, music sellers and instrument dealers, established in London

(1) **Joseph Dale** (b 1750; d London, 1821). He founded a business in 1783 at his private house, and from there issued his first publications, including a number of operas such as Shield's *Rosina* and *The Flicht of Bacon*. A music catalogue of 1785 announced that the copyrights and plates of these and other works had recently been purchased from WILLIAM NAPIER; at about the same time he also purchased plates and copyrights from Charles Bennett, once the property of John Welcker. In January 1786 he moved to premises

previously occupied by Samuel Babb, whose trade stock and large circulating music library Dale purchased. In 1805 he took his son William into partnership and the firm became known as Joseph Dale & Son (or Joseph & William Dale). The partnership was dissolved in 1809, when William set up in business for himself, Joseph continued alone in the firm until his death.

Joseph Dale was also a musician, and served as organist of St Anthony and St John the Baptist, Watling Street (1805). He composed concertos and sonatas, and arranged vocal airs with variations for the harpsichord or piano. He also took out letters patent for improvements to the tambourine. His firm, particularly in its early years, issued music of every description, including the operas of Storace and others, piano music by Clementi, Dussek, Kruppholtz and Steibelt, collections of English and Scottish songs, country-dance music and vast quantities of sheet music.

(2) **William Dale** (b London, ?1780-85, d ?1827) Son of (1) Joseph Dale. He was in partnership with his father from 1805 to 1809, when he set up his own business as publisher, music seller and instrument dealer, issuing mainly sheet music. Elspeth Dale, presumably his widow, continued the business from 1827 until about 1832, it was then succeeded by Dale, Cockerill & Co., and in 1837 by G. Gange & Co., piano manufacturers and music sellers.

(3) **James Dale** (fl c1800) Perhaps a brother of (1) Joseph Dale. He was a composer of sonatas and other works for piano, some of which were printed and published by him about 1800.

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- f Kidson *British Music Publishers, Printers and Engravers* (London, 1900/R1974)
 c Humphries and W. C. Smith *Music Publishing in the British Isles* (London, 1954, 2/1970)

WILLIAM C. SMITH/PETER WARD JONES

Dale, Benjamin (James) (b London, 17 July 1885, d London, 30 July 1943) English composer and educationist. He studied at the RAM under Corder and was quick to show his talent: an overture inspired by Macaulay's *Horatius* was performed when he was only 14. His first published and still best-known work is the Piano Sonata composed in 1902 when Dale was still a student. Another notable success was his Suite for viola and piano (1906), the last two movements (Romance and Finale) were afterwards orchestrated, and the Romance became one of the most popular pieces in Tertis's repertory. The Phantasy for viola and piano (1911) was prompted by Cobbett, while the Introduction and Andante for six violas (1911) was written for Tertis's pupils.

In August 1914 Dale was in Germany and was interned until March 1918. His health was impaired and on returning home he wrote little; but a journey round the world in 1919-20, occasioned by an examining visit to Australia and New Zealand, seems to have had a stimulating effect, for in 1921-2 he composed a Violin Sonata and in 1923 the festival anthem *A Song of Praise*. His last work, *The Flowing Tide*, though not completed until the year of his death, was sketched in 1924. In later years Dale was greatly occupied with educational work, particularly in connection with the RAM and the Associated Board. This, together with his fastidious and self-critical approach, kept his output small. Corder once remarked that Dale had written

'fewer and better works than any English composer of his generation', but his remarkable early promise was largely unfulfilled.

WORKS

(selective list)

- Orch. Ov., 1900, Ov. to Shakespeare's 'Tempest', 1902, Concert Ov., g. 1904, *The Flowing Tide*, tone poem, 1943
 Vocal. Before the paling of the stars (Christmas hymn, C. Rossetti), chorus, orch, 1912, *A Song of Praise* (festival anthem, psalms, Heber), solo vv, chorus, orch, 1923, 6 carols, 3 partsongs, 3 solo songs
 Inst. Sonata, d, pf, 1902, Suite, d, va, pf, 1906, Phantasy, D, va, pf, 1911, Introduction and Andante, 6 va, 1911, rev 1913, 3 Pieces, vn, pf, 1916-20, orchd 1919-25, Sonata, E, vn, pf, 1921-2, Ballade, c, vn, pf, 1927, other pf pieces

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- f Corder 'Benjamin Dale's Pianoforte Sonata', *MT*, ix (1918), 164
 f Evans 'Modern British Composers, III. Benjamin Dale', *MT*, ix (1919), 201
 'Benjamin Dale', *Cobbett's Cyclopaedic Survey of Chamber Music*, i (London, 1929, 2/1963), 310
 f Evans and others 'Dale, Benjamin (James)', *Grove* 5

EDWIN EVANS (with others)/HUGH OTTAWAY

Dale [née Richards], **Kathleen** (b London, 29 June 1895). English musicologist, composer and pianist. Her music studies were pursued privately with York Bowen and Fanny Davies for piano and with Benjamin Dale (whom she later married) for composition. From 1926 to 1928 she studied Swedish language and literature at University College, London, and she has since published translations from that and other languages (e.g. Redlich's *Claudio Monteverdi* and Reifling's *Piano Pedalling*). She taught theoretical subjects at the Matthay School (1925-31) and taught and lectured for the Workers' Educational Association (1945-50, 1957). She served on the council of the Society of Women Musicians (1920-25, 1946-9) and acted as Ethel Smyth's musical executor in 1944. Kathleen Dale's writings are mainly in the field of keyboard music, though she has also written a biography of Brahms and has written personal reminiscences of Ethel Smyth and Marion Scott. She edited Schubert's E minor Piano Sonata for its first complete publication (1931), and some of his songs.

Kathleen Dale was most active as a pianist early in her career, broadcasting frequently during the period 1927-31. Her compositions, published under her maiden name, are mostly in small forms and include partsongs, duets for two violins, pieces for violin and piano and for piano solo and duet.

WRITINGS

- 'Hours with Domenico Scarlatti', *ML*, xxii (1941), 115
 'Hours with Muzio Clementi', *ML*, xxiv (1943), 144
 'Edvard Grieg's Pianoforte Music', *ML*, xxiv (1943), 193
 'Dame Ethel Smyth', *ML*, xxv (1944), 191
 'The Piano Music', *Schubert*, ed G. Abraham (London, 1946), 111-48
 'The Piano Music', *Grieg*, ed G. Abraham (London, 1948), 45
 'Domenico Scarlatti: his Unique Contribution to Keyboard Literature', *PRMA*, lxxiv (1947-8), 33
 'Ethel Smyth's Prentice Work', *ML*, xxx (1949), 329
 'The Piano Music', *Schumann*, ed G. Abraham (London, 1952), 12-97
 'The Keyboard Music', *Handel*, ed G. Abraham (London, 1954), 233
 'Memories of Marion Scott', *ML*, xxxv (1954), 236
Nineteenth-century Piano Music (London, 1954/R1972)
 'A Personal Recollection', 'Ethel Smyth's Music: a Critical Study', *Ethel Smyth*, ed C. St John (London, 1959), 255, 288
 'Ivor Gurney, 1890-1937: Composer and Poet', *The Listener*, lxi (1959), 1013

Brahms (London, 1970)

FRANK DAWES

D'Alembert, Jean le Rond (b Paris, 16 Nov 1717; d Paris, 29 Oct 1783). French philosopher, mathematician and man of letters. He was the illegitimate son

of the licentious Marquise de Tencin, mistress of a great salon, who abandoned him on the steps of St Jean le Rond, near Notre Dame. He was brought up in the house of a glazier, and his father, the lieutenant-general of artillery Destouches, arranged for his education at the Collège Mazarin. A brilliant pupil, he declined to study theology and chose law, and graduated as advocate in 1738; but already mathematics were absorbing more of his energies. His first mathematical publication appeared in 1739, and his *Traité de dynamique* (1743) was a work of major importance in the field. A sceptic or agnostic in religion, he became one of the leading *philosophes* and was Diderot's chief assistant at the inception of the *Encyclopédie*. Although mainly concerned with the sciences, he contributed articles on many subjects; his liberal political views, expressed in the article 'Genève', led to a ban on the publication in 1759. D'Alembert also wrote the *Discours préliminaire* (1751) in which he summarized the state of human learning, classified the arts and sciences, and traced them to their origins with the intention of showing their rapid growth since the Renaissance and of demonstrating the order and connection of human knowledge. The lucidity of his literary style was generally admired, but his subordination of religion led to attacks from the Jesuits. He was a member of the Académie Française from 1754 and its permanent secretary from 1772 until his death.

D'Alembert's scientific clarity of thought is apparent in his writing on music which, however, suffers from his aesthetic prejudices. His most important musical publication was his *Eléments de musique théorique et pratique suivant les principes de M. Rameau*, an outstanding work of elucidation which was widely read for over 50 years, it was translated into German by Marpurg in 1757. In 1759 D'Alembert published an important essay, *De la liberté de la musique*, and before he left the *Encyclopédie* in 1758 he had written or collaborated in nearly 30 musical articles. Some, such as 'Acoustique', reflect his scientific interests. In the articles on theoretical questions D'Alembert tried to do justice to Rameau's views but could not accept his speculative derivation of geometry from musical laws. He was reluctantly drawn into controversy with Rameau, whose 'Lettre à M. d'Alembert sur ses opinions en musique insérées dans les articles Fondamental et Gamme de l'Encyclopédie' (*Code de musique pratique*, 1760) accused D'Alembert of inconsistency but added no cogent arguments in support of his own case. Rameau's hostility was mostly directed at Rousseau, and D'Alembert closed his own part in the controversy with his 'Lettre à M. Rameau' (*Mercur de France*, March 1762). He played little direct part in the Querelle des Bouffons, but summarized it admirably in *De la liberté de la musique*. This essay, mainly an attack on French music at the expense of Italian, is, like other miscellaneous writings of D'Alembert, full of praise for Rameau.

D'Alembert's musical aesthetic suffers from the limitations of 18th-century rationalism. He set little store by apparently inarticulate instrumental music: 'music is a kind of language made to produce feelings in the soul' (*Fragment sur la musique en général*). Music, he felt, is an art of imitation, and 'music which does not paint is just noise' (*Discours préliminaire*). His insistence that particular instruments were confined to particular affections led him to consider the very idea of a

flute sonata 'une bizarrerie', since it must include fast music and the flute can only express sadness or tenderness. His ideas on opera, however, are representative of the best in Encyclopedist thought: that French music should be changed, or abandoned, in favour of Italian, but that the dramatic structure of French opera was better and should be preserved. These ideas were variously put into practice, amid renewed controversy in which D'Alembert played no significant part, by Marmontel with Piccini, and by Gluck. Some of D'Alembert's articles (including 'Fondamental' and 'Gamme') were reprinted in the *Encyclopédie méthodique* (1791).

WRITINGS

(only those on music)

- with D. de Marain and Nicole: 'Compte rendu de la démonstration du principe de l'harmonie de Rameau' [extrait des registres de l'Académie Royale des Sciences du 10 décembre 1749] in J. P. Rameau *Démonstration du principe de l'harmonie* (Paris, 1749)
- Eléments de musique théorique et pratique suivant les principes de M. Rameau* (Paris, 1752)
- De la liberté de la musique. Mélanges de littérature d'histoire et de philosophie* (Paris, 2/1759)
- 'Lettre à M. Rameau pour prouver que le corps sonore ne nous donne pas et ne peut nous donner par lui-même aucune idée des proportions', *Mercur de France* (March 1762)
- 'Fragments sur l'opéra' (1752), 'Fragment sur la musique en général et sur la nôtre en particulier' (1752), 'Réflexions sur la théorie de la musique' (1777). *Oeuvres et correspondances inédites*, ed. C. Henry (Paris, 1887)

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JULIAN RUSHTON

Daleo, Hilaire. See HILAIRE-DALEO.

Dal Gaudio, Antonio. See GAUDIO, ANTONIO DAL.

Dalham. See DALLAM family.

Dalhart, Vernon [Slaughter, Marion Try] (b. Jefferson, Texas, 6 April 1883; d. Bridgeport, Conn., 14 Sept 1948). American baritone. For several years he sang popular music and light opera in New York, making numerous recordings. In 1924 he experimented with the hillbilly idiom and recorded such songs as *Wreck of the Old 97* and *The prisoner's song*, which was enthusiastically received. Thereafter he recorded only country songs, for virtually every record company and under many pseudonyms. Although he recorded every type of country song, he excelled in moralistic ballads that describe dramatic and generally tragic incidents (e.g. *The*

death of Floyd Collins and The fate of Edward Hickman).

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 B111 C MALONE.

D'Alheim, Mariya Alexeyevna Olenina. See OLENINA
 D'ALHEIM, MARIYA ALEXEYEVNA

Dall'Abaco, Evaristo Felice (b. Verona, 12 July 1675; d. Munich, 12 July 1742). Italian composer. He was born into a family of high social standing, his father being a jurist. As a youth he learnt the violin and the cello, possibly under Torelli until the latter's removal to Bologna in 1685. In 1696 Dall'Abaco went to Modena, where his services as a musician were much in demand despite his not being attached to the court orchestra. His noted penchant for the French style may date from his Modena days, since the director of the orchestra, Ambreville, was French. After 19 September 1701 no further trace of Dall'Abaco exists in Modena, and the next record of him is early in 1704 as a cellist in the Bavarian court, where one of his colleagues was J. C. Pez. The defeat of the reigning elector, Maximilian II Emmanuel, in the War of the Spanish Succession forced him to flee to the Netherlands, where he brought a large retinue including many of his own musicians. Setting up court in Brussels, Maximilian continued to patronize the arts extravagantly, but further French reverses caused him to withdraw to Mons in 1706. The capitulation of Mons following the battle of Malplaquet in 1709 sent the elector back to France, and a relatively impoverished court was established in Compiègne by grace of Louis XIV. Throughout these unsettled times Dall'Abaco remained at the elector's side. He had married Marie Clémence Bultinck in the Netherlands, and their son Joseph-Marie-Clément was born in 1709 or 1710.

Dall'Abaco must have deepened his acquaintance with the French style after prolonged residence in the Low Countries and France, though it was only after Maximilian's eventual triumphant return to Munich in April 1715 that specifically French traits began to creep into his published music. Dall'Abaco's loyalty and competence were rewarded by his appointment as Konzertmeister in the reconstituted court orchestra and his elevation to the rank of electoral councillor in 1717, a fact proudly advertised on the title-page of his fifth publication, a set of concertos for various combinations. He also participated as a soloist in so-called 'academies', the precursors of the musical soirées of the 19th century, some of which were held at his own house. Dall'Abaco remained in the service of the Bavarian court after Maximilian's death in 1726 and the accession of the new elector, his son Karl Albrecht. Though a music lover like his father, the new elector favoured a more up-to-date style of music than his Konzertmeister would, or could, supply, with the result that Dall'Abaco's musical activities became increasingly relegated to the background. A second set of concertos, published by Le Cène in 1735 as Dall'Abaco's op. 6, is the sole proof of his continued creative work during this final phase. He seems to have retired on a pension in 1740.

Dall'Abaco's surviving output is restricted to the 66 works published in his lifetime as opp. 1–6. Like Corelli, he seems to have taken unusual care in preparing his

works for publication. The result is a consistently high standard of craftsmanship allied to an original and inventive turn of mind, which shows itself in individual details no less than the broad design. Although the musical materials Dall'Abaco worked with are accurately described as post-Corellian, he did not hesitate to adapt or embroider them for special effect. His movements, whether binary or unitary, are generally long and restate material systematically, using large units. The French influence in his music does not often extend to harmony, melodic style or ornamentation, but is seen in the occasional adoption of the rondeau form and in French dance movements, such as the *passepied*, with no traditional cultivation in Italy, and in a marked fondness for the parallel key (also, more unusually, its satellite keys). Thus an excursion to G major in the course of a movement in E major, such as occurs in the opening movement (*Ciaccona*) of the 12th sonata in his op. 1, is no novelty for him.

Although nominally *da camera*, the 12 op. 1 sonatas for violin and cello (which can also be performed as keyboard solos) contain a mixture of abstract and dance movements, mostly in the Corellian four-movement sequence 'Da camera' thus no longer denotes a distinct sub-genre, still less a prescribed context of performance, though its connotations are appropriate to the medium. The 12 *Concerti a quattro da chiesa* op. 2 are roughly equivalent to contemporary concertos by Albinoni and Albicastro in that they reconcile their adoption of forms taken over from the sonata with the need for display passages allotted to a first or principal violin (more rarely cello) part. Frequent *forte* and *piano* indications stand in lieu of 'solo' and 'tutti' cues, and one might easily believe that they were intended as such, were it not for the ubiquity of Dall'Abaco's habit of marking dynamics carefully. (The question is not whether soloists should be extracted, but rather whether ripienists should be added.) The 12 *Sonate da chiesa e da camera a tre* op. 3 show the same mixture of abstract and dance movements as op. 1, though the former are concentrated in the first six sonatas. They continue along the same stylistic path, as do the 12 sonatas for violin and cello in op. 4, which reproduce the formulae of op. 1. The six *Concerti a più istrumenti* op. 5, which include one concerto with two obbligato flutes and another with obbligato oboe, testify in their cautious way to the Vivaldi vogue of the 1710s. The final set of concertos, op. 6 (presumably not to be identified with a second book of concertos, the projected complement of op. 5), consolidates this more advanced style, introducing a few *galant* touches.

WORKS

(all printed works published in Amsterdam)

- op.
 XII sonate da camera, vn, vc, hpd solo C, d, e, a, g, D, b, G, A, F, B \flat , E (c. 1708)
 2 Concerti a quattro da chiesa d, e, f, a, g, D, C, b, B \flat , A, G, F (1712)
 3 XII sonate da chiesa e da camera a tre C, F, b, G, D, e, g, C, a, F, G, A (1712)
 4 Sonate da camera, vn, vc, d, e, f, A, g, C, a, G, D, F, b, g (1716)
 5 Concerti a più istrumenti libro primo F, G, e, B \flat , C, D (c. 1719)
 6 Concerti a più istrumenti C, f, F, b, G, F, A, D, B \flat , C, e, D (1735)
 Vn sonatas, A–Wn
 DTB, i, Jg 1 (1900), and xvi, Jg ix/1 (1908), include all of opp. 1 and 4, 4 concertos from op. 2 and 8 sonatas from op. 3
 DTB, new ser., i (1967), includes 6 concertos from op. 2 and 5 concertos from each of opp. 5 and 6

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MICHAEL TALBOT

Dall'Abaco, Joseph-Marie-Clément [Giuseppe Clemens] (*b* Brussels, baptized 27 March 1710; *d* Arbizzano di Valpolicella, 31 Aug 1805). Netherlands composer and cellist of Italian descent, son of Evaristo Felice Dall'Abaco. He was at first a pupil of his father, with whom his career has often been confused. The latter, employed at the Munich court, apparently sent his son to Venice to further his musical education, but on his return the young man could not find work in Bavaria, and on 29 March 1729 (not 1719) joined the electoral chapel at Bonn as *Titular-Kammerdiener und Hofmusikus mit dem Violoncell*. On 26 August 1738 he was appointed director of the court chamber orchestra (It was his father, not he, who was made a member of the Electoral Council at Munich.) In spite of his Bonn appointment he was able to travel, going to London and other English towns in 1740, and apparently to Vienna in 1749 when a work by him for five cellos was performed. In 1753 he left the court to go with his wife, Thérèse Cosman, to her family home at Verona. He seems to have remained in contact with the Munich court, and on 22 September 1766 (according to Vannes) was created a baron. He died on his estate in Arbizzano di Valpolicella at the age of 95.

Dall'Abaco's cello sonatas, despite the advent of the new *galant* and pre-Classical styles, retained the gravity of the Baroque and the broad melodic span inherited, through his father, from Legrenzi, Bassani, Vitali and Lully (nearly 40, including many autograph and a few anonymous ones, are in *GB-Lhm*, three in *D-Bds* and one in *A-Wgm*, he also wrote a cantata for the Bonn court, apparently now lost). His reputation however was mainly as an instrumentalist, and his fame as a composer did not match his father's.

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PHILIPPE MERCIER

Dalla Casa, Girolamo [Girolamo da Udine] (*b* ?Udine, *d* Venice, c. Aug 1601). Italian composer and instrumentalist. Together with his two brothers Giovanni (*b* ?Udine; *d* Venice, 25 April 1607) and Nicolò (*b* ?Udine; *d* Venice, 8 Feb 1617) he formed the first permanent instrumental ensemble at St Mark's, Venice, where they were appointed on 29 January 1568. They were apparently brought from Udine, although according to local records they were not town musicians there. In Venice they gradually added to their number until in the 1580s Girolamo was named *capo de' concerti* at the basilica, acting as head of a substantial group of players who were to inspire the canzonas and sonatas of Giovanni Gabrieli. The brothers, with Giovanni Bassano, were, however, always regarded as a special salaried nucleus to whom others could be added, and some of Gabrieli's works include concertante parts clearly written for them. Thus they became virtually the first concertino (as opposed to the ripieno) in a concerto grosso. Nicolò published a volume of *Canzoni et madrigali à quattro voci, libro secondo* (Venice, 1591)

and one five-part madrigal appeared in a collection (*RISM* 1593¹).

Girolamo is particularly important as the author of *Il vero modo di diminuir, libri I et II* (Venice, 1584), a treatise on ornamentation which gives many examples of embellished melodic lines from motets and madrigals as performed in Venice in the later 16th century. His figuration relies a great deal on scalewise movement and regular motion in quavers and semiquavers and applies the *gruppo* (or trill) at cadences (two examples in E.T. Ferand *Improvisation in Nine Centuries of Western Music*, Mw. xii, 1956, Eng. trans., 1961, 57ff). In contrapuntal works the themes are usually left unadorned so that the phrase structure is clear, a method abandoned by certain later writers. Although some part-books of his motets are lost and it is impossible to complete them, those that remain show that he applied ornaments to his own music more modestly than his treatise might suggest.

WORKS

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DENIS ARNOLD

Dall'Aglio, Bartolomeo (*fl* Este, 1626-7). Italian composer and organist. In 1626-7 he was organist of Este Cathedral, as is stated on the title-page of his only known publication, *Messe a quattro voci, una concertata a voce piena e due a voci pari con alcuni motetti a una, due, tre, & quattro, con il basso per sonare*. . . *libro primo* (Venice, 1627, the dedication is dated 22 December 1626). Its contents are typical of the large amount of concertato church music for small forces written by provincial musicians for local use in early 17th-century Italy.

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GIUSEPPE VECCHI

Dalla Gostena, Giovanni Battista. See DELLA GOSTENA, GIOVANNI BATTISTA.

Dallam [Dalham, Dallans, Dallow]. English family of organ builders.

(1) **Thomas Dallam** (*b* Lancashire, c. 1570; *d* after 1614). He was apprenticed in London to a member of the Blacksmiths' Company, of which he afterwards became a liveryman. In 1599-1600 he made a journey to Constantinople with a mechanical organ-and-clock for the Sultan, described in the state papers as 'a Great and Curious present . . . which will scandalise other nations, especially the Germans'; Dallam's diary, relating the adventure, was published by the Hakluyt Society in 1893. In 1605-6 he moved to Cambridge, having been employed to build a new organ for King's College (see Hopkins and Rimbault). In 1613 he built a two-manual organ for Worcester Cathedral, to the design of

Thomas Tomkins, and a 'fair large and very serviceable double organ' costing £300 for the Chapel Royal at Holyrood, Edinburgh (Inigo Jones designed its case in 1617); in 1613-14 he built a new organ for Eton College. His daughter Katherine married the organ builder Thomas HARRIS.

(2) **Robert Dallam** (b Lancaster, 1602; d Oxford, 31 May 1665). Son of (1) Thomas Dallam. Like his father, he was a member of the Blacksmiths' Company. He built an organ for Durham Cathedral between 1624 and 1627, and new organs for York Minster (1632, two manuals, 14 stops), St John's College, Cambridge (1635; the case survives, now at St Mark's, Old Bilton, Warwickshire), and Lichfield Cathedral (1636). In 1642, with other members of his family, he left England and settled at Quimper; several Dallam organs or their cases survive in Brittany. In 1660, following the Restoration, he sold his share of the business in Brittany and returned to England. In 1661-2 he drew up an elaborate scheme for New College, Oxford, for a new organ of two manuals and 24 stops, with mutations, mixtures and reeds in the French style - an advanced specification for its date. He finally built a smaller organ for the college in 1663.

(3) **Ralph Dallam** (d Greenwich, Aug or Sept 1673). Son of (1) Thomas Dallam. While in Brittany with his family, he described himself as 'organist to the Queen of England', referring to Queen Henrietta Maria, which implies that, like his nephew Renatus Harris, he was a Catholic. In England after the Restoration he built organs for St George's Chapel, Windsor, St John-at-Hackney, London, and the parish churches at Rugby and Lyme Regis. He died while building the organ at St Allege's, Greenwich (begun by him in February, 1672), the instrument was finished by his partner, James White.

(4) **George Dallam** (fl 1672-86). Son of (1) Thomas Dallam. He lived in 'Purple Lane' ('Portpool Lane'), London, in 1672, in 1686 he added a Chaire organ to Harris's instrument in Hereford Cathedral.

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MICHAEL GILLINGHAM

Dalla Pergola, Domenico Evangelisti. See EVANGELISTI
 DALLA PERGOLA, DOMENICO.

Dallapiccola, Luigi (b Pisino d'Istria, 3 Feb 1904, d Florence, 19 Feb 1975). Italian composer, pianist and writer, the principal pioneer of dodecaphony in Italy.

1 LIFE. The seeds of Dallapiccola's intense concern for liberty were sown early: born of Italian parents in a disputed territory (then part of the Austrian empire), he was still a child when the grimmer political realities of the time first affected him. In 1916 his father's school was closed by the Austrian government, and in March 1917 the family was interned at Graz, being suspected of Italian nationalism. Only after the war (21 November 1918) could they return to Pisino, Istria having been transferred to Italy.

During these early years Dallapiccola's musical education was inevitably disordered. Already in 1912-16 he was learning the piano and even trying to compose. In Graz, where he no longer had access to a piano,

his musical horizons nevertheless expanded: he went regularly to the local opera house, where he was impressed by the works of Mozart and Wagner. It was after a performance of *Der fliegende Holländer* in 1917 that he became fully aware of his vocation as a composer. Back in Istria, he was by 1919 growing discontented with the small-town limitations of Pisino. He therefore made weekly visits to Trieste to study the piano and harmony, the latter under the composer Antonio Illersberg; and he also travelled more widely: it was at Bologna that he came to know of Debussy, whose music (notably some of the piano pieces, *Pelléas* and *Ichéris*) soon began to obsess him. So strong, indeed, was Debussy's impact that in 1921 Dallapiccola stopped composing and did not start again until 1924, to give himself time to absorb this important influence. At about the same time as his discovery of Debussy, Illersberg aroused in him an enthusiasm (shared by many important Italian composers of the day) for early Italian music, notably that of Monteverdi and Gesualdo.

In 1922, having finished his general education, Dallapiccola moved to Florence, where he became a private piano pupil of Ernesto Consolo, entering the conservatory as a student of harmony and composition in the following year. His first composition teacher there (1923-4) was Roberto Casiraghi; later (1929-31) he attended the class of Vito Frazzi, a disciple of Pizzetti. In 1924 he had another crucial experience (not destined to bear fruit in his own works till many years later) when a performance of *Pierrot lunaire*, at a concert organized by Casella's *Corporazione delle Nuove Musiche*, first brought him into contact with the music of the Second Viennese School. Soon afterwards, having gained his diploma as a pianist, Dallapiccola began teaching and giving recitals - notably, from 1930, in duo with the violinist Sandro Materassi. In 1930 he visited Vienna and Berlin, in the former city Mahler's First Symphony came as another major revelation to him. In 1930-31 he taught the piano at the Florence Conservatory, as Consolo's substitute during his final illness, but it was not until 1934 that he gained an official teaching post, that of professor of 'pianoforte complementare' (i.e. the piano as a secondary study) at the same Conservatory. He remained in this post until his retirement in 1967.

The mid-1930s were a particularly important period in Dallapiccola's development. His musical horizons continued to broaden, by now the music of Busoni, Berg and Webern had entered his field of vision, and he got to know Berg personally in 1934. Meanwhile he was himself becoming known as a composer, greatly helped by Casella's propaganda on his behalf: though more naturally in sympathy with G. F. Malipiero (a hearing of whose *Torneo notturno* in 1932 was yet another important milestone in his experience), Dallapiccola nevertheless retained a profound sense of gratitude to Casella for all he did to further his career, like those of so many other young musicians, in that period. Meanwhile important developments were taking place in Dallapiccola's inner life, with profound repercussions on his music. His preoccupation with liberty, which had lain comparatively dormant since its first awakening in his troubled childhood, was suddenly reawakened with burning intensity by the impact of Mussolini's Ethiopian campaign and the Spanish Civil War. As he himself put it, 'the world of . . . carefree serenity closed for me, and without the possibility of return . . . I had to find other

timber in other woods' Soon afterwards, a mood of impassioned political protest found expression in his music, especially in the *Canti di prigionia* and *Il prigioniero*. The former was first conceived when Mussolini adopted Hitler's race policies (thus threatening the safety of Dallapiccola's Jewish wife), while both works gained still greater urgency under the cumulative experience of World War II. Dallapiccola's refusal at this time to bow to the dictates either of fascism or (in due course) of the occupying Nazis inevitably handicapped his career. But only for a short while was he forced to withdraw entirely, first (October 1943 to February 1944) into the relative safety of the village of Borgunto, outside Florence, and then (March to September 1944) into hiding in various apartments in Florence, including that of Materassi. Otherwise he managed to go on giving recitals, though only, as a matter of principle, in countries not occupied by the Nazis, notably Hungary and Switzerland. He nevertheless seized the opportunity, when passing through Austria in 1942, to meet Webern.

After 1945 Dallapiccola's life was relatively free from external disturbances. A few obstructive antagonisms survived from the war years, but on the whole he had little difficulty in resuming all his old activities and in adding a few new ones: for example, for two and a half years from 1945 he regularly wrote for the Florentine periodical *Il mondo* (soon renamed *Il mondo europeo*). In 1946 he played a major part in getting Italian composers readmitted to the ISCM, at whose first postwar festival the *Canti di prigionia* at last came before a big public, revealing Dallapiccola's major stature to the world at large. During the 1950s his travels abroad became even more wide-ranging: in 1951 Koussevitzky invited him to give a summer course at Tanglewood, and thereafter he visited the USA regularly, sometimes for quite long periods. He continued to travel in western Europe too, and his easy command of German, French and English, combined with his wide culture and his warm humanity, won him international success as a lecturer and so assisted the spread of his music. By the time of the première of his opera *Ulisse* (1968), the eyes of the whole musical world were upon him; and if the critics may not on that occasion have been unanimous in their praise, that première may nevertheless be regarded as the climax of Dallapiccola's postwar career. After *Ulisse* he composed only intermittently: for several months after completing the work he concentrated instead on assembling and adapting his most important lectures and writings for the volume *Appunti, incontri, meditazioni*. In 1972 a brief crisis in his health persuaded him to curtail his travels and public activities and lead a more sedentary life. Thereafter he completed no more compositions, though a few fragments have survived, among them a sketch for the opening of a vocal work, left on his piano a few hours before his death.

2. WORKS. Dallapiccola's music of the 1920s (apart from one movement printed in revised form in a periodical) is unpublished and long since repudiated. It was not available for study during the greater part of his life, and even now (in accordance with his wish that these pieces should not be performed) it is accessible only under strict protective controls. Nevertheless, as well as reflecting various influences these juvenilia already sometimes reveal his emerging personality: the last two songs in *Dalla mia terra* contain early manifestations of his

interest in organized counterpoint; while the tense, passionate side of his nature is evident, for example, in the *Due laudi di Fra Jacopone da Todi*. Dallapiccola was still, however, worlds away even from rudimentary dodecaphony, and the same is true in his works of the early 1930s. Some of his pre-1935 music is almost completely diatonic - consciously archaic in its modal polyphony, and indebted to that 'neo-madrigalian' tradition established before World War I in the choral music of Pizzetti. Dallapiccola's most important essay in straight neo-madrigalism is the first pair of *Cori di Michelangelo Buonarroti il giovane*.

Alongside these explicitly 'archaic' compositions Dallapiccola was writing others juxtaposing diatonicism with a quite bold and intense chromaticism. Although the results are sometimes damagingly eclectic (this is the case in the uneven though imaginative *Partita*), hindsight reveals that he was groping towards his mature style from several directions at once. Moreover, his feeling for soft, evocative, multi-coloured instrumentation was evident from an early stage: his characteristic blend of Debussian sensuousness and Busonian ethereal contemplation led D'Amico to write (in 1947) of the 'soft and starry clime' of many of Dallapiccola's calmer, more lyrical textures.

Dallapiccola's development in the mid-1930s is epitomized in the stylistic changes between the first pair of *Cori di Michelangelo* and the last; although the three pairs were intended to be performed together, they do not form a homogeneous whole. The sombrely evocative *Coro degli Zitti*, in particular, is utterly remote from the radiant archaisms of the first pair. Some passages recall, in their rhythm and harmonic movement, the Sarabande in Busoni's *Doktor Faust*, while Dallapiccola's chromatic tendencies, though still interacting with diatonic elements, for the first time reveal his awareness of the Schoenberg school: this *Coro* makes sporadic but obviously deliberate use of two 12-note series.

Several years, however, elapsed before Dallapiccola began to use series systematically, rather than incidentally as melodies. In the beautiful *Tre laudi* the vocal line starts with a 12-note phrase (accompanied by a B major triad) followed by its retrograde; but this symmetrical serial unit is followed by a diatonic instrumental canon. Even so, modal and chromatic elements have achieved an inner equilibrium (as they have not yet in some earlier works), which makes such juxtapositions acceptable. Furthermore, the diatonic jubilation of the second *laude*, being dissonantly contrapuntal rather than triadic in basis, no longer has the down-to-earth, carefree quality still found, for example, in the *Coro dei Lanzì briachi* or the *Musica per tre pianoforti* - cf. Dallapiccola's remarks, quoted earlier, about the impact on him of Mussolini's Ethiopian campaign. He was in fact exaggerating slightly in claiming that the 'world of carefree serenity' was now closed to him permanently. Nevertheless, the few post-1935 works which do re-enter that world are special cases, such as the disarmingly euppeptic *Piccolo concerto per Muriel Couvreur*, dedicated to a child. The serenity to be found in Dallapiccola's other later music is, by contrast, of a different, usually more contemplative or other-worldly kind.

Dallapiccola's first stage work, *Volo di notte*, re-uses material from the *Tre laudi*. This transference of music originally associated with medieval religious texts to an



Luigi Dallapiccola in 1969

opera about night flying in the Andes is less incongruous than it may seem, for Dallapiccola's libretto contains a strong element of religious symbolism. When, at the climax, the pilot Fabien rises above the storm and, just before death, glimpses the infinite, eternal beauty of the stars, his experience has mystical connotations: for Dallapiccola the stars were a symbol of God (the same equation recurs, with a significant musical quotation from the earlier opera, in the final scene of *Ulisse*). *Volo di notte*, though richly imaginative, is rather mixed in style, the passages which do not derive from the *Tre laudi* sometimes reach out far into the realms of Bergian atonality, with at least one full 12-note chord.

In subject matter, the opera reflects Dallapiccola's growing concern about the predicaments of modern man. From there it was a short step to his first piece of overt 'protest music' *The Canti di prigionia*, which can be rated among his highest achievements, are nevertheless in some ways atypical - the accompaniment, entirely for non-sustaining and semi-sustaining instruments, is closer to Stravinsky's *The Wedding* than to the soft, clarinet-and-violin-dominated textures usually associated with the composer; in the *Canti* the only truly sustained notes are those of the voices, the effect being powerfully symbolic of humanity clinging to life amid menacing destructive forces. Nevertheless, the work follows on from the *Tre laudi* in co-ordinating modal elements (including fragments of the *Dies irae*) with two 12-note series. The latter are mostly confined to the more turbulent sections, in which the eruptively emphatic side of Dallapiccola's nature makes an unprecedentedly powerful impact. At the other end of the work's emotional spectrum there are passages, such as the middle section of the central movement, where modal lines interlace in textures of truly celestial calm: here, like Fabien, the music 'rises above the storm'.

giving a glimpse of the ultimate beauty which lies beyond, with its promise of liberation in the hereafter.

The second outstanding piece of 'protest music', *Il prigioniero*, is more pessimistic. Here the idiom is wholly dodecaphonic (though several series are employed and free use is made of octave doubling etc): the series often, however, contain diatonic, even pentatonic segments, which are prominently featured to symbolize the liberty for which the prisoner yearns, spurred on by the gaoler's golden promises. In the end this liberty is revealed as illusion (there is an insubstantial, mirage-like air about the liberty music throughout) and the work ends with a gaping question mark. Despite these differences, *Il prigioniero* can be regarded as, in many respects, a sequel to the *Canti di prigionia*, from which the opera's last choral section quotes. But *Volo di notte*, too, is an important predecessor: both operas owe a fair amount to Berg's influence - refracted, however, through Dallapiccola's profoundly Italian personality.

Dallapiccola has written that 'if one side of my nature demanded tragedy, the other attempted an escape towards serenity'. Nowhere is the truth of this remark more apparent than in his music of the 1940s, for it was between his two great 'protest' works, and during the worst years of the war, that he wrote two notable compositions which seek refuge in the remote, stable world of classical literature and mythology. *Marsia* is his last purely original work featuring straight diatonicism, to which he subsequently returned only in pieces on themes by Paganini and Tartini. *The Liriche greche*, by contrast, are his earliest wholly dodecaphonic composition, but Dallapiccola's dodecaphony, here as in *Il prigioniero* (though to very different effect), has diatonicism absorbed into it, inherent in the interval structures of the series. This fact, combined with the continued 'soft and starry' quality of the instrumentation, places these exquisite songs firmly in the line of succession of the *Tre laudi* and worlds away from the Schoenbergian spirit.

If Dallapiccola's serial methods of the 1940s were unorthodox, and in some ways naive, the 1950s saw a marked refinement in his technique: 'crudities' such as octave doubling were eliminated, his rhythms became more flexible, his lines more angular, his textures more intricately organized. *Job*, though relatable in some ways to *Il prigioniero*, is his first major work based largely on a single series, and his immediately subsequent compositions show increasing signs of Webern's influence. The extent (and limitations) of this new influence can be seen if one places the *Goethe Lieder* alongside the Austrian composer's similarly scored op. 16 canons: Dallapiccola's contrapuntal processes are comparable though less rigid, and he obviously learnt much from Webern's rhythmic and melodic methods; yet the fact that even here the basic series contains diatonic segments (one of five notes, one of six) is itself enough to prevent the result from sounding like Webern, and to establish a link with Dallapiccola's pre-1950 music. Nor had he lost sight of his earlier debt to Busoni: the *Piccola musica notturna* (perhaps his most perfect instrumental work) is a latter-day, dodecaphonic counterpart to the older composer's *Berceuse élégiaque*.

From the mid-1950s Dallapiccola's style reached a state of stability: the new Webernian influence became absorbed, like its predecessors, into a personal language now of exceptional sensitivity, which thereafter changed

very little. This stylistic stabilization entailed sacrifices. gains in refinement are offset by losses in dramatic impetus, and it is no accident that Dallapiccola's most universally accepted later pieces have on the whole been short and lyrical. Probably the most perfect embodiments of his late manner are the numerous further pieces for solo voice with instrumental ensemble, pieces whose ancestry can still be traced back, through the *Liriche greche*, to the *Tre laudi* and beyond. The basically unchanging style of these later vocal works does not prevent them from giving apt expression to widely varied texts: compare, for instance, the *Cinque canti*'s picturesque word-painting with the subdued philosophizing of the *Parole di San Paolo*, or with the alternations between mystical contemplation and fierce, incandescent emphasis in the superb *Concerto per la notte di Natale*. Nor are there signs of declining inspiration even in such very late pieces as the *Commiato*, or the disarming *Sicut umbra* in which Dallapiccola's star fixation shows itself in a new way: musical figures are devised so that they look on paper like well-known constellations, while sounding as 'soft and starry' as ever.

Dallapiccola's larger pieces of his last 25 years proved more controversial. The set of *Canti di liberazione*, his third major composition on the theme of liberty, is the subtlest of the three in texture and rhythm. For this very reason, however, the work is less immediate in impact than are the *Canti di prigionia* and *Il prigioniero*, taken as a whole it lacks those pieces' overwhelming urgency, despite many impassioned pages. In *Ulisse* (his largest and most ambitious composition), too, it would be a mistake to look for the dramatic tension of *Il prigioniero* (the idiom is that of the post-1955 songs writ large). After its première the opera was criticized for its lack of theatrical qualities and for the uniformly slow pace underlying long stretches of the music. Later performances have, however, revealed that a less naturalistic, more stylized and oratorio-like production can make a much more favourable impression; and in any case several individual scenes (including the whole prologue) show imaginative qualities of the highest order. Being essentially a restrained philosophical meditation on modern man's search for a meaning to existence, *Ulisse* is never likely to be popular. But it will surely be remembered, and time may even put it in the same category as, say, *Doktor Faust*. Moreover, in bringing together on a large canvas many characteristics seen separately in the preceding smaller pieces, the opera forms a culminating point in Dallapiccola's output.

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For fuller lists see Basart (1961), 96ff, Gatti (1965), 161ff, and Nicolodi (1976), 163ff

JOHN C G WATERHOUSE

Dall'Aquila, Marco [Adler, Marx vom] (b c1480; d after 1538). Italian lutenist and composer active in Venice. In 1505 the Signory granted him a ten-year privilege to publish lute tablatures in competition with Petrucci. Although no publications issued under this licence are known, the main source of Dall'Aquila's works (*D-Mhs* 266) may have been copied from a printed tablature now lost. His reputation was such that in about 1524 Pietro Aaron consulted him on a question of music theory, to the amazement of Giovanni Spataro who doubted whether a 'musician [Aaron] should seek to have the light of intelligence from a strummer of instruments'; Pietro Aretino, in a letter from Venice dated December 1537, mentioned 'my master Marco Dall'Aquila'.

Stylistically and chronologically Dall'Aquila stands

slightly before Francesco da Milano, his junior by some 15 years. Although his prelude and two of the ricercars emulate the quasi-improvisatory abstract pieces by Petrucci's lutenists (published between 1507 and 1511), most of his ricercar-fantasias are mature examples of the point-of-imitation and dialogue style that Francesco later brought to a 'classic' phase. Dall'Aquila preferred the structural repetition of the frottola and Parisian chanson to the traditional continuously evolving form. His pieces are exceptional for their exploitation of figures, idioms and sonorities suited to the lute: a *ricercar senza canto* uses only the five lowest courses; another *ricercar* begins with brilliant passage-work on the lowest course, then the next highest course is added in a duo, and gradually the other courses are introduced until all strings are brought into simultaneous play.

In the preface to Francesco da Milano's 1536 lute publication, Francesco Marcolini cited him, Dall'Aquila and Alberto da Ripa as the three worthy successors of Giovanni Maria Alemanni (Hebreo) and Giovanni Angelo Testagrossa in the founding of a new style of lute music, an assessment fully justified by Dall'Aquila's compositions.

WORKS

- 3 fantasias in 1536¹⁰ (repr. 1552²⁹, 1552³¹), 1 ed. in GMB
14 ricercar-fantasias, 6 chanson intabulations (incl. Passereau's Il est bel et bon and Janequin's La bataille), 1 prelude, 1 setting of the traditora dance formula, *D-Mhs* 266

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ARTHUR J. NESS

Dall'Argine, Costantino (b Parma, 12 May 1842; d Milan, 1 March 1877). Italian composer and conductor. His father, Luigi Dall'Argine (b Parma, 24 March 1808; d Parma, 11 Jan 1869), was a tenor and a conductor. Costantino began to study composition at Busseto and continued at the Milan Conservatory. He became famous for his ballets, most first performed at La Scala, which owed their success to a facile brilliance conforming to the taste of the day. One of the most successful, *Brahma*, was taken up by critics and acclaimed as a symbol of traditional Italian music in opposition to Boito's avant-garde cultural tendencies when it was performed with each of the halves of *Mefistofele* on its stormy revival at La Scala on 7 and 8 March 1868. Dall'Argine's unwise, and unsuccessful, attempt to set *Il barbiere di Siviglia* aroused sharp but short-lived controversy, followed by rapid and complete oblivion for this mediocre score. Dall'Argine dedicated it to Rossini himself, as though to excuse his boldness (Rossini's reply is printed by Fétis). Dall'Argine had a successful career as a theatre conductor in Italy, Egypt, Spain and the USA.

WORKS

- More than 30 ballets, mostly perf. Milan, many pubd in pf arr. (Milan), 3 operas, incl. *Il barbiere di Siviglia* (C. Sterbini), Bologna, 1868, vocal score (Bologna, c1870); dances, marches, pf. songs; others

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C. Sartori: 'Dall'Argine, Costantino', *ES* [with fuller list of works]
FRANCESCO BUSSI

Dalla Rizza, Gilda (b Verona, 2 Oct 1892; d Milan, 4 July 1975) Italian soprano. She studied with Alerano Ricci at Bologna, making her début there as Charlotte in *Werther* (1912). Early successes in the Italian provinces and South America brought her to the attention of Puccini, who wrote for her the part of Magda in *La rondine* (first performance, Monte Carlo, 1917). She was also the first Italian Suor Angelica and Lauretta in *Gianni Schicchi* (Rome, 1919), but at the first Covent Garden performances (1920) failed to repeat her successes in these roles. After a performance of *La fanciulla del West* at Monte Carlo in 1921 Puccini said 'At last I've seen my Fanciulla'; although he wrote Liù with her in mind, it was created by another singer. Toscanini, a great admirer, engaged her from 1923 for La Scala (she had first appeared there in 1915, as Jaroslava in *Prince Igor*) where her Violetta caused a sensation. Of the 58 roles in her repertory, 13 were creations, including Giulietta in Zandonai's *Giulietta e Romeo* and Mariella in Mascagni's *Il piccolo Marat*, she was the first Italian Arabella at Genoa in 1936. She retired from the stage in 1939, but played Angelica once more during the 1942 Puccini celebrations at Vicenza. She taught at the Benedetto Marcello Conservatory, Venice, and privately, numbering among her pupils Elena Rizzieri, Gianna D'Angelo and Anna Moffo. A beautiful woman, generally considered a great singing actress, she was called the 'Duse of the Lyric Theatre'. Unfortunately her records give an inadequate impression of her theatrical impact. She was married to the tenor Agostino Capuzzo.

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HAROLD ROSENTHAL

Dall'Arpa, Giovanni Leonardo. See ARPA, GIOVANNI LEONARDO DELL'.

Dallas. American city in Texas. It is a centre of mercantile industry and finance and one of the most important cultural centres in the south-west USA. The city's formal musical life began with Gilbert and Sullivan's *Iolanthe*, which opened the first Dallas Opera House on 15 October 1883, the house served itinerant musicians, acting troupes and touring opera companies for some years. In 1913 a committee appointed by the chamber of commerce invited the Chicago Opera Company to visit the city and for about 20 years Texans heard such singers as Garden, Tetrassini, Dalmore's and Shalyapin. During the 1930s Fortune Gallo took his San Carlo Opera to Dallas, and in 1939, under the auspices of the Dallas Grand Opera Association, the Metropolitan Opera included Dallas in its annual tour. The Metropolitan company has continued to give about six performances each spring (except for 1941-3 and 1961).

In 1957 the Dallas Civic Opera was founded with Lawrence Kelly, former manager of the Chicago Lyric Theatre, as general manager, and Nicola Rescigno as musical director. A performance of *L'italiana in Algieri*, designed by Zeffirelli and starring Simionato, in the State Fair Park Music Hall (capacity 4100) on 12 November 1957 inaugurated the company's activities; using international and local casts it presents a wide repertory. Callas played Medea in 1958, the year the Dallas Civic Opera established an annual autumn season of three or four productions. In the next 17

seasons the company produced 44 different operas, including the American premières of Handel's *Alcina* and Monteverdi's *L'incoronazione di Poppea*. Many singers have made their American operatic débuts in Dallas, including Sutherland (in *Alcina*), Alva, Berganza, Dernes and Olivero. In 1974 Kelly died and Rescigno was appointed general director the following year.

The Dallas SO was founded in 1900 as the Dallas Symphony Club under the direction of Hans Kreisig, an itinerant German-born pianist and conductor; an ensemble of about 35 musicians, it continued under various conductors (Walter Fried, 1905-11 and 1918-24, Carl Venth, 1911-14, Paul VanKatwijk, 1925-38; Jacques Singer, 1938-42) until it was reorganized as a full-size orchestra under Antal Dorati in 1945. Walter Hendl conducted the orchestra from 1949 to 1958, followed by Paul Kletzki from 1958 to 1961, the year in which Georg Solti was appointed senior conductor. He soon left after disagreements with the symphony board, and was replaced in 1962 by the former assistant conductor, Donald Johanos, who remained until 1970. Anshel Brusilow then tried unsuccessfully to combine the orchestra's popular and serious appeal, and was replaced in 1973-4 by Max Rudolf. A million dollars in debt, the orchestra suspended its activities in March 1974, but it was able to resume concerts in February 1975 under its guest conductor Louis Lane. Eduardo Mata was appointed principal conductor from 1977 with Kurt Masur as principal guest conductor from 1976. The Dallas SO season usually includes 15 or 16 programmes given two or three times each. Until 1973, when the orchestra moved to the State Fair Park Music Hall, concerts were given in the McFarlin Memorial Auditorium (capacity 2500) at Southern Methodist University.

Other musical activities in Dallas include concerts sponsored by the Dallas Chamber Music Society (1942), a recital series sponsored by the Dallas Civic Music Association (founded 1930), and a 12-week season of summer musicals (begun in 1941) in the State Fair Music Hall. The 180-voice Grand Chorus (1942) from nearby North Texas State University frequently appears with the Dallas SO, and the university's opera workshop also presents performances in the city. The Lyric Theatre of Southern Methodist University, founded in 1950, performs two to four operas a year and gives concert performances of American one-act operas. Fort Worth, 48 km from Dallas, is the home of the Texas Boys Choir and the Fort Worth Opera Association, both founded in 1946.

SUSAN THIEMANN SOMMER

Dalla Tavola, Antonio (b Padua, d Padua, 10 June 1674). Italian composer. He was a monk. In 1634 he was director of music to the town of Montagnana in the Veneto and in 1640 *maestro di cappella* of the Cappella Santa, Padua. He published a book of masses for three to eight voices and continuo (Venice, 1634) and wrote music for *L'amor pudico, a torneo a cavallo* by Pio Enea degli Obrizzi produced at Padua in 1643.

Dalla Viola [della Viola, de la Viola, Viola]. Italian family of musicians, active at Ferrara from about 1470 to about 1570. The relationship between them has not been firmly established. Apart from those discussed below, Andrea dalla Viola served the Ferrarese court

from 1470 to 1506, and his brother, Zampaulo, was a court instrumentalist from 1478 to about 1500, and still active in 1512. One of Andrea's sons, Agostino, also known as Agostino da Ferrara, was a well-known singer and instrumentalist at the court from about 1497 to 1522.

(1) **Alfonso dalla Viola** (b Ferrara, c1508; d Ferrara, c1573). Composer and instrumentalist, possibly the illegitimate son of Agostino dalla Viola. He was in charge of the Duke of Ferrara's *musica da camera segreta* from 1528, and served the Este family for 40 years as a performer and composer. From about 1563 to 1572 he was *maestro di cappella* at Ferrara Cathedral. His fame as an instrumentalist is recorded by Messisbugo and other contemporary writers, including Luigi Dentice (*Due dialoghi della musica*, 1553) who described him as 'no less a marvel in counterpoint and composition than in playing the *viola d'arco* in concert'. He is said to have composed music for the wedding of Ercole II d'Este to Renée of Lorraine in 1528. He also provided music for performances at Ferrara of a number of plays, chiefly classical pastorals, over a long period, from about 1541 to 1567 (but he did not write the 'opera' credited to him by Berlioz in *Les soirées d'orchestre*). Of this music for plays one fragment survives: a copy of Beccari's *Sacrificio* (printed in 1555) contains some manuscript pages with Alfonso's setting of a strophic invocation to Pan, a solo bass line said to have been sung and accompanied on the *lira* by (2) Francesco Viola's brother, Andrea, in a performance of the play in 1554. This source also contains chordal ritornellos for this scene and a four-voice canzone serving as a musical finale. The style of the music is close to the simpler pieces in surviving Florentine *intermedi* of the period. Many of Alfonso's madrigals have bass lines only slightly less declamatory than that of the invocation to Pan, its importance as an example of early monody has been exaggerated.

Alfonso's madrigal books include a few settings of Ariosto, whom he apparently knew, as well as Petrarchan verse typical of the period. The music is expertly written, showing full awareness of the style cultivated by Verdelot and Arcadelt, and has touches of individuality in declamation and tone colour. *Quando per dar al mio languir* shows that the new 'chromatic' madrigal, with its short note values, was known in Ferrara by 1540, but there is little suggestion in Alfonso's music of the style of Willaert or Rore.

WORKS

Primo libro di madrigali, 4vv (Ferrara, 1539)

Il secondo libro di madrigali, 4vv (Ferrara, 1540)

7 madrigals, 1542¹⁰, 1543¹⁸, 1562²⁰

Madrigals, *D-Mbs*, *W*

Music for plays: *Orbecche* (Cinzio), 1541, lost; *Il sacrificio* (Beccari), 1554, frag. in *I-Fn*, ed. in Osthoff, II, 84; *Aretusa* (Lollio), 1563, lost. Lo sfortunato (Argenti), 1567, lost

(2) **Francesco Viola** (b Ferrara; d Ferrara, March 1568). Composer. He sang at Ferrara Cathedral from about 1522 to 1526, under Willaert's direction. His presence at the court musical establishment is documented from 1533. He taught Ercole II and was also patronized by Ercole's brother, Cardinal Ippolito II, who got him out of prison in 1539 and took him to Rome. In 1540 Francesco wrote music for an allegorical triumph designed by Benvenuto Cellini, in honour of Pope Paul III. Returning to Ferrara, he collaborated with Antonio dal Cornetto and Jacques Brunel in the *Concerto della comedia* (music for *intermedi*) in honour

of Pope Paul's entry to Ferrara. In 1553 he received a benefice from Ercole II. He accompanied Prince Alfonso d'Este to Venice in 1558, and edited and wrote the dedication to Willaert's *Musica nova*, published under Alfonso's patronage in 1559. In that year he succeeded Rore as *maestro di cappella* in the establishment of the prince as Duke Alfonso II. The text 'Inclitae Ferrariae Alphonso Duci quinto laeta longa secula' in the tenor of the *Sanctus* in Francesco's *Missa 'Veni Sancte Spiritus'* celebrates Alfonso's accession. Francesco visited Venice in the duke's company in 1562, he became a member of the *Accademia dei Concordi*, and figures, along with Willaert, as an interlocutor in the *Dimostrazioni harmoniche* of Zarlino, who described him as his particular friend. Francesco's compositions have yet to be thoroughly studied.

WORKS

Il primo libro di madrigali, 4vv (Venice, 1550)

Madrigals, 4, 5vv, 1548⁷ (repr. in 1550 vol.), 1548⁸, 1562³

3 masses, *I-MOe*, ed. in Marvin

2 motets, 1549⁷, 1549⁸

4 motets, *MOe*

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A Cavicchi ed. *Luzzasco Luzzaschi Madrigali per cantare e sonare a 1, 2, e 3 soprani* (Brescia, 1965), 8

W Osthoff *Theatergesang und darstellende Musik* (Tutzing, 1969), 1, 311-16

I Marvin *Ferrarese Masses of the Late Renaissance* (diss., U of Illinois, 1971)

H M. Brown 'A Cook's Tour of Ferrara in 1529', *RIM*, x (1975), 216

JAMES HAAR

Dalla Volpe, Lelio. See DELLA VOLPE, LELIO

Dalle Palle, Scipione. See DELLE PALLE, SCIPIONE

Dallery. French family of organ builders. Charles (b Buire-le-Sec, 23 Jan 1702; d Amiens, 10 Jan 1770) built the organs at the Abbaye de Corbie (1733) and the Abbaye d'Auchin (later moved to St Pierre, Douai) and restored the organ in the Abbaye de Clairmarais, now at Aire-sur-la-Lys, Pas-de-Calais. Pierre (b Buire-le-Sec, 6 June 1735; d Paris, 1801), nephew and pupil of Charles, worked with his uncle and from 1767 to about 1778 was in partnership with François Henri Clicquot, with whom he built the organs at St Nicholas-des-Champs, the Sainte Chapelle and St Merry (all in Paris). He also built organs at St Lazare (Les Missionnaires), Arras (La Madeleine) and Ste Suzanne de l'Île-de-France. Pierre-François (b Paris, 1764; d Paris 1833), son of Pierre, was a pupil of Clicquot, with whom he worked from 1801 to 1807. He built the organ in the Eglise d'Albert, but mostly worked at repairing instruments. Louis-Paul (b Paris, 24 Feb 1797; d Paris 28 April 1870), son of Pierre-François, worked with his father until 1826; he built organs in the Sorbonne church (1825) and Notre Dame de Bonne-Nouvelle (1827), and repaired organs at St Germain-l'Auxerrois and St Nicholas-des-Champs, Paris, and St Ouen, Rouen. He was employed to simplify the mixtures in the famous Couperin organ at St Gervais in 1843 and did so without making any other important alterations.

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GUY OLDHAM

Dalley-Scarlett, Robert (b Sydney, 16 April 1887, d Brisbane, 31 July 1959). Australian music collector, conductor and composer. He studied with Arthur Mason and Gordon Lavers in Sydney, and in 1912 was appointed choirmaster at the Anglican church and conductor of the music society in Grafton, New South Wales. After war service he went to London for further study with Bridge and Terry. He returned to Australia in 1919 and settled in Brisbane as choirmaster of St Andrew (1919-20), music director at All Saints and director of the ABC Choir (from 1937). In addition, he directed the University Choral Society (1920-30), the Australian Bach Festival, which he founded (1930), the Brisbane Handel Society (1933) and other organizations, besides serving as chief music critic on the *Courier Mail*. He was also founder and first president of the Queensland Guild of Australian Composers. In 1926 he received the MusB and in 1934 the MusD of the University of Adelaide.

Dalley-Scarlett made a name for himself in Australia principally as a promoter of Bach and Handel concerned with proper performing practice. He brought to performance, either in concert or on the radio, almost all of Handel's operas and oratorios. His library, owned since 1960 by the University of Sydney, included many Handel first editions, and he received the Handel Medal of Halle in 1939 for his services to Handel research. His compositions are almost all in manuscript and have not been studied, they too are deposited at the University of Sydney, with some in the ABC music library in Sydney.

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ANDREW D. McCRIFID

Dallier, Henri (Edouard) (b Rheims, 20 March 1849; d Paris, 23 Dec 1934). French organist and composer. At the Paris Conservatoire he was an organ pupil of Franck, obtaining *premiers prix* for both fugue and organ playing in 1878. From 1879 to 1905 he was organist at St Eustache, Paris, where he established a high reputation for picturesque and imaginative improvisation. In 1905 he succeeded Fauré as organist of the church of La Madeleine, and played at Fauré's funeral there in 1924. From 1908 to 1928 Dallier taught harmony at the Conservatoire. His most admired compositions were the organ *Six grands préludes... pour la Toussaint* op.19 (Paris, 1891), *Cinq invocations à la Vierge* (1928) and a mass (1894). As well as numerous other organ and piano pieces Dallier wrote songs, a piano trio (1898), a string quartet, a piano quintet and a symphony, op.50 (1908).

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Dallis, Thomas (fl 1583-98). English musician. His name is associated with the 'Dallis' Lutebook (*EIRE-Dtc* D 3.30/1), so called because of the Latin inscription on p.12 of the manuscript 'Incipi Nonis Augusti praeceptore Mro Thomas Dallis. Cantabrigiae Anno 1583'. He is mentioned in Thomas Whythorne's autobiography, on a slip of paper known as the 'musical scrap' dating from about 1592 or after. Here, among a number of other celebrated musicians, Bull and Dallis are named as the two doctors of 'lat[ic] tym' and Dallis is described as 'of Trinite kolley in Cambrij'. In 1594, Edward Johnson, in a *supplicat* to Cambridge University, requested that Dr Dallis and Dr Bull might be his examiners for his MusB degree from Gonville and Caius College. Finally, in Francis Meres's *Palladis Tamia* (London, 1598), on f.288v, 'Doctor Dallis' is included among the English musicians of the time who can be compared to the great ones of ancient Greece.

Dallis's music is simple and requires no great technical skill from the performer. The settings of psalms and other vocal pieces, mainly entabulations of the voice parts, have a predominantly chordal structure. The 'Fansye' is, however, a pleasant, though unexciting, example of the English contrapuntal style. It opens in the traditional manner with a 'point' which then passes in imitation to other voices. The nine pieces in the 'Dallis' Lutebook are his only known compositions.

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 DIANA POULTON

Dallis Lutebook (*EIRE-Dtc* D 3.30/1). See SOURCES OF LUTE MUSIC, §7.

Dall'Oglio, Domenico (b Padua, c1700, d Narva, Estonia, 1764). Italian violinist and composer. He was a pupil of Tartini at the latter's 'School of the Nations' in Padua, and in 1732 was appointed violinist at the basilica of S. Antonio there. Mooser conjectured that he may have begun his studies under Vivaldi in Venice, and that he was the son of a Pietro Dall'Oglio who was *maestro di choro* in the Ospedale della Pietà there, 1713-18. In 1735 Domenico took leave of his duties in Padua and travelled with his younger brother, Giuseppe, a cellist, to Russia where they remained for 29 years in the service of the Russian court. Court records make frequent references to his activities as a virtuoso violinist, composer and participant in court intrigue. He died on the journey home to Italy.

Most of Dall'Oglio's surviving compositions are instrumental (solo violin sonatas, symphonies and concertos). In the absence of the principal court composer, Francesco Araja, Dall'Oglio was called upon to contribute music for court ballets and for other festive occasions. He wrote a prologue for the performance of Hasse's setting of *La clemenza di Tito* under the title 'La Russia afflitta'. His string music reveals him as a master of the late 18th-century Italian virtuoso style. His work is replete with double stops and difficult passage-work in

the high positions. In his violin sonatas he favoured a three-movement form (slow fast-fast). The concertos, on the other hand, ordinarily begin with a brilliant Allegro followed by a Grave or Largo and conclude with another Allegro. The slow movements are frequently decorated with elaborate embellishments reminiscent of the Tartini school of florid melody.

His brother Giuseppe Dall'Oglio (c1710-c1794) served with him at the Russian court as a cellist; he married Marianna Madonis, daughter of a colleague in the orchestra. Giuseppe, who was travelling with Domenico when he died, spent some time in Berlin and then in Warsaw where he entered the diplomatic service of the King of Poland; he was later business representative of the Polish court in Venice.

Giovanni Battista Dall'Oglio (b Regio, 1739, d Modena, 1832) was not related to Domenico. A music theorist, he was a student of Padre Martini in Bologna, became organist at Rubiera in 1764, and spent the last part of his life in Modena where he had much to do with the organization of the music holdings of the Biblioteca Estense. He was a prolific writer on acoustics, the music of the ancients, and the relationship between music and mathematics (many of his studies were published in the *Memorie della Società italiana delle scienze* at Modena); he took a progressive view of the disciplines of music theory, particularly of counterpoint, and aligned himself with his contemporary Antonio Eximeno in the belief that the science of mathematics had little to do with the art of music.

WORKS

- XII sonate, vn, vc/hpd (Amsterdam, 1738)
 Sei sinfonie, 2 vn, va, bc, op 1 (Paris, 1753)
 2 sonatas, fl, in VI sonate d'alcuni famosi maestri comme di Jean Fredrik Groneman, Domenico Dall'Oglio, Giuseppe San Martini, fl, vc/bc (London, c1762)
 XII sonate, vn, bc (Venice, 1778)
 Various sym. *D-Dib, S-Uu*, 2 sym., incl Sinfonia Russa, cited in Breitkopf catalogues, 1766, 1767
 17 vn concs., 10 sonatas, vn *U-S-BE*
 Recit, E soffrirò che via, si barbara mercede, aria, Combattuto da piu venti, S, str
 La Russia afflitta, prol for Hasse's La clemenza di Tito, 'lost
 Other ballet and theatre music for the Russian court

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 V Duckles and M Elmer *Thematic Catalog of a Manuscript Collection of 18th-century Italian Instrumental Music in the University of California, Berkeley, Music Library* (Berkeley, 1963), 163ff
 B S Brook, ed *The Breitkopf Thematic Catalogue 1762-1787* (New York, 1966)

VINCENT DUCKLES

Dallow. See DALLAM family.

Dallo y Lana, Miguel Mateo de (b c1650; d Puebla, Mexico, 1 Sept 1705). Mexican composer of Spanish birth. He began his career as *maestro* at Logroño. In 1684-5 he is recorded as choirmaster of the important collegiate church of S Salvador, Seville, where his reputation secured his appointment, on 17 December 1688, as *maestro de capilla* of the cathedral at Puebla in succession to Antonio Salazar. His staff, which included 16 choirboys, was strengthened in 1695 by the addition of the renowned organist Tiburcio Sanz de Izaguirre and his assistant, Juan de Rojas, both of whom had recently come from Madrid with the new organ for Mexico City.

In Puebla, Dallo y Lana composed villancicos for the Ss Trinidad convent and the cathedral, but his most important works of this type were settings (whose present location is unknown) of four villancico cycles by the celebrated poet Juana Inés de la Cruz, which were performed in the cathedral on four feast days in 1689-90. Their lively popular elements may be illustrated by the eighth villancico in the third cycle (for the feast of St Joseph, 1690), which is an *ensalada* containing a *jácara*, a *juguete* (a playful dialogue), an *indio* (i.e. including some Indian words) and a *negro* (or *negrilla*, with syllables imitating negro dialects and rhythms), this was followed by four villancicos for the Mass – a *la epistola*, *al ofertorio*, *al altar* and *al 'Ite missa est'*. The composer's Spanish reputation may account for the unusually wide dispersal of his villancicos in South American archives. For his liturgical works he employed a flowing, sometimes imitative polyphony that, in the Spanish manner, required a figured continuo for harp, organ and violone but did not generally use concertato effects. Polychoral works are balanced by the many compositions for six voices, alternating either three pairs of duos or duos with four-part choir. The continuing popularity of his psalm settings is attested in Puebla by the addition in 1844 of a fuller accompaniment to one of his works and in Mexico City by the late 18th-century addition of two doubling clarinets.

WORKS

- (all in Puebla Cathedral, Puebla, Mexico unless otherwise stated)
 Beatus vii, 12vv, bc, Credidi propter, 5vv, bc, Dixit Dominus, 6vv, bc, Dixit Dominus, 15vv, wind insis, bc, Dixit Dominus, 8vv, vns, bc (authenticity doubtful), Lauda Jerusalem, 8vv, 1684, Lauda Jerusalem, 2vv, bc, Colección Sanchez Garza, Mexico City, Lauda Jerusalem, 6vv, bc, Colección Sanchez Garza, Mexico City, Laudate Dominum, 6vv, bc, Laudate Dominum, 12vv, bc
 7 vesper psalms, 6vv, bc, Mexico City Cathedral
 2 Magnificat, 6vv, bc, Mexico City Cathedral
 Several psalms, inc., Colección Sanchez Garza, Mexico City
 Villancicos, Sucre Cathedral, Bolivia, CO-B, Guatemala City Cathedral, Colección Sanchez Garza, Mexico City, P-E/C

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 J T Medina *La imprenta en México (1539-1821)*, iii (Santiago de Chile, 1908/R1962)
La imprenta en la Puebla de los Angeles (1640-1821), iii (Santiago de Chile, 1908/R1964)
 G Saldívar *Historia de la música en México* (Mexico City, 1934)
 A Méndez Plancarte, ed *Obras completas de Sor Juana Inés de la Cruz*, ii (Mexico City, 1952)
 A R Catalyne 'Music of the Sixteenth through the Eighteenth Centuries in the Cathedral of Puebla, Mexico', *Yearbook, Inter-American Institute for Musical Research*, ii (1966), 75
 R Stevenson *Renaissance and Baroque Musical Sources in the Americas* (Washington, DC, 1970)

ALICE RAY CATALYNE

D'Almaine & Co. English music publishers, a continuation of the firm founded as GOULDING & CO.

Dalmas. Russian music publishing firm. The founder, H J Dalmas, was a member of the French opera troupe in St Petersburg. In 1802, with the help of Boieldieu, he opened a music shop which swiftly developed into one of the most stable Russian publishing houses of the early 19th century. Dalmas was particularly noted for his various journals of French and Italian opera excerpts, including *Le troubadour du nord* (1804-11) and *La muse cosmopolite* (1827-8). He also published collections of songs (among them *Nouveau choix d'airs russes, ukrainiens, kosaques, etc.*, 1816) and keyboard pieces, as well as a number of important individual works by Bortnyansky (the full score and parts of *Pevets vo stane russkikh voinov*, 1813), Cavos (a piano score of

the opera *Kazak-stikhotvorets*, c1812), Kozłowski (the score of the incidental music to Ozerov's *Fingal*, 1808) and others. In November 1812 the French troupe left St Petersburg, but Dalmas remained and took Russian citizenship. After his death the firm was put up for auction and bought (1829) by the publisher M. I. Bernard.

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 M. S. Druskin and Yu. V. Keldish, eds. *Ocherki po istorii russkoy muziki 1790–1825* [Essays on the history of Russian music 1790–1825] (Leningrad, 1956)
 B. L. Vol'man *Russkiye notniye izdaniya VII–nachala XX veka* [Russian music publishing in the 19th and early 20th centuries] (Leningrad, 1970)

GEOFFREY NORRIS

Dal Monte [Meneghelli], **Toti** [Antonietta] (*b* Moghiano Veneto, 27 June 1893, *d* Treviso, 26 Jan 1975) Italian soprano. She studied the piano at the Benedetto Marcello Conservatory, Venice, but after a hand injury studied singing with Barbara Marchisio. She made her debut at La Scala, Milan, in 1916, as Biancafiore in Zandonai's *Francesca da Rimini*. In 1921 she was engaged by Toscanini to sing Gilda at La Scala, and from then she concentrated on the light soprano repertory, with occasional appearances in lyric roles. In the USA she sang with the Chicago Opera from 1924 to 1928. Her only Covent Garden appearances were in 1926 as Lucia and Rosina, after which she joined Melba's company for the latter's farewell tour. She was one of the last Italian divas to appear in old-fashioned Patti-like concerts. She retired in 1949 and after a brief period as an actress devoted herself to teaching.

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- A. C. Renton 'Toti dal Monte', *Record Collector*, iv (1949), 147 [with discography by G. Whelan]
 T. Dal Monte *Una voce nel mondo* (Milan, 1962) [autobiography]

HAROLD ROSENTHAL

Dalmorès, Charles [Boin, Henry Alphonse] (*b* Nancy, 21 Jan 1871, *d* Los Angeles, 6 Dec 1939) French tenor. He began his musical career as a horn player with the Colonne Orchestra and then with the Lamoureux Orchestra in Paris, where he was at first refused admission to the Conservatoire because he was 'too good a musician to waste his time in being a mediocre singer'. As a horn professor at the Lyons Conservatory in 1894 he continued his vocal studies and made his operatic debut at Rouen in 1899. He then went to the Brussels Opera, and in 1904 first sang at Covent Garden in *Faust*. He appeared in the British premières of Massenet's *Hérodiade*, Saint-Saëns's *Hélène*, Charpentier's *Louise* and Laparra's *Habanera*, as well as in the world première of Leon's *L'oracolo* (1905). He also made a special study of Wagner, under Franz Emmerich, and in 1908 sang Lohengrin at Bayreuth. One of the most valued singers in Oscar Hammerstein's company at the Manhattan Opera House, New York (1906–10), he sang regularly with the Boston and Philadelphia–Chicago companies, and as a member of the Chicago Opera (1910–18) where his roles included Tristan. He later taught singing in France and the USA. A sensitive musician and a colourful personality, he was also admired for his acting. Gramophone records show that his powerful voice was used with much technical accomplishment and a sense of style.

J. B. STEANE

Dal Pane [Da'l Pane, Da'lpiane], **Domenico** (*b* in or nr. Rome, c1630; *d* Rome, 10 Dec 1694). Italian singer and composer. At an early age he became a treble at S. Maria Maggiore, Rome. For five years he studied with Abbatini, whose first period of service as choirmaster there lasted from 1640 to 1646 (at Rome in 1677 he published two large-scale antiphons by Abbatini). In about 1650 he went to Vienna as a soprano castrato in the imperial court chapel, for which he composed madrigals in the old style; some of these pieces, in honour of various members of the imperial family, were for official occasions, and in 1652 he published a collection of them, dedicated to the Emperor Ferdinand III. In 1654 he returned to Rome, where he entered the service of the Sistine Chapel on 10 June and in the same year also became a singer in the household of the Pamphili family. During the later 1650s he was one of the best-known castratos in Rome. According to the evidence of Gualdo Priorato, Dal Pane took part in Marco Marazzoli's opera *La vita humana*, which was performed on 31 January 1656 in the Palazzo Barberini in honour of Queen Christina of Sweden. In 1658 and 1659 he sang at S. Luigi dei Francesi, where the patronal festival on 25 August was commemorated in splendid ceremonies with sumptuous music. He became *maestro di cappella* of the Sistine Chapel in 1669 and retired in 1679. In 1675, 1677 and 1682 he was a member of the second choir at the Oratorio of S. Marcello. Before this, at an uncertain date, Prince Giovanni Battista Borghese had entrusted him with the musical direction of the Corpus Christi celebrations that took place in the Borghese chapel at S. Maria Maggiore. Some of his madrigals were performed at the musical academy founded by Abbatini. Between 1679 and 1687 he probably received a benefice, whose income must have derived from a priory or abbey, since in 1687 he held the title of abbot.

Dal Pane contributed *a cappella* church music, for both single and double choir, to the papal chapel. Of this music, his parody masses based on motets by Palestrina were published in 1687 in choirbook form: the number of voices does not always correspond to the number in the original motet. Dal Pane shows himself, in his melodic development and contrapuntal technique, to be a master of the Palestrina style. In Holy Year 1675 he published a book of sacred concertos and one of motets. The concertos, which were composed for the above-mentioned ceremonies in the Borghese chapel at S. Maria Maggiore, demonstrate his familiarity with the concerted style. Besides considerable virtuosity in the solo parts, there is no lack of imaginative word-painting, chromaticism and affective figures. The balance between expressiveness and virtuosity is as noteworthy as the unflinching precise declamation of the text. In comparison the motets are less successful. There are few affective figures, on the contrary, virtuosity is now more pronounced. Dal Pane's two books of madrigals (1652, 1678), which are in the traditional five parts, with *basso seguente*, together with publications by composers such as Lodovico Cenci (1647), P. F. Valentini (1654) and Mario Savioni (1668), afford significant evidence of the survival of the old polyphonic madrigal until well into the 17th century. In the first book Dal Pane adopted a retrospective approach and followed the style of Palestrina. In illustrating the words he used chromatic writing sparingly; he preferred dissonant suspensions, and Phrygian cadences resolving in an old-fashioned

way on chords that include the minor 3rd. The general picture of him is that of a composer rooted in the Palestrina tradition, who also had experience of virtuoso singing that he was able to bring to bear on his handling of the concerted style, notably in the *Sagri concerti*

WORKS

(all published in Rome)

- Madrigali, 5vv, bc ad lib, op 1 (1652)
 Mottetti, 2 5vv, bc (org), libro 1, op 2 (1675)
 Sagri concerti ad honore del Ss Sacramento, 2 5vv, bc (org), libro II, op 3 (1675)
 Il secondo libro de' madrigali, 5vv, bc, op 4 (1678) [inc.]
 Messe 4 6, 8vv, bc, estratte da esquisiti mottetti del Palestrina, op 5 (1687) [MS copy, *GB-Lbm*, the mass for 8vv, *I-Rvat*]
 2 masses, 5, 8vv, bc, 2 motets, 5, 8vv, bc, 2 Te Deum settings, 6, 8vv, bc *I-Rvat*, according to *EitnerQ*, 1 vocal work in *D-Bds* or *B*

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 A Adami *Osservazioni per ben regolare il coro de i cantori della Cappella Pontificia* (Rome, 1711), 204
 G Baini *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina* (Rome, 1828/R1966), II, 47f
 L von Kochel *Die kaiserliche Hofmusikkapelle in Wien von 1543 bis 1867* (Vienna, 1869), 476
 E Celani 'I cantori della Cappella Pontificia nei secoli XVI XVIII', *RMI*, xiv (1907), 790
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 A Liess 'Materialien zur römischen Musikgeschichte des Seicento Musikerlisten des Oratorio San Marcello, 1664-1725', *AcM*, xxix (1957), 137-71
 J M Llorens *Cappellae Sixtinae codices musicae notis instructi* (Vatican City, 1960)
 H Wessely-Kropik *Leito Colista* (Vienna, 1961), 47ff
 G Rose 'Polyphonic Italian Madrigals of the Seventeenth Century', *ML*, xlvii (1966), 153
 J M Llorens *Le opere musicali della Cappella Giulia* (Vatican City, 1971), 172ff

WOLFGANG WITZENMANN

Dal Pestrino, Giulio. See ABONDANTI, GIULIO

Dal Pozzo, Vincenzo [Puteus, Vincentius] (fl c1585-1612) Italian composer. The dedication of his first book of five-voice madrigals suggests that he was living in Pesaro about 1585. On 13 April 1586 he was appointed a singer at the Munich Hofkapelle under Lassus's direction, and served there as an alto until at least late 1587. In 1600 he was *maestro di cappella* at Imola Cathedral and in 1611 he held a similar position at Faenza. His extant works are firmly in the late Renaissance polyphonic tradition and show the influence of Lassus. His first book of motets, for three voices with basso continuo, is an interesting attempt to connect examples from the middle period of Lassus's work (e.g. *Liber mottetorum*, 1575) with elements of new Baroque technique (see Boetticher). Beyond Italy, Dal Pozzo's works were included in printed collections published in Strasbourg, Nuremberg and Munich. Particular evidence of his wide popularity is found in the Pelplin Tablatures (1620-30) which contain ten of his *Magnificat* settings.

WORKS

- Il primo libro de madrigali, 5vv (Venice, 1585)
 Magnificat octo tonorum, 6, 8vv (Venice, 1600)
 Il primo libro de madrigali, 4vv, con un dialogo, 8vv (Venice, 1600)
 Molecta, liber primus, 3vv, bc (Venice, 1611), 1 ed F Commer, Musica sacra, xxi (Berlin, 1880)
 Il quarto libro de madrigali, 5vv (Venice, 1612)
 Works in 1600¹, 1607², 1616³, 1623⁴

Motet, 8vv, *I-Bc*
 10 Magnificat, *PL-PE* (org tablature), incipits in AMP, I (1963), facs in AMP, vi (1965)

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- W Boetticher *Orlando Lasso und seine Zeit*, I (Kassel, 1958), 535
 MIROSLAW PERZ

Dal S. Abbreviation for DAL SEGNO.

Dal segno (It.: 'from the sign'). An indication to repeat from the point at which a sign is placed, some of the signs used are shown in ex.1 The abbreviation 'D S.' is common

Ex 1

♯ ♯ ⊕

Dalton, James (b Ipswich, 11 Nov 1930) English organist. He studied at the RCM, London, was an organ scholar at Worcester College, Oxford, then graduate assistant at Oberlin College, Ohio, and organist of Wesleyan University, Connecticut. In 1957 he was appointed organist of Queen's College, Oxford, where he designed with the builder the remarkable Frobenius organ built in 1965, one of the few continental organs in Britain. Egon Wellesz, Edmund Rubbra, Nicholas Maw, David Barlow and Hugh Wood have composed for it. A fastidious performer, Dalton has given recitals in Europe (including the USSR) and the USA. He is a Fellow of Queen's College and a lecturer in music for the university. He has published articles and reviews, mainly concerned with keyboard music and its interpretation, and edited an anthology of early English organ music.

STANLEY WEBB

Dalvimare [d'Alvimare], (Martin-)Pierre (b Dreux, Eure-et-Loire, 18 Sept 1772; d Paris, 13 June 1839) French harpist and composer. He came from a wealthy family, and showed natural talents for both music (he played keyboard instruments and the harp) and drawing. His connections obliged him to conceal his identity during the Revolution, from about 1797 he became known as a musician through his concert performances and publications. He joined the Opéra as a harpist in 1800, and became a member of Napoleon's private chamber orchestra in 1806; in the following year he was appointed harp tutor to Josephine. He produced *Le mariage par imprudence* (1809), but it failed, and thereafter he concentrated his efforts on the songwriting he had cultivated since the beginning of his career. An inheritance allowed him to retire to Dreux in 1812, where he continued to compose and paint. His music shows the competent use of current expressive devices, more successfully in slow than in sonata-allegro movements.

WORKS

(selective list, all published in Paris)

OPÉRAIC AND VOCAL

- Le mariage par imprudence (Jouy), Paris, Opéra-Comique, 4 April 1809 (1809)
 5e recueil de 6 romances, op 15
 6e recueil (1804)
 At least 5 other collections and 14 separate romances (1806-15), texts by Baillif, Chateaubriand, Coupin, de la Motte, Lemercier, Salverte
 Unpubd sacred music, mentioned by Fétis

INSTRUMENTAL

(for harp unless otherwise stated)

- Symphonic concertante, hn, harp, orch (1798), collab. F. Duvernoy
 Second concerto, c, harp, orch, op 30
 Duo, harp 4 hands, op 19 (c1803), 2 duos, harp, pf, opp 22, 31
 6 sonates, harp, vn ad lib, opp 2, 9, 3 sonates, harp, vn obbl, op 12
 (c1800), 3 sonates, op 14, 3 grandes sonates, op 18, Grande sonate,
 harp, vn obbl, op 33, other sonatas, lost, Scène, op 23
 At least 13 fantasias and variations on operatic, national and other airs

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FétisB

- H. Gougelot *La romance française sous la révolution et l'empire*
 (Melun, 1938 43)

F. VAN DER STRAËTEN/DAVID CHARLTON

Dalza, Joan Ambrosio (b ?Milan, fl 1508) Italian lutenist and composer. He was the composer and arranger of Petrucci's *Intabolutura de lauto libro quarto* (Venice, 1508), in the preface of which he is called a 'milanese'. Unlike the compilers of Petrucci's previous lutebooks, in which intabulations of Franco-Flemish vocal music had predominated, Dalza presented original music that was almost entirely instrumental in origin. There are 42 dances, nine ricercares, five *tastur de corde*, four intabulations of vocal pieces, and a piece called *Caldibi castigliano*. Three of the dances are for two lutes. The book is significant for being the first to contain the *pavana* and for giving useful information about the grouping and linking of pieces. Following the explanation of the Italian lute tablature which appears in all Petrucci's lutebooks, there is a note that each of the *pavane* has its own saltarello and piva. The grouped dances, besides having a common modality, have harmonic and melodic similarities suggesting the dance improvisation practice of the time. Further grouping occurs in the free-form pieces, *tastur de corde* serve as preludes to ricercares, which in turn can be associated with the dances, while the *calata spagnola* on f 48v is followed by a short 'recercar detto coda'. In contrast to Spinacino, whose elaborately decorated chanson intabulations would appear to represent the performing practice of a skilled improviser, Dalza wrote in a deliberately unpretentious style, justifying his choice of simple pieces on grounds of public demand. 28 pieces are edited by H. Monkemeyer, *Die Tablatur*, vi viii (Hofheim am Taunus, 1967).

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 R. Murphy. 'Fantasie et ricercare dans les premières tablatures de luth du XVI^e siècle', *Le luth et sa musique* CNRS Neuilly-sur-Seine 1957, 127
 H. C. Slim. *The Keyboard Recercar and Fantasia in Italy ca 1500-1550* (diss., Harvard U., 1961)
 D. Heartz. Preface to *Preludes, Chansons and Dances for Lute* (Neuilly-sur-Seine, 1964)

JOAN WESS

Dam, José Van. See VAN DAM, JOSÉ

Daman [Damon, Demaunde], William (b Liège, c1540; d London, 1591). Walloon composer. A register of aliens living in London dated 1571 refers to a 'William de Man' brought to England six years previously by Lord Buckhurst as his servant. Buckhurst was a great patron of music and supported an establishment of musicians 'the most curious which anywhere he could have'. Daman became one of Queen Elizabeth's musicians in 1579, and remained in royal service until

his death. An inventory of his goods was made on 2 June 1591 in the presence of his widow Anna and five children. Daman is chiefly remembered for his harmonizations of the church tunes from the Sternhold and Hopkins metrical psalter. His first publication was *The Psalmes of David in English Meter, with Notes of Foure Parties set unto them* (London, 1579) 'to the use of the godly Christians for recreating them selves, in stede of fond and unseemly ballades'. Daman had apparently been in the habit of composing a new harmonization each time he visited a friend's house, for the friend's private enjoyment. According to the preface of the first of the two later sets, these settings had then been published without his permission. Both of the later sets were published posthumously in 1591. *The Former Booke* comprises simple chordal harmonizations of 'all the tunes of David's psalms, as they are ordinarily sung in the church, the tune being in the tenor'; in *The Second Booke* the church tunes are in the upper part.

WORKS

- The Psalmes of David in English Meter*, 4vv (London, 1579)
The Second Booke of the Musicke of M. William Damon [psalms], 4vv [1 for 5vv] (London, 1591)
The Former Booke of the Musicke of M. William Damon [psalms], 4vv (London 1591)
 5 motets, 6vv, *GB-Lbm, Och*, 1 ed. in *Old English Edition*, xxi (London, 1898), 35
 Untitled consort piece, a 6, *Och* 979-83
 2 pieces, lute (1 inc.), *Lbm*
 Fantasia a 3, 1648'

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 P. le Huray. *Music and the Reformation in England 1549-1660* (London, 1967)

PETER LE HURAY

Damance, Paul [Amance, Paul d'] (b c1650, d c1700) French composer. He belonged to the Trinitarians, an order founded in the 12th century for the redemption of captives, and was the organist at the order's monastery at Lisieux, Calvados. From his few surviving works we may deduce that his special concern was the provision of liturgical and organ music for religious communities in reduced musical circumstances.

Fétis alluded to some MS organ pieces in what is now the Bibliothèque Nationale, but only one short piece, a duo, exists there today in a volume of doubtful works by Lebègue (unless these are by Damance). The title hints at a direct or indirect link with Henry Du Mont, who published some two-part pieces entitled *Meslanges... contenant plusieurs chansons, preludes et allemandes pour orgue et pour les violes* (Paris, 1657), which he mentioned as suitable for nuns playing the organ 'en façon de duo', presumably because they would be more suitable for amateurs. A second link with Du Mont is found in the series of *messes en plain-chant musical* allied to the five similarly-entitled masses by that composer. As early as 1634 the French Oratorians had been pioneers in establishing *plain-chant musical*, a meretricious modernized arrangement of plainsong sung in unison, unaccompanied, in simplified notation and intended for use in country parishes and convents. Damance dedicated all his masses to specific convents in his locality.

WORKS

- 3 messes en plain-chant musical (Paris, 1687)
 6 messes des 1^e, 2^e, 5^e ton naturel, 5^e ton transposé et 6^e ton (Paris, 1701)

Additions aux messes en plainchant musical contenant 2 messes du 1^{er} et du 6^e ton avec les Élévations de tons différents Le Magnificat de quatre manières & tons différents Les Litanies de la Sainte Vierge Les Élévations O Salutaris et Paris angelicus différentes de celles qui sont dans les Messes Et le Domine salvum fac Regem, de 3 manières & tons différents (Paris, 1707)

Du 8^e ton duo du Pierre Paul Damance. *F-Pn*, ed A. Guilman, Archives des maîtres de l'orgue, ix (Paris, 1908), appx, p. 281

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A. Gastoué *Les messes royales de Henry Du Mont étude historique avec transcriptions* (Paris, 1909)

G. B. SHARP

Damascene, Alexander (b. ?mid-17th century, d. London, 14 July 1719). Countertenor and composer of French birth. He is described as a French Protestant in his letters of denization (22 July 1682). He was appointed to the King's Vocal Musick and made 'composer in his Majesty's private musick in ordinary' in 1689. On the death of Purcell in 1695 he succeeded to a place as Gentleman of the Chapel Royal, having been supernumerary since 1690. In his will he described himself as 'of the Parish of St Anne's, Westminster, Gentleman', bequeathing his estate to Sarah Powell, his daughter-in-law.

He was a prolific composer of songs, many of which were published in such collections as *Choice Ayres and Songs* (1684), *The Theater of Music* (1685-7), *Comes amoris* (1687-94), *Vinculum societatis* (1691) and the *Gentleman's Journal* (1692-4). Some were popular enough to be included in *Pills to Purge Melancholy* (1707-20). An instrumental piece entitled *Sir John Guise's March* is in *GB-Lbm* Add.22099

IAN SPINK

Damase, Jean-Michel (b. Bordeaux, 27 Jan 1928). French composer and pianist. Born into a musical family, his mother being the harpist Micheline Kahn, he showed precocious musical talent. His studies began at a very early age; when he was five he began to attend the Samuel-Rousseau courses in piano and solfège. He started to compose at the age of nine when, after meeting Colette, he set some of her poems. When he was 12 he became a pupil of Cortot at the Ecole Normale de Musique in Paris, and in the next year he joined Armand Ferté's piano classes at the Paris Conservatoire. His career as a young virtuoso followed an upward curve - in 1943 he was unanimously awarded the *premier prix* in piano at the Conservatoire. Two years later he entered Büsser's composition classes, and he began to study harmony and counterpoint with Dupré. At the age of 19 he won the first prize in composition with his Quintet, and his cantata *Et la belle se réveilla* won him the Prix de Rome. In the meantime his career as a pianist was flourishing; he appeared as soloist in the Colonne and Conservatoire concerts, and with the Orchestre National of the ORTF.

Damase's youthful compositional maturity helped to foster a considerable technical facility, and he has produced a great deal of music in a style that is attractive and elegant, remaining close to the traditions of the Conservatoire. All his works show a deep knowledge of the possibilities of instruments, and his orchestration is rich, full and varied. This idiomatic utilization of resources shows itself most notably in the chamber pieces and in the concertante works. Damase is a great lover of ballet and a close friend of several leading choreographers. His first ballet score was *La croqueuse*

de diamants, written for Petit and first produced at the Marigny Theatre in Paris on 25 September 1950. Damase arranged an orchestral suite and several piano pieces from the music, and he collaborated with Petit again on *Lady on Ice* (1953).

WORKS

(selective list)

STAGE

La croqueuse de diamants, ballet, 1950, *Piège de lumière*, ballet, 1952, *Lady on Ice*, ballet, 1953, *Le prince du désert*, ballet, 1955, *La boucle*, ballet, 1957, *La tendre Eleonore*, opera, 1958, *Colombe* (opera, Anouilh), 1958, *La noce foraine*, ballet, 1961, *Eugène le mystérieux* (opera, M. Achard), 1963, *Le matin de Faust*, opera, 1965, *Silk rhapsodie*, ballet, 1968, *Madame de* (opera, L. de Villemorin), 1969, *Euridice* (opera, 3, Anouilh), 1972, *L'héritière* (opera, 2), 1974

ORCHESTRAL

Rhapsodie, ob. str., 1948, *Pf Conc* no 1, 1949, *Konzertstück*, sax., chamber orch., 1950, *Harp Conc* no 1, 1951, *Sym.*, 1954, *Vn Conc.*, 1955, 3 *Chorales*, str., 1959, *Pf Conc* no 2, 1962, *Variations sur un thème de Rameau*, hpd, orch., 1966, *Harp Conc* no 2, 1970, *Double Conc.*, fl., harp/hpd, str., 1974, *Ballade*, gui., str. orch., 1975

CHAMBER AND INSTRUMENTAL

Trio, fl., harp, vc., 1946, *Qnt.*, fl., harp, vn., va, vc., 1947, *Sonate en concert*, fl., pf, vc., 1950, 17 *Variations*, wind qnt., 1951, *Intermezzo*, pl., 1959, *Trio*, fl., ob. pl., 1961, *Sonatine*, harp, pl., 1965, *Pf Qt.*, 1967, *Str. Trio*, 1967, *Introduction and Toccata*, harp, 1968, *Menuet boiteux*, accordion, harp/Celtic harp, 1975

VOCAL

La perle égarée (Colette), 1v, pl., 1937, *Et la belle se réveilla*, cantata, 1947, 3 *chansons* (C. d'Orleans), 1v, pf., 1951, 5 *rondels* de Charles d'Orleans, chorus, 1958, *Jeu de l'amour*, 1v, pl., 1964, *L'arche de noël*, 1v, pf., 1965, 2 *poèmes* d'Henri Jacqueton, 1v, pf., 1969

Principal publishers: Transatlantiques, Salabert

ANNI GIRARDOT

Dambis, Pauls (b. Riga, 30 June 1936). Latvian composer. He graduated from Utkin's composition class at the Riga Conservatory in 1962. From 1965 to 1969 he was a producer for Latvian television, and from 1968 deputy chairman of the committee of the Soviet Latvian Composers' Union. In addition, he has taken part in several folklore expeditions for the Latvian Academy of Sciences. He was a prizewinner in the Third All-Union Competition for Young Composers (1969) and was awarded the title Honoured Art Worker of the Latvian SSR in 1975. A composer of striking individuality, he is notable for his search for innovative means of expression in the timbre and texture of choral music, especially in works to freely interpreted Latvian folksong texts and arrangements of folk melodies.

WORKS

(selective list)

Dramatic Ikars [Icarus] (opera, J. Peters), 1970, Riga, 1976, *Vēstules nākamībai* [Letters to the future] (television opera, V. Oga), 1972, incidental music, film scores
Choral Conc - Requiem, oratorio, 1967, *Kurzemes burtnīca* [A Kurzeme notebook], 1967, *Zila planēta* [The blue planet], oratorio, 1967, *Sērđieņu dziesmas* [Orphans' songs], 1968, *Blēņu dziesmas* [Nonsense songs], 1969, *Stanza di Michelangelo*, oratorio, 1971, *Jūras dziesmas* [Songs of the sea], 1971, *Ganū balsis* [Voices of the shepherds], 1974, *Danču dziesmas* [Dance-songs], 1975
Song cycles *Sieviešu dziesmas* [Women's songs], 1966, *Vidzemes kalendāras dziesmas* [Calendar ritual songs from Vidzeme], 1968, *Itālijas dienasgrāmata* [An Italian diary], 1970
Inst. Sym., 1972, *Pf Trio*, 1974; 4 str. qts, 4 pf. sonatas

Principal publishers: Liesma, Muzyka, Peters, Sovetskii kompozitor JFKABS VITOLINŠ

D'Ambruys [Dambruys, D'Ambruus, Dambruus], **Honoré** (fl. 2nd half of the 17th century). French composer and singing teacher. He was trained by Michel Lambert, to whom he dedicated his *Livre d'airs avec les seconds couplets en diminution mesurez sur la basse continue* (Paris, 1685), which is interesting chiefly for

the embellishments announced in the title. Some 23 other *airs* by him appeared in eight issues of the *Mercurie galant* between 1682 and 1702, in books of *airs* published in Paris in 1660, 1670 and 1680 and in *Recueils d'airs sérieux et à boire de différents auteurs* published there between 1696 and 1702, there are also two in manuscripts (at F-Pn).

BIBLIOGRAPHY

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FRÉDÉRIC ROBERT

Damcke, Berthold (b Hanover, 6 Feb 1812, d Paris, 15 Feb 1875). German conductor, composer, teacher, critic and violist. After studying theology, and later music with Aloys Schmitt in Frankfurt am Main, he played the viola in the Hanover court orchestra (from 1834), he also continued his studies on the piano and the organ, and wrote some choruses for male voices and organ, studying further with Ferdinand Ries and J. N. Schelble. Later he conducted the music society and the *Liedertafel* in Kreuznach, where he composed an oratorio, *Deborah*. In 1837 he conducted the Philharmonic Society and the Gesangverein für Opernmusik in Potsdam, where he introduced his *Die Geburt Jesu* (1840) and Psalm xxiii and *Ave Maria* (1841). Moving to Königsberg in 1841, he conducted his opera *Kathchen von Heilbronn* (1845), he also played in Berlin in 1843. In 1845 he worked as teacher in St Petersburg (Berlioz recalled how he took the percussion part of the *Symphonie fantastique* on the piano). He lectured on music history in Brussels in 1855, and from 1859 acted as correspondent for Russian and German journals, also teaching at the Paris Conservatoire. He was a great admirer and advocate of Berlioz, who was grateful for many professional and personal kindnesses and referred to him as, 'a composer of great merit and a very able teacher'. He worked on revising the Fanny Pelletan edition of Gluck. His other works include oratorios (*Tobias*), instrumental music (overture *Die lustigen Weiber*), choruses, songs and piano music.

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- C von Ledebur *Tonkünstler-Lexikon Berlin's* (Berlin, 1861/R1965) [with summary list of works]
H Berlioz *Mémoires* (Paris, 1870, 2, 1878, Eng. trans., 1969)
I Barzun *Berlioz, and the Romantic Century* (New York, 1950, 3/1969)

JOHN WARRACK

Damen. See DAHMEN family

Damenization. A system of solmization devised by Carl Heinrich Graun (1704-59). He gave to the rising scale of C major the fixed syllabic names *da, me, ni, po, tu, la, be, da*. Sharps were represented by the suffix *as*, flats by *es*, giving the resources shown in ex 1. Advantages claimed for the system were the separate note names made available not only for chromatic but for certain

enharmonic degrees, and the opportunity provided for exercising all the vowels as well as the more explosive consonants so important in German enunciation. A disadvantage, however, was the lack of euphony of certain of the syllables – particularly where some keys were concerned. The scale of A \flat major, for instance, ran *les, bes, da, mes, nes, po, tu, les*. The system made little impression other than on Graun's own pupils and disciples, and has long been discarded.

BIBLIOGRAPHY

- G Lange 'Zur Geschichte der Solmisation', *SIMG*, 1 (1899/1900), 535-622
S Kleinman *La solmisation mobile* (Paris, 1974)

BERNARR RAINBOW

Damerini, Adelmo (b Carmignano, Florence, 11 Dec 1880, d Florence, 12 Oct 1976). Italian musicologist. He studied the arts and philosophy and, although self-taught in music, took a diploma in composition at the Bologna Liceo Musicale (1917). In 1922 he became lecturer in poetry and drama at Palermo Conservatory, subsequently he was head of the music section of the Palatine Library at Parma (1926-32) and then directed the library of Florence Conservatory (until 1962). He contributed to various newspapers such as *La nazione*, *Il tempo*, *Avanti*, *L'ora* and *Il corriere Emiliano*. His publications include a series of opera guides (*Boris Godunov*, *Norma*, *Salome* etc); his compositions include a mass, an oratorio, some instrumental music and songs to Japanese texts.

WRITINGS

- 'La partitura de "L'Frecole in Tebe" di Jacopo Melani (1623-1676)', *Boletino storico pistoiese*, xix (1917), 45
Origine e svolgimento della sinfonia (Padua, 1919)
Le sinfonie di Beethoven (Rome, 1921)
L'oreo Perosi (Rome, 1924, rev. 2/1953)
'Bellini e la critica del suo tempo', *Bellini*, ed. I. Pizzetti (Milan, 1936), 215-50
Il R. Conservatorio di musica "Luigi Cherubini" di Firenze (Florence, 1941)
Classicismo e Romanticismo nella musica (Florence, 1942)
L'Istituto Giovanni Pacini di Lucca (Florence, 1942)
'L'oratorio musicale nel Seicento dopo Carissimi', *RMI*, lv (1953), 149
Boezio: pensieri sulla musica (Florence, 1955)
Profilo delle grandi epoche musicali (Milan, 1955/R1964)
'Le due "Maddalene" di Giovanni Bononcini', *CHM*, n (1957), 115
Giulio de Machaut e l'Avanguardia italiana (Florence, 1960)
ed. *Luigi Cherubini nel II centenario della nascita: contributo alla conoscenza della vita e dell'opera* (Florence, 1962)
'"Sei concerti a tre" sconosciuti di G. A. Brescianello', *SMw*, xxv (1962), 96
Difesa dell'Ottocento musicale italiano. L'opera italiana in musica in onore di Eugenio Gara (Milan, 1965), 35
'I. Pizzetti: l'uomo e l'artista', *Approdo musicale* (1966), no 21, pp 8-81
'Il senso religioso nelle musiche sacre di Claudio Monteverdi', *CHM*, iv (1966), 47

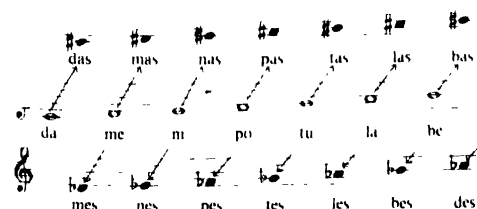
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- F Ghisi 'Adelmo Damerini nel suo ottantesimo compleanno', *AcM*, xxxiii (1961), 158

FERRUCCIO TAMMARO

Dameron, Tadd [Tadley Ewing] (b Cleveland, 21 Feb 1917, d New York, 8 March 1965). Black American jazz composer, arranger, band-leader and pianist. After working with lesser-known groups he joined Harlan Leonard, scoring many of that band's records including *Dameron Stomp* and *A la Bridges*; he also wrote for Jimmy Lunceford, Coleman Hawkins (*Half Step Down, Please*) and Sarah Vaughan (*If you could see me now*). In the late 1940s Dameron arranged for the big band of Dizzy Gillespie, who gave the première of his large-scale orchestral piece *Soulphony* at Carnegie Hall in 1948. Also in 1948 Dameron led his own New York

Ex 1



group, including 'Fats' Navarro, and was at the 1949 Paris Jazz Festival with Miles Davis. After forming another group of his own with Clifford Brown in 1953, he became inactive due to ill-health. From 1961 he wrote scores for recordings by Milt Jackson, Sonny Stitt and 'Blue' Mitchell.

Dameron did not achieve full expression of his gifts as a composer because of his inability to maintain his own jazz group for long. Navarro was the finest interpreter of his pieces, as their many joint recordings show. The best of these exhibit a pithy thematic invention uncommon in jazz: *Sid's Delight* and *Cashah* (both 1949) reveal Dameron's powers at their height. Like Thelonious Monk, Dameron was repeatedly linked with bop, though he rarely employed its stylistic devices. With other arrangers for Gillespie he attempted to adapt bop to big bands, failing however to transfer the crucial rhythmic procedures of this essentially small-group style. In spite of this his best pieces for Gillespie (e.g. *Good Bait* and *Our Delight*) show particular melodic and harmonic substance. Other notable compositions by Dameron include *Fontainebleau* (1956), an extended piece without improvisation, *Hot House* (1945), recorded by a Gillespie-Charlie Parker group, and *Lyonia* (1949), recorded by Ted Heath in England.

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 B Coss 'Tadd Dameron', *Down Beat*, xxix (15 Feb 1962), 18
 A Morgan 'Tadd Dameron', *Jazz Monthly*, vii (1962), April, 3
 I Gitler *Jazz Masters of the 40s* (New York, 1966), 262ff
 M Harrison 'Tadd Dameron', *Jazz on Record*, ed A McCarthy (London, 1968), 58f
 H Woodfin 'Tadd Dameron', *Jazz Monthly*, xix (1973), April, 4
 M Harrison: *A Jazz Retrospect* (Newton Abbot, 1976), 119ff

MAX HARRISON

Damett, ?Thomas (b ?1389-90, d between 15 July 1436 and 14 April 1437). English composer. His name is always spelt thus in the musical sources, though archival records show variations. Damett was evidently the illegitimate son of a gentleman (according to Papal dispensations allowing him nonetheless to take orders and hold benefices), a 15th-century coat-of-arms for 'domett' survives. He seems to have taken his father's name, since his niece (? and therefore his brother) was named Damett. He was a commoner at Winchester College from some time after 1402 until 1406-7, when he cannot have been older than 18. There is no record of the university career which probably ensued, though he was described as 'Dominus' in 1421. In 1413 he was presented to the rectory of Stockton, Wiltshire, if we can presume him to have been 23 by this date, we can estimate his date of birth fairly accurately as 1389 or 1390. Also in 1413 his name appears in the accounts of the Royal Household Chapel, and thereafter in 1415 (at Harfleure), 1421 and 1430-31. Since successors to his prebends in St Paul's (held from 1418) and St George's, Windsor (held from 1431), were appointed on or by 5 August 1436, he may have died by that date.

His will survives and is printed in translation in J. Harvey: *Gothic England* (London, 1947), pp.181ff. Damett's mother was still alive when he wrote his will on 15 July 1436 (proved on 14 April 1437). Music is not mentioned, but there are bequests of books, including a missal, and one other item is 'a silver cup chased and covered with writing and "Benedictus qui venit in nomine Domini"'. This invites the observation that his only apparent use of plainsong is in the tenor of his one isorhythmic motet, which uses 'Benedictus qui

ve-' of the Sarum Sanctus chant 3 transposed down a tone (continued untransposed by Sturgeon as the tenor of his motet). Reasons have been given for associating this motet with the London celebrations which followed the Agincourt victory. The regular text of the sequence *Salvatoris mater pia* includes some substituted lines uniquely appropriate to Henry V. The texts of both Damett's other non-Ordinary compositions, both in score, as are two Gloria settings, show slight deviations from the standard forms: *Salve porta* is the second stanza of the sequence *Salve virgo sacra parens*, but is modified at the end, and the psalm antiphon *Beata Dei genitrix* adds an alleluia which renders it appropriate to the Easter season.

Nine works survive, all in the second layer of the Old Hall Manuscript, and possibly autograph, with two fragmentary concordances in *GB-Ob* University College 192. The paired Gloria and Credo are unified by the use of the same SQUARE in the tenor of each (the only Old Hall compositions, apparently, to make free use of an existing square, found also in Ludford's mass for feria iv, rather than being the source of a square melody), despite the discrepancy in ranges. Andrew Hughes has demonstrated their close structural and motivic unity, both have extensive duets. Similar melodic and harmonic parallels are found in Old Hall nos 37 and 72, though the clinching evidence of an identified tenor is not available in this case to overcome the same disparity of ranges (the Credo of each 'pair' being a 5th higher than its Gloria). Damett had mastered the techniques of proportional writing (specifying *subsesquitercia* even for part of a descant composition in score), and he used several specialized signatures and colorations. The contratenor of no.6 is to be sung in augmentation, a feature common in the works of Power. Damett showed a fondness for low tessitura with partial signatures of up to two flats.

WORKS

- Edition *The Old Hall Manuscript*, ed A. Hughes and M. Bent, CMM, xlvii (1969-72) [OH]
 Gloria, Credo, 3vv, OH no 39, 93
 Gloria, 3vv, OH no 10
 Gloria, 3vv, OH no 13
 Gloria, 3vv, OH no 37
 Credo, 3vv, OH no 72
 Beata Dei genitrix, 3vv, OH no 53
 Salve porta paradisi, 3vv, OH no 54
 Salvatoris mater pia/O Georgi/Benedictus qui ve-, 3vv, OH no 111

For bibliography and edition see OLD HALL MS and ENGLAND: BIBLIOGRAPHY OF MUSIC TO 1600, for illustrations see SOURCES, MS. figs 12a and 38

MARGARET BENT

Damianus a Ss Trinitate. See STACHOWICZ, DAMIAN.

D'Amico, Fedele (b Rome, 27 Dec 1912). Italian music critic, son of the theatre historian and critic Silvio D'Amico. After taking a law degree and studying the piano and composition with Casella, he took up journalism. He was music critic of the Rome daily *Il Tevere* (1931-2), the Rome weekly *L'Italia letteraria* (1932-4), the Milan weekly *Sette giorni* (1942), the Rome weekly *Voce operaia* (which he edited when it was banned in 1943-4), the Rome weekly *Vie nuove* (1948-54), the Rome weekly (later monthly) *Il contemporaneo* (1954-9), the Rome weekly *Italia domani* (1958-9), the Milan weekly *La fiera letteraria* (1967) and the Rome weekly, *L'espresso* (from 1967). He has held editorial positions on *La rassegna musicale* (1941-4), *Enciclopedia dello spettacolo*, music and dance section (1944-57), *Cultura e realtà* (1950-51) and *Nuova*

rivista musicale italiana (from 1967). He has also been associated as administrator and music consultant with Lux Film (1941-4), the Accademia Filarmonica Romana (1948-55, as vice-president from 1950), *Società italiana per la musica contemporanea* (1949-59), the publishing firm Il Saggiatore (1958-66) and the Teatro dell'Opera, Rome (1963-8). In 1963 he took up a post teaching music history at the University of Rome. In addition to his critical writing he has contributed to other foreign and Italian publications, specializing in 19th- and 20th-century music and in music and dance for the theatre. His many interests include writing texts for music (e.g. for Jan Meyerowitz's cantata *I Rabbini*) and translating librettos (for works by Mozart, Boccherini, Henze, Janáček, Weill, Hindemith, Stravinsky and Shostakovich). He has also composed incidental music for U Betti's *Il cacciatore d'anitre* (1941) and Chekhov's *The Cherry Orchard* (1942).

WRITINGS

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Goffredo Petrassi (Rome, 1942)

ed. *L'Europa musicale da Gluck a Wagner* (Turin, 1950) [collections of writings by Berlioz]

ed., with G. M. Gatti, *Alfredo Casella - a Symposium* (Milan, 1958)

I cavi della musica (Milan, 1962)

La simfonia e i classici viennesi (Rome, 1966)

CAROLYN M. GIANTURCO

Dammann, Rolf (b. Celle, 6 May 1929) German musicologist. He studied musicology under Blume at Freiburg University (1948), Kiel University (1948-50) and under Zenck and Gurlitt at Freiburg again (1950-52) where he took his doctorate (1952) with a dissertation on Jean Mouton's motets. He was appointed lecturer in the history of Protestant church music and hymnology (1953-64), and (from 1958) in music history at the Staatliche Hochschule für Musik, Freiburg. He also worked on the Sachteil of Riemann's *Musik Lexikon* (1955-64). He completed his *Habilitation* in musicology at Freiburg in 1958 with a work on the German Baroque concept of music. He then became a lecturer, and (since 1967) *ausserplanmässiger Professor* in musicology at Freiburg; he held the chair of musicology at Heidelberg (1963-4), and (during the summer terms of 1967 and 1973) at Freiburg. His research is concerned with late medieval, Renaissance and Baroque music. By adopting an approach based on the history of ideas, particularly of concepts, he has aimed to show the connection between the concept of music and the concrete music of a period, and to place both in their cultural historical context.

WRITINGS

Studien zum Motettenwerk von Jean Mouton (diss., U. of Freiburg, 1952)
'Spaltformen der isorhythmischen Motette im 16. Jahrhundert', *AMw.* x (1953), 16

'Zur Musiklehre des Andreas Werckmeister', *AMw.* xi (1954), 206

Die Struktur des Musikbegriffs im deutschen Barock (Habilitationsschrift, U. of Freiburg, 1958, Cologne, 1967 as *Der Musikbegriff im deutschen Barock*)

'Geschichte der Begriffsbestimmung Motette', *AMw.* xvi (1959), 337

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'Die Musica mathematica von Bartolus', *AMw.* xxvi (1969), 140

'Die Musik im Triumphzug Kaiser Maximilians I.', *AMw.* xxxi (1974), 245

HANS HEINRICH EGGBRECHT

Damme, José van. See VAN DAM, JOSÉ.

Da Modena, Giacomo. See FOGLIANO, GIACOMO.

Damon (fl. late 5th century BC). Greek music theorist of the Periclean age. During the last three decades of the 5th century, he was the most prominent of the harmonists (see below), who constituted one of the two main schools of music theory and were opposed to the empiricists.

Among the pre-Socratics, Damon had paramount importance for doctrines of musical ethos. Dance and song 'necessarily arise when the soul is in some way moved', he maintained (ed. Diels, no. 37, pt. B, item 6), aware that purposive action originates in the soul. He went on to voice the primary tenet of all musical ethic, claiming that 'liberal [i.e. befitting a free man] and beautiful songs and dances create a similar soul, and the reverse kind creates a reverse kind of soul' (ibid). According to Aristides Quintilianus, (ii, chap. 14; ed. Winnington-Ingram, p. 80, ll. 26-9; ed. Meibom, p. 95; ed. Diels, 37/B/7), this creative act was explained as having a twofold nature: 'Through similarity, the notes even of a continuous melody [i.e. one which follows the scale order] create character . . . and also bring [it] out . . . This was the doctrine of Damon's school also'. Similarity (*homoiotēs*) was in all likelihood a Damonian principle originally separate from the Platonic principle of mimesis which incorporated it. As Philodemus presented Damon's belief in the *De musica* (ed. Kemke, p. 55, ed. Diels, 37/B/4), the virtues of the liberal and beautiful soul included 'not only courage and moderation but also justice', and 'in singing and playing the lyre, a boy ought properly to reveal' these qualities. The Platonic Socrates (*Republic*, §400c, ll. 1-4, ed. Diels, 37/B/9) notes that Damon applied ethical valuation to metrical complexes as well as rhythms, taking these two elements separately or in combination. There is a statement by Aristides Quintilianus (ibid) about traditional modes which is more difficult to understand: 'In the *harmoniai* handed down by him [Damon] it is possible to find in the sequence of notes that sometimes the female notes, sometimes the male, predominate or diminish or are completely absent, obviously because a different *harmonia* was serviceable according to the character [*ēthos*] of each particular soul'. The element of continuity (see above, concerning stepwise melody) appears to be intimately bound up with the process of note selection (*pettēia*), which Aristides named as an important technique of the Damonian school. The phrase 'each particular soul' suggests late theory, however. No primary source, moreover, connects Damon or his followers with the male-female concept; nor does the antithesis appear to have been a part of the early history of Greek music in any case. Finally there is the statement, attributed to Damon by Socrates in the *Republic* (§424c, ll. 5-6; ed. Diels, 37/B/10), that 'musical styles are nowhere altered without [changes in] the most important laws of the state'. This thesis, found in other cultures as well (e.g. that of ancient China), usually issues from a conservative or even reactionary point of view. Yet on several occasions Aristophanes, an arch-conservative, attacked Damonian positions (*Nubes*, ll. 647-51, 961-71, *Ranae*, l. 729, ll. 1491-9) as the chief spokesman for the poet-composers in their hostility towards the new, dogmatic philosophy of the Damonian school.

The possibility that Damon may have been a radical rests further, and chiefly, on a careful interpretation of the evidence of Plato. The passages in his dialogues which seem to praise Damon (*Laches*, §180d, ll. 2-3,

§197d, II.1-5, §200a, II.2-3; *Republic*, §400b, I.1 c. 1.6, §424c, II.5-6) take on an altered significance when one recalls the writer's dislike of versatility, technical skill and professionalism. Again, praise even from Socrates had no binding force on Plato himself. Yet Damon was viewed with respect: Plato saw him as no mere teacher of the elements of music but a professor of musical theory and ethic (*mousikos*) and evidently of 'logic' and political science as well. In later times, Isocrates (xv, §235) and Plutarch (*Pericles*, §4) were to call him a Sophist; his association with Prodicus, Protagoras and Agathocles bears out the claim.

When Aristotle (*Politics*, §1340b, II.5-6) mentions statements about modal ethos 'made by persons who have devoted special study to this branch of education', he may be referring to the Damonian school. These harmonic theorists had already been attacked in the early 4th century by the author of an anonymous diatribe against doctrines of ethos, the so-called Hiebh musical papyrus. It cites various aspects of harmonicist method and theory: comparative criticism (*synkrisis*), a strongly theoretical bent, insistence upon amateur status and the belief that music can make men just. Although these points are not always Platonic, they are usually Damonian. The final one eventually reappears in the passage already cited from the treatise by Philodemus, who rightly countered elsewhere (*De musica*, iv, §24, II.9-35; ed. Kemke, pp.92-3) that Plato did not equate justice with music but claimed only that the two are analogous. The tradition that Damon spoke before the court of the Areopagus, questioned by Philodemus (*De musica*, i, §11, II.17-19, iv, §34, II.1-5, ed. Kemke, pp.7, 104-5), is insecurely based. It is equally doubtful that he 'discovered the relaxed Lydian mode', as suggested in the pseudo-Plutarchian *De musica* (chap.16, ed. Lasserre, p.118, II.17-18; ed. Ziegler, p.13, II.10-14). At the same time, tradition would hardly have associated a noted conservative with one of the *harmoniai* which Plato condemned and banned in the *Republic*.

Although mid-20th-century continental scholarship has ascribed far too much to Damon, he was unquestionably a formidable figure. He expanded and codified ethos doctrines in a notable and perhaps unparalleled degree; his view that music is connected with the soul's motion provided one of the main theoretical foundations on which Plato was to build, and his name enjoyed wide renown until the Roman period and even later (Cicero, *De oratore*, iii, chap.33, Martianus Capella, ix, §926).

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WARREN ANDERSON

Damón, William. See DAMAN, WILLIAM.

Damoreau, Etienne-Grégoire [*l'aîné*] (fl. 1754-63). French composer and violinist. His only known works, the six *Sonates à deux violons ou dessus de viole sans basse* op.1 (Paris, 1754), are firmly in the tradition of the Baroque *sonata da camera*, suggesting that

Damoreau belonged to an older generation of composers. He was called *l'aîné* to distinguish him from his younger brother Jean-François Damoreau.

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NEAL ZASLAW

Damoreau (des Aulnais), Jean-François [*le jeune*] (fl. Paris, 1754-c.1775). French organist, harpsichordist and composer, younger brother of Etienne-Grégoire Damoreau. His *Pièces de clavecin avec accompagnement de violon et sans accompagnement* appeared in Paris in 1754. He appeared at the Concert Spirituel on three occasions, playing organ concertos in April 1759 and April 1760 and a transcription of the overture to Mondonville's *Titon et l'Aurore* in June 1759 (the custom of performing organ transcriptions of orchestral works had originated with Balbastre in 1755-6 and remained popular for more than a decade). In 1763 he gave a series of public demonstrations on a harpsichord built by Le Gay, which had an action that both bowed and plucked, and could be heard every day at the Tuileries between 4 and 9 p.m. In 1771 Damoreau published his *1re suite en quatuor* (for piano or harpsichord, violin, flute or oboe), on melodies by Grétry, Monsigny and Philidor, the *2e suite en quatuor* (piano, harpsichord or harp, violin, horn or viola), on melodies by Martini and La Borde, appeared the following year.

Damoreau *le jeune* should not be confused with the organist and composer Nicolas-Jean Le Froid de Méreaux, listed as 'Demereaux' or 'Desmereaux' in the Parisian *Almanach musical* and *Calendrier musical universel* between 1775 and 1789.

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NEAL ZASLAW

Damoreau, Laure Cinti-. See CINTI-DAMOREAU, LAURE.

Damper pedal. See SUSTAINING PEDAL.

Dämpfer (Ger.). MUTE.

Dampierre, Marc Antoine, Marquis de (b. 24 Dec 1676, d. Versailles, 18 June 1756). French nobleman. He was equerry to the Duke of Maine, then to Louis XV. A celebrated huntsman, he composed hunting-calls and was perhaps the first to put the music of the hunt into musical notation. His fanfares were originally handed down orally, but were later published through the efforts of a pupil as *Recueil de fanfares pour la chasse à une et à deux trompes* (Paris, c.1778).

PAULETTE LETAILLER

Damrosch. German-American family of musicians.

(1) **Leopold Damrosch** (b. Posen, 22 Oct 1832; d. New York, 15 Feb 1885). Violinist, conductor and

composer. He was educated at the Gymnasium in his native town and at Berlin University, where he took the degree in medicine in 1854. Having shown marked musical taste in early life, he then decided, against his parents' wishes, to abandon medicine and devote himself to the study of music. He became a pupil of Ries, S. W. Dehn and Böhmer, and made such progress that he appeared the next year as a solo violinist at Magdeburg. After he had given concerts in the principal German cities Liszt appointed him leading violinist in the court orchestra at Weimar in 1857. While there he married the singer Helene von Heimbürg. In 1858-60 he was conductor of the Breslau Philharmonic Society, where his programmes included works by Wagner, Liszt and Berlioz. In 1860 he made concert tours with Bulow and Tausig. In 1862 he organized the Orchesterverein of Breslau, of which he remained director until 1871.

In that year Damrosch was called to New York to become conductor of the Männergesangverein Arion. His energy, strong musical temperament and organizing ability soon brought him influence in the musical life of New York, where in 1873 he founded the Oratorio Society, a choir devoted to the performance of oratorios and other works. In 1878 a further result of Damrosch's labours was the foundation of the Symphony Society for orchestral concerts. Damrosch was elected conductor of both of these, a position he occupied until his death. In the 1876-7 season he was conductor of the Philharmonic Society's concerts.

In 1880 Columbia College conferred the MusD on Damrosch. In 1881 he conducted the first great musical festival held in New York, with an orchestra of 250 and a chorus of 1200. In 1883 he made a successful tour through the western states with his orchestra. His compositions, some of them published in Germany, some in the USA, were numerous but unimportant (see the list in *Grove 2*).

Damrosch was also instrumental in the establishment of German opera at the Metropolitan Opera, which had opened with an Italian season that was a disastrous financial failure. He presented a plan for German opera, gathered a company of German singers and opened the season on 17 November 1884, ending on 11 February 1885. Damrosch conducted all the performances but the last, which took place five days before his death.

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(2) **Frank (Heino) Damrosch** (b Breslau, 22 June 1859; d New York, 22 Oct 1937). Conductor and teacher, son of Leopold Damrosch. He went to New York with his family in 1871, having studied composition and the piano as a child. He first went into business in Denver, but soon devoted himself to music, becoming conductor of the Denver Chorus Club and supervisor of music in schools. After his father's death he was chorus master at the Metropolitan Opera until 1891. In 1892 he organized the People's Singing Classes in New York for instruction in sight-reading and choral singing; from this he developed the People's Choral Union, with a mainly working-class membership of 1200. He was also instrumental in founding the Musical Art Society in New York, a small chorus of professional singers devoted to the performance of a cappella choral works and modern choral music; he was conductor until the society was discontinued in 1920. In 1897 he was made supervisor of music in the New York

schools and in 1898 succeeded his brother Walter as conductor of the Oratorio Society, which their father had founded. He held that post until 1912. At various times he conducted choral societies in towns near New York, but resigned most of these posts in 1904 to become director of the Institute of Musical Art in New York. He received the MusD of Yale University in 1904.

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(3) **Walter (Johannes) Damrosch** (b Breslau, 30 Jan 1862, d New York, 22 Dec 1950). Conductor, educationist and composer, brother of Frank Damrosch. He was devoted to music from his childhood and studied composition and the piano in Germany and in New York, where he went with his family in 1871. When his father began his season of German opera at the Metropolitan Opera in 1884, Walter became assistant conductor, and after his father's death he continued in that post under Anton Seidl. He succeeded his father as conductor of the Oratorio and New York Symphony Societies. He was active in the former until he resigned in 1898, and in the latter, with a brief discontinuance, until his retirement from all musical activities. In 1894 he organized the Damrosch Opera Company with German singers, giving performances in New York and throughout the country for five years. In 1899 he was made conductor of the German operas at the Metropolitan for two years. In the 1902-3 season he was conductor of the New York Philharmonic Society. In the following year the New York Symphony Society was reorganized and continued under his direction. With this organization he made a tour in Europe in the summer of 1920.

Damrosch received the MusD from Columbia University in 1914. During World War I he organized a bandmasters' training school in France for the American Expeditionary Force; and later he was concerned in founding the music school for Americans at Fontainebleau. In his later years Damrosch came to the fore as a director of broadcast orchestral music. He was the first to conduct an orchestral concert relayed across the USA. In 1927 he was appointed musical adviser to the NBC, and among other activities he organized a regular 'music appreciation hour' for schoolchildren throughout the USA and Canada, an application to broadcasting of his lifelong work as director of children's concerts in New York. Despite his untiring efforts for musical education Damrosch never completely abandoned composition.

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- The Man Without a Country (2, A. Guterman, after E. E. Hale), New York, Metropolitan, 12 May 1937

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Damse, Józef (b Sokółów, Malopolska, 26 Jan 1789, d Rudna, nr. Warsaw, 15 Dec 1852). Polish composer and actor. From 1809 to 1812 he was a clarinetist, trombonist and military bandmaster, and from 1813 a singer and actor, first in Vilnius and then in Warsaw. There he began to compose, writing music for the stage, including 40 comic operas and burlesques, 16 melodramas and three operas. He was a composer without any high artistic aspirations. His output is not of great value, particularly as in his stage works he pandered to the lowest tastes of the general public.

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ALINA NOWAK-ROMANOWICZ

Dan, Ikuma (b Tokyo, 7 April 1924). Japanese composer. He studied composition with Sabinō Moroi and Shimofusa at the Tokyo Music School, from which he graduated in 1945. In 1950 he made a successful début as a composer with his First Symphony, written for the 25th anniversary of the Japanese radio competition. That year he finished his best-known and most representative work, the opera *Yūzuru* ('The twilight heron'), which makes abundant use of pentatonic melodies in folk style supported by a thin-textured orchestration. The simple lyricism and straightforward sentiment of the work established it as the most popular opera by a Japanese composer; within a decade it had received nearly 200 performances and been heard in Europe and the USA. It won a number of prizes, including the Kōsaku Yamada Prize for Composition, the Mainichi Music Prize and the Iba Opera Prize. In 1953 Dan joined Akutagawa and Mayuzumi in the Sannin no Kai (Group of Three); after that date he composed many vocal works and film scores, but he remains primarily a composer of opera and orchestral music. Although later compositions include more frequent dissonances, his music is always tonal, basically romantic and inclined to the exotic. He is also popular as a writer of essays on music, among them *Paipu no kemuri* ('Pipe smoke') in six volumes (Tokyo, 1965–72), *Eskargo no uta* ('Songs of escargot', Tokyo, 1964) and many others.

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MASAKATA KANAZAWA

Danby, John (b c1757, d London, 16 May 1798). English organist and composer. He was a Roman Catholic and a pupil of Samuel Webbe. He was for some years organist of the chapel at the Spanish Embassy, Manchester Square, London, for the service of which he composed a number of masses and motets. He composed 92 glees, catches and other part songs (according to Baptie), many of which were published in three books published during his lifetime and in a posthumous collection issued in 1798 'for the benefit of his widow and four children'. He won eight prizes from the Catch Club for his compositions. His glees are polished and graceful, and occasionally original. *'Tis midnight*, all (1794) uses a mixture of time signatures in the different voices with good effect. He also published a few songs, *La guida alla musica vocale* op. 2 (c1785), and *La guida della musica instrumentale* op. 5 (c1790), an elementary keyboard tutor with eight 'progressive lessons' and one duet attached.

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NICHOLAS TEMPERLEY

Dance.

I Introduction. II Western antiquity. III Middle Ages and early Renaissance. IV Late Renaissance and Baroque to 1700. V 18th century. VI 19th century. VII 20th century

I. Introduction. Dance, like all the arts, finds expression in an apparently infinite range of styles, forms and techniques: it may satisfy the simplest inner needs for emotional release through motor activity, as in children's singing-games, or the most complex demands of the creative artist on the professional stage; it may be profoundly subjective or philosophical, or purely decorative or virtuosic; it ranges from the ecstatically Dionysiac to the calmly Apollonian, the hypnotic to the cerebral, the totally pantomimic to the totally abstract, the completely functional – that is, serving a social or ritual purpose – to art for art's sake. Like music, dance may be performed either in solitary privacy, or by groups for their own satisfaction, or in a concert or theatrical setting. Thus its pleasures may be gained

either by direct participation or vicariously. As a theatrical art it goes hand in hand with costume and scenery, music and poetry. As such, it is frequently part of religious rites or put to the service of the state. These associations are not unusual for any art. What seems to be unique to dance, however, is that it appears never to stand alone, but always to be accompanied by musical sound, at however simple a level. For the ancient Greeks, in fact, music, dance and poetry were represented by the single term *mousikê* (art of the Muses).

Western dance music, with which this article is concerned (for folk traditions and non-Western dance, see the entries on the countries concerned), comprises two major divisions: music for dancing proper, such as a waltz or a Stravinsky ballet, and dance-inspired music, as heard in Bach suites, symphonic minuets, or Chopin mazurkas. Both categories range from musical simplicity to complexity, and within each there are masterpieces by some of the finest composers. With regard to dance music proper, it is essential that musicians understand the character, tempo, rhythmic needs and physical problems of the dances in order to perform the music. As for idealized dance music, recent research into the dances of the 15th to 18th centuries, for example, has aided musicians immeasurably in their attempts to transmute dance-like qualities into the music and to explore the problems of tempo, articulation, phrasing and character it presents. (For details of the choreography and repertory for specific dances, and for illustrations, see the entries on the dances concerned. For theatrical stage design, see OPERA, §VIII.)

The prehistories of music and dance are more heavily shrouded in mystery than those of the other arts for lack of concrete evidence. Tales of their origins, no matter how specific they appear to be, lack the corroboration that could prove them true. While known human migrations may logically be assumed to have included dance, any hypothesis in this area must be viewed with an awareness of the tendencies of conquerors to absorb artistic influences from the conquered. Even in recorded history, the problems of authenticating Western dance history are more severe than they are for Western music, because not even a rudimentary notation existed before the 15th century, and the notation systems in use since then record only a tiny fraction of all dance. Besides, most of these systems are essentially short-hands in which one symbol stands for a number of movements occurring either simultaneously or consecutively. Written descriptions of these movements in dance manuals, which also first appeared in the 15th century and are certainly the best sources on dance of the past, are often ambiguous. Furthermore, both in the notations and in the manuals exact correlations of dance with music are often elusive. Today there are still problems, for the advent of sound film, valuable as it is, and the development of accurate and complete dance notations (for example, Labanotation) have not yet resulted in a record of dance remotely comparable in extent to current musical recordings and scores. It is, therefore, still the rule rather than the exception for dances to be revived from memory, a method that is notoriously fallible. It goes without saying that non-Western dance, taught largely by rote, presents the same problems.

To flesh out the history of dance music much other evidence must be examined. Early iconographic sources tell of dance and its musical accompaniments quite clearly (Greek vases are a rich source, for example).

Written records (memoirs, letters, plays, poems, tales and travellers' accounts) document the place and functions of dance in a society, of desirable or undesirable attributes in dancing, and of instrumental and vocal accompaniments. The more direct evidence supplied by dance music and poetry intended for dancing reveals something of its metre and character. But none of these sources either provides movement sequences, or describes how music and dance were correlated, or gives clear tempo indications. Concrete modern examples may demonstrate the possibilities for movement inherent in the human body, and the many ways these may relate to music, but they must remain largely hypothetical when dealing with the past, even when there may be a basis for thinking that certain ancient traditions have been maintained through reverential rote teaching. While the utmost caution must be observed, then, in using all types of evidence, and while much primary research remains to be done, some facts of dance history are indeed certain, and there is a considerable body of information on the relationships between music and dance.

Music for dance may be supplied entirely by the dancer by clapping, stamping, snapping the fingers, slapping the body or singing. These musical means may be extended by wearing bells, shells, *Lederhosen* or boots, by striking sticks, swords or shields, or by playing castanets, finger cymbals, tambourines or drums hung on the body. Except for the voice, these devices are largely percussive in nature, providing basic metrical and rhythmic accompaniments and accents for the dancer. Dance music may also be supplied by non-dancing singers or instrumentalists, or both. Here too, there is great variety, for the accompaniment may use the resources listed above, may be assigned to one or many, to amateurs or to professionals, it may be improvised on a basic pattern or composed, and may extend from the pure 'mouth music' of nonsense syllables to the sophisticated musical resources of a symphonic ensemble or electronic tape. The manner of accompaniment varies widely in other respects as well. The 'accompanist' may, in fact, direct the dances, as in the case of the 18th-century dancing-master with his *pochette* violin, or he may compete with the dancer, as in some of the German *Zwiefacher* which change metre rapidly in a guessing-game between dancers and musicians, or he may both follow and lead, as when a musician pauses for a dancer's leap before resuming command of the beat. In short, the union between musician and dancer is achieved through multiple means.

The term 'dance music' usually implies strong pulses and rhythmic patterns that are organized into repeated metric groupings synchronizing exactly with those of the dance. Rhythmic accents and phrase lengths normally coincide with those of dance also, as does the mood of the music. It should be pointed out, however, that significant exceptions to these norms can easily be found which result in dance and music relating to each other in a contrapuntal manner (as in the hemiola minuet step, which is not always duplicated in the music, or as in some Balkan dances in which dance phrase and musical phrase do not coincide until the final cadence). Such elements as form, melody, harmony and texture can perhaps be more independent of the dance, as may be illustrated by 18th-century binary dances in which the form, the melodic material and the tonic-dominant-tonic harmonic movement are not mirrored by the footwork or dance paths, although each repetition of the

music does encompass each dance figure. Nevertheless, it is entirely possible for musical form and dance form to coincide more closely, or for a choreographer to duplicate many other aspects of a pre-existing musical work, or, on the other hand, for music to be composed to mimic and support totally the structure of a pre-existing choreography. The multiplicity suggested here is balanced, however, by one seemingly immutable constant: the association of slow tempo with either a solemn or a tragic mood and of fast tempo with gaiety or dramatic climax. The corollary to this, that excitement is engendered by a speeding up of the basic pulse, seems to be found in all Western dance.

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II. Western antiquity. In ancient Greece dancing played a prominent role both in private life and in public ceremonial and ritual. Group dancing, more often than not by members of the same sex, was commonest, but solo dancing, usually of an expressive or blatantly imitative character, developed particularly in connection with the stage, though also at private entertainments. The most striking difference from modern Western society is the absence of evidence for dancing in pairs of opposite sexes. The Greeks regarded the whole body as being involved in the movements of the dance, especially arms and hands (for which the term *cheironomia* is frequently found), but even head and eyes. Literary evidence for the dance is supplemented by that of art, especially vase painting, but the latter must be used with caution because of artistic conventions in the portrayal of action.

The earliest references in Homer are to dancing of youths and maidens at country festivals and weddings, or as entertainment in royal palaces. When Odysseus (*Odyssey*, viii, 206ff) is entertained by the Phaeacians, who boast their pre-eminence in dancing, he witnesses a dance in which athletic movements and ball-throwing are part of the performance. The mention (*Iliad*, xvi, 183) of maidens dancing in the choir of Artemis shows that the cults of Olympian divinities then, as in later classical Greece, featured song and dance rituals which became stereotyped in various poetic genres (e.g. the *partheneia*, maiden songs, composed by Alcman, Pindar and others for performance in the appropriate shrine, hymeneals, epithalamia, paeans, dithyrambs, etc). The *pannuchis* ('all night' festival) was a common setting, and deities such as Dionysus, Apollo, Artemis and (in Sparta) the semi-divine Helen were invoked as patrons of the choirs. The word *thiasos* was used of the company of votaries of a particular god, and such groups were widespread in mainland Greece and islands like Delos, Lesbos and Crete.

It was commonly held by the Greeks themselves that Crete had once made an important contribution to the development, even 'invention', of dancing, and archaeological evidence confirms that dancing in groups or circles played some part in Minoan religious ceremonies and entertainments, the executants sometimes ornately dressed, or engaged in athletic tumbling and somersaulting for which Cretans were famed and which the Greeks regarded as part of the dance. The agility in battle of the Cretan Meriones, one of the minor Achaean heroes of the *Iliad*, is attributed to his dancing skill, and the description of battle as 'the dance of Ares' becomes a traditional poetic motif. Among prominent Cretan myths is the legend that the infant Zeus was protected at birth by the beating of feet and clashing of weapons by the Curetes, which drowned his cries. (Some scholars would associate this with a well-established primitive belief in the magical 'apotropaic' powers of dancing.) Armed dances continued to be popular both in Dorian Sparta, where disciplined dance forms recalling tactical manoeuvres were prominent in the education of young men and were thought to contribute to the martial excellence of classical Sparta, and in Athens, where at the panathenaic festival the so-called Pyrrhic dance, sometimes said to have been invented by Neoptolemus (Pyrrhus), son of Achilles, was performed in honour of Athena by youths naked except for helmet, shield and spear, and consisted of a traditional series of movements and gestures mimicking offensive and defensive postures of combat (see fig. 1). References in Aristophanes, Demosthenes and others show that the dancing class, attended by youths according to their local tribe, was an important feature of education and social life.

Another dance said to be of Cretan origin was the *hyporchêma*, a lively dance of a pantomimic nature with instrumental accompaniment. This was occasionally danced at emotional moments in the lyrical passages of Attic tragedy, in which artistic choreography was greatly developed. The chorus punctuated the spoken dialogue of the play with songs and dances, accompanied by music of the double aulos, which varied in mood and metre according to the unfolding of the plot. The origins of tragedy are controversial, but one tradition, held perhaps erroneously by Aristotle, saw it as an extension or development of the dithyramb, originally sung and danced spontaneously in honour of Dionysus,



1. Pyrrhic dance. Hellenistic marble bas-relief copied from a Greek original (4th century BC) (Sala delle Muse, Vatican, Rome)

god of fertility and wine. Certainly the association of Dionysus with both these poetic genres remained traditional, but in Athens the dithyramb itself continued to develop, and in the 5th century was a circular dance of 50 participants, and a prominent element in competitions between the tribes at Dionysiac and other city festivals. The tragic chorus numbered first 12, then 15, and seems to have danced formally in rectangular patterns in the so-called *stasima*, or choral odes, performed in the *orchēstra* ('dancing-place'), where it remained throughout the play, from its first entrance (*parodos*) until its exit (*exodos*) to a marching anapaestic rhythm. The dances of Phrynichus and Aeschylus, the earliest notable tragedians (who traditionally wrote their own music and arranged their own choreography), were much admired. Sophocles, said to have been an elegant dancer, is known to have written a handbook 'On the chorus', which unfortunately has not survived. In his plays and those of Euripides the actors occasionally join with the chorus in lyrical exchanges, but seem not to have been called on to engage in the dancing.

Performed along with the tragedies were 'satyr plays', with the chorus masquerading as attendants of Pan or Silenus in grotesque caricatures of the tragic dances, and there is evidence of indecent dances such as the *sikinnis* and *kordax*. (Much terminology of specific dances is found in compendious works of later antiquity, particularly the *Deipnosophists* of Athenaeus, e.g. books i and xiv, and the lexicon of Pollux, iv, 99ff.) The *kordax* was associated also with Attic comedy, and many plays of Aristophanes end with scenes of violent revelry where the chorus and actors indulge in the energetic, whirling dances appropriate to the *kōmos* (revel). Another striking feature of his plays is the dressing of the chorus as animals, birds or insects, which may hark back to popular charades in which participants dressed in animal costume and imitated animal behaviour (see fig. 2). That such dressing-up could also be used more seriously in ritual contexts is shown by another tradition of classical Athens, that of young girls at puberty dressing as bears and dancing in honour of Artemis at the neighbouring township of Brauron.

While dancing at festivals and religious rituals tended to produce stereotyped patterns, there was also the uninhibited ecstatic dancing, particularly in honour of Dionysus, but also of divinities from the East such as the Asiatic mother goddess (sometimes called CYBELE) and various fertility demons (Attis, Sabazius, etc.), whose cults infiltrated Greece. The dancing associated with these rites resembled the outbursts of dancing

mania that have periodically occurred in Europe and given concern to civic authority by the social disorder they arouse. Women were especially prone to such effects, and there is much literature (notably Euripides' *Bacchae*) about maenadism (called after the female votaries of Dionysus), while in art these dances are characterized by poses showing the tossing head, bulging throat and startled eyes of the devotee in a 'possessed' state. Much too is said of corybantism, called after the male devotees of Asiatic cults, whose excited dancing apparently induced hallucinatory states.

The contrast between such emotional and orgiastic dancing and the traditional use of the dance in education, and to some degree as a form of gymnastics, impelled Plato (in the *Republic*, and in more detail in the *Laws*) to recommend strict state control over forms of dancing permitted to free Hellenic citizens, who should concentrate on stately dances such as the *emmeleia* which imparted grace to body and soul alike, or on warlike dances in the Dorian tradition, allowing the more licentious dances to be performed, if at all, for entertainment by slaves and foreigners. (There are descriptions in Xenophon's *Symposium* of the sort of dances that might be provided by professional entertainers and enjoyed at Athenian dinner parties, where *hetærae* might also be engaged to dance for the com-



2. Two dancers dressed as birds, accompanied by an aulos, detail from a Greek oinochoe (c500 BC) (British Museum, London)



3. Professional dancing girl with clappers, accompanied by an aulos player: detail from a red-figure kylix (c510 BC) (British Museum, London)

pany; see fig. 3) Elsewhere Socrates himself is quoted as saying that 'those who are best at dancing are also best at war', alluding of course to such dances as the Pyrrhic described above Plato's views on music and dancing were much influenced (via Socrates) by Pericles' friend and adviser Damon, the musician and educationist, who held firm beliefs in the effect of melody and rhythm on 'soul' and character, and much subsequent literature on dancing, by for example Plutarch, Lucian and Libanius (the latter two being authors of extant treatises 'on the dance'), and by musical writers such as Aristides Quintilianus, concentrates on the ethical influences of dance rhythms.

In the Greco-Roman world also, literary sources include much censorious condemnation of dancing (Cicero, Seneca) or devastating satire (Juvenal) against what was now mostly a professional art, but needless to say the dances of prostitutes in the taverns were popular with the masses, to say nothing of the more artistic theatrical displays of Greek dancers like the famous Bathyllus and Pylades. The real virtuosos were the *phantomimi*, who interpreted a series of different roles during the spectacular choreography of mythical scenes, and attracted public lionization, large incomes and the favour of the imperial courts. The theatrical excesses of the reign of Nero, and his patronage of dancing among the other arts, were notorious; and indeed later a dancer, the celebrated Theodora, by her marriage to Justinian, actually became Empress of Rome. Inevitably the unrelenting censure of moralists, pagan and Christian, directed against salacious women and effeminate men dancers, became a literary commonplace, and a far cry from the art idealized by the classical Greeks as the god-given gift of Apollo, Terpsichore and her sister Muses, and even, Lucian (*De saltatione*) declared, as the mortal imitation of the concord and rhythm manifested in the dance of the stars.

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III. Middle Ages and early Renaissance. It would of course be absurd to talk about the dance history of the Middle Ages as if there had been no changes of style, no development of technique, no evolution of philosophical attitude and aesthetic approach towards the art of dancing during the nearly 1000 years of medieval cultural history. However, only the roughest sub-division of the whole period is possible. The reason is the absence of primary dance sources before the great instruction manuals of the 15th century. Up to about 1420, the year given on the first page of the Domenico treatise, knowledge of medieval dance must be gathered from literary references, from musical evidence and from iconographic representation. There is, happily, an abundance of these. However until the emergence of the medieval instruction book, or of eye-witness accounts such as those in the fly-leaves of Nancy (1445), Cervera (c1496) and Salisbury (1497), or of the *prattica* collections of Foligno (mid-15th century), the Il Papa manuscript (early 16th century) and the Nuremberg manuscript (1517), information is limited to the mere mentioning of names and technical terms at worst and to the delineation of shapes at best.

1 The Middle Ages 2 The early Renaissance

1 THE MIDDLE AGES The key words *saltare* (*saltatio*), *ballare* (*ballatio*, *bal*, *ballo*) and *choreare* (*choreatio*, *chorea*, *choreas ducere*), as they were used by the church Fathers in either a critical or an approving sense, allow some admittedly rough conclusions about dance in the early Middle Ages. The classical Latin definition of *saltatio* was 'pantomime', that is, representative dance in the hands of professional performers. This became 'to jump' or 'to leap' and, as the technical term entered into the movement repertoire of social dancing, merged with the corresponding Germanic 'springen' and 'hüpfen' to form the frequently mentioned *Hupfauff*, *Springdantz* and *saltarello* types of the late Middle Ages and the early Renaissance.

The most general of the medieval terms is *ballatio* (from Greek *ballem*) which is used in the widest understanding of dance (*ballator*, *ballatrix*, 'dancer') and dance festivity (*bal*, *baui*; see **BALLO**), as well as in juxtaposition to *chorea*. The latter, a classical term that eventually became identified with *choraula*-*carola*-*carole*, is used exclusively for group dances in line or circle patterns, while *ballatio* seems to imply other formations, such as the processional type of dance. Slightly overlapping in meaning with *saltare* is the Roman word 'tripudiare' (*tripudium*); originally the technical term for the Salian armed and victory dances (see **AEPPLI** for etymological details and quotations), it was subsequently applied to other forms of formal dances with or without weapons and to religious dances like the two-voice *Stella splendens* of the 14th-century Spanish *Llibre vermell* which is accompanied by the remark 'Sequitur alia cantilena ... ad tripudium rotundum' (*AnM*, x, 72f), and it finally acquired the general meaning of dance, the 'ars tripudii' of the Guglielmo treatises of the mid-15th century. The last of the general dance

terms, *danzare* (*dancier*, *danser*, *tanzen*, with their nouns), did not enter the vocabulary until the late Middle Ages. Again the meanings are varied and ambiguous: besides the most general meaning, of any kind of choreutic activity, it is most often used for a pairing of *danser* or *tanzen* with another, contrasting term 'Quaroler et dansser et mener bonne vie' (*Chevalier au cygne*; see Godefroy, I, 786), 'dacent et balent et querolent' (*Renart*; *ibid*, 787), 'tanzen unde reien' (*Stamheimer*, see Sachs, Eng. trans., p.269) and so on.

As time progressed, the first proper names for dances began to appear. *Carole* and *espringale*, *reien* and *hovetantz*, *estampie*, *stantipes* and *saltarello*, *trotto* and *tresche* are all part of the repertory from the 12th century on. German peasants danced *firlefanz* and *hop-paldei*, *ridewanz* and *gofenanz* (Böhme), their Italian counterparts the *piva*; the *cazzole* was performed at Easter in Sens Cathedral in the 13th century (Gougaud, p.232).

Of all these only the *carole* emerges from the writings of medieval poets as a definite choreographic shape: it was the line dance *par excellence*, ancestor of the farandole and the branle, with the participants holding hands; it could have figures during its course (the 'bridge' appears frequently in iconographic representations: see the Lorenzetti fresco of the Siena Palazzo Pubblico, fig.4), it could be stretched out over a great space ('Tel carole ne fu pas veue/pres d'une quart dure d'une lieue' Phelipe de Remi, *La manekine*, see Sachs, *op cit*, 271) or contracted into a closed circle, it could be quietly stepped or performed with lively hops and jumps. When *caroles* or *reyhen* were sung, all participants would join in, either in strophic songs or responding to the intonation of a leader, who could be either a jongleur or one of the festive company. Rondeaux, virelais and ballades were most frequently used for this purpose, but whether

the choreography reflected in any degree the structural complexities of these vocal forms, there is no way of knowing.

While the long or circular *carole* is documented for all levels of medieval society, the more formal *danse* (*danza*, *tantz*, *hovetantz*) for couples or groups of three was, at least initially, the particular property of the nobility. The key words for the dance-technical execution are 'to walk' (Middle High Ger. *gên*), 'to step', 'to slide', 'to glide' (Middle High Ger. *slifen*); the embellishing *schwantzen* ('to strut'; literally, 'to wag the tail') is probably the medieval ancestor of the 15th-century *campeggiare* (Cornazano) and the *pavoneggiare* of the 16th century (Caroso, Negri), just as these elegant processional dances themselves stand at the beginning of an uninterrupted development which leads on to the classical Burgundian *basse danse* and the more elaborate Italian *bassadanza* of the 15th century, and then to the pavan of the high Renaissance (see fig.5, p.182).

Medieval writers occasionally made a distinction between *danse* and *bal* (or *bau*: 'Dances, haus et caroles veissiez commencer' *Berte*; see Godefroy, I, 559). It is tempting to see in this the earliest trace of the characteristic division of the court dances of the quattrocento into *bassadanzas* and *balli*, the former either purely processional or restrainedly ornamental, the latter predominantly expressive and dramatic, but there is simply not enough evidence from the Middle Ages to prove or to disprove this hypothesis.

The writings of medieval authors are full of references to the musical instruments that provided the accompaniment for dances. *Tambourin*, drums and bells, pipe and tabor, *frestels*, lutes, *psalterion*, *gigen* (vielles), organetto, bagpipes, shawms and trumpets – in short, the entire palette of instrumental colours, either singly or in a variety of combinations, could be and was used



4 *Carole* detail from the fresco 'The Good Government' (c1337–9) by Ambrogio Lorenzetti, in the Palazzo Pubblico, Siena

to accompany dancing. *Estampie* and *danse royale*, *stantipes*, *ductia* and *nota*, saltarello and *rotta*, well documented in medieval musical practice (*GB-Ob* Douce 139, *F-Pn* fr.844, *GB-Lhm* Add.29987) and theory (Johannes de Grocheo, c1300), have been subjected to much scrutiny and musicological discussion. From all this the forms of the instrumental dances emerge clearly enough. short, repeated sections (*puncta*) with *ouvert* and *clos* endings are the rule; their number can vary from three to seven. There are some pairings of saltarello and *rotta* which are early examples of the *Tanz-Nachtanz* idea. On the basis of Johannes de Grocheo's writings the relative speed for the *estampie* has been established as fairly sedate (Wagenaar-Nolthenius) while the *ductia*, 'cum recta percussione', seems to have been quite fast, 'levis et velox'. Occasional attempts have been made (by Sachs, Aubry, Reese) to connect the known repertory of medieval choreographies with the repertory of instrumental dance music, but in the present writer's opinion all of these attempts have failed. It is simply not known what dance went with what music: a medieval dancer could *caroler*, *danser* or *haller* to a saltarello just as conveniently as to a *ductia*, a *nota*, a *rotta* or an *estampie*.

While the raucous and joyous dances of the lower

classes, like the folkdances of the present, seem to have been quite clearly defined as to their regional provenance and manner of execution (see Böhme, Sachs), the refined style of dancing of the medieval knights and their ladies amounted to a language that was spoken everywhere. One reason for this was that the teaching of dance and the playing of music apparently lay in the same hands. Choreographies, like epic tales and songs, were carried from castle to castle by professional entertainers; jongleurs, *Spielleute* and Jewish *letzim* sang and played, tumbled and mimed and, when called on to do so, led the dances which concluded the day's activities. The annual jongleur 'schools' provided welcome opportunities for exchanging ideas on the current trends of fashionable entertainment, and from these centres ideas and materials were carried back to princely residences everywhere. When the specialist in the teaching of dance began to separate himself from the general entertainer is not known, the first known name is Rabbi Hacen ben Salomo who in 1313 taught a religious dance to members of the congregation of St Bartholomew at Tauste (Spain, see Sachs). No-one else is mentioned during the 14th century, although the writings of Dante and Boccaccio, poems like *Les echecs amoureux* and *Le roman de la rose*, epic tales, chronicles and, as always,



5. Processional dance (probably a basse danse) accompanied by a sackbut and two shawms miniature (by Loyset Liédet or workshop) from 'L'histoire de Renaud de Montauban', Burgundian, 15th century (F-Pa fr.5073, f.117v). for a further illustration, see BASSE DANSE.

the critical voices raised by church and civil authorities, frescoes and marginal illustrations give ample proof of the continuous development of the art of dancing in this highly sophisticated historical period.

Periodically great waves of mass hysteria swept the lands in which the fear of death, a subject so central to medieval thought, expressed itself in the eruption of a dance-madness. From the 11th century to the 15th, according to the chronicles (see Sachs, Böhme), people were prone to this affliction which made them dance and leap, turn and twirl in an ever-increasing frenzy that could last for hours and days and was likely to end in complete exhaustion if not in death (see fig.6). Depending on the place - often a church or a churchyard (see Gougoud) - or the day of their outbreak, these ecstatic dances were called *dance macabre*, 'St John's' or 'St Vitus's dance', the area along the Rhine was particularly prone to the disease, but there are reports from other parts of central Europe as well. Italy during the same period knew a similar kind of dance-madness, the strenuous motions of the tarantella were said to be the only cure for the deep depression caused by the poisonous bite of the *Lycosa tarantula* spider, but when the dancing began it irresistibly drew hundreds of spectators into its mad revolutions and thus had the same effect as the *chorea major* of the north



6 Dance of death woodcut from H. Schedel's 'Liber chronicarum mundi' (1493)

with a young lady's proper behaviour in the Guglielmo treatises), dress and the like; in the second half the choreographies are given, many with their music, many without.

2. THE EARLY RENAISSANCE The culmination of the old tradition and the beginning of an entirely new phase of dance history came in the first half of the 15th century. The dance, which previously had not been much more than a loosely organized, companionable and entertaining, orally transmitted choreographic activity, became an art practically overnight, taught and written about by experts who not only compiled the fashionable repertory and developed methods of notation but also brought to their subject a philosophical attitude and aesthetic insights which went far beyond the merely pragmatic. While the traditional anonymity still dominated in the north (no author's or compiler's name is given with either the splendid Brussels basse danse manuscript or the Michel de Toulouse print *L'art et instruction de bien dancier*), the Italian dancing-master was a respected member of his home court, intimately involved with the private life and the public image of his prince, a man of status, well paid and much sought-after, teacher, performer, choreographer, writer and master of ceremonies all in one.

The line of illustrious names begins with DOMENICO DA PIACENZA (c1390-c1470), dancing-master of the Este family, *saltatorum princeps et re dell'arte*, founder of the first Lombard school of dancing and teacher of GUGLIELMO EBREO DA PESARO (b c1425), and ANTONIO CORNAZANO (c1430-84). Lorenzo Lavagnolo, Giuseppe Ebreo, Giovanni Martino, Magistro Filippo and Giorgio were active in the second half of the 15th century; 'Il Papa' left a collection of dances from the early 16th century, thereby providing one of a handful of choreographic documents that connect the great 15th-century treatises with those of the late 16th century.

All the instruction manuals of the 15th century, whether anonymous or not, are structured in the same manner. The first half is devoted to the theory of dancing, to a description of steps and movements and their relationship to the accompanying music, and to style, ballroom manners (e.g. the delightful passage dealing

For the Franco-Flemish sources of the north the repertory consists almost exclusively of the basse danse, the stately, quietly gliding processional dance that enjoyed the favour of court and town well into the 16th century. Only five steps are used and these, having been explained in the introduction, are written in tablature. *R* stands for *révérence*, *b* for *branze*, *ss* for two single steps, *d* for a double step, *r* for *reprise* (sometimes replaced by *c* for *congé*). These steps are combined into *mesures* of different lengths (the system is full of ambiguities: see Sachs, 1933, Brainard, 1956, Hartz, 1958-63, for three different interpretations), a deceptively simple method of organization which allows for an amazing degree of expressiveness within so limited a repertory of movements. In the two main sources, the Brussels manuscript and the Michel de Toulouse print, each basse danse is given with its own tune, notated in tenor fashion in uniform blackened breves, each of which accommodates one step of the tablature (four melodies at the end of the manuscript are mensurally notated; three of these have concordances in Michel de Toulouse). The rhythmic sub-division of the melodies lay in the hands of the musicians, who would add improvised upper voices to the tenor and create the sonorities that the occasion called for, using *les instruments haults* for outdoor dancing and particularly splendid festivities, *les instruments bas* for indoors and intimate gatherings (see *Les echecs amoureux*: Abert, 1904-5).

Contemporary with the northern basse danse but stylistically much younger was the Italian bassadanza (for details see Brainard, 1970, pp.70ff). The Italian masters delighted in the invention of new shapes; figures alternate with processional passages, linear choreographies (*alla fila*) with others for couples or groups of three; an entire, newly developed range of dance-technical possibilities came into play. The result is that many of the bassadanzas of the early Renaissance look and feel exactly like their counterparts, the balli and ballettos by Domenico, Guglielmo and others. One major distinction lies in the use of the accompanying music: while each ballo, when it has music at all, has

a tune of its own, carefully constructed to accommodate and underline the various phases of the choreographic plan, the bassadanças have fully written-out step sequences only. Only Cornazano listed three 'tenori da bassedance et saltarelli gli migliori et piu usitati di gli altri' (f.3) of different lengths, the implication being that any tune of the right dimensions could be used to accompany a bassadanza. Whether the pairing of bassadanza and saltarello (Fr. *pas de brehan*; Sp. *alta danza*), in spite of Cornazano's statement that 'detro ad ella se fa sempre lui' (f.10), was quite as automatic a process as Sachs would claim is hard to say. Although combinations of a slow, stepping dance with a lively, jumping dance are present in the literature and the music from the Middle Ages (*tantz-hoppaldei*, *baixa et alta*) to the pavane-tourdion and pavane gailarde pairs of the 16th century, the Italian dancing-masters only rarely mentioned this sequence (for three *prattica* examples see *Otto bassedanze* nos 2, 5 and 8). On the other hand there are reports of festivities from Italy (e.g. *La festa del paradiso*) as well as from England, where one basse danse was followed by several others, only at the end of such a group did the dancing become so lively that a princely performer 'perceiving him selfe to be accombred with his Clothes sodainly cast of his gowne and daunced in his Jackett' (during the wedding celebrations of Prince Arthur and Catherine of Aragon, 1501, see Orgel, pp.22f).

While the princes in private could behave much as they chose and dance whatever they liked, their code of conduct ordained that when dancing 'in presentia di molti, e in loco pieno di populo' a certain dignity had to be observed, 'temperata però con leggiadra e aersa dolcezza di movimenti' (Castiglione, *Il libro del cortegiano*, II, 11), it was not suitable that a gentleman should display too much technical brilliance, 'presterze de piedi e duplicati rebattimenti', which would make him look like a paid entertainer, nor was it advisable that he join in *moresche* and *brandi* (brangles) unless he were well disguised (Castiglione). These remarks, coming as they do after the turn of the century, contradict to some extent the gist of the teachings of Domenico, Cornazano and Guglielmo Ebreo, whose goal was the training of the *ballarino perfetto* who could compete with ease and grace with the best of professional dancers at his court, just as the entire repertory of bassadanças and intricate balli was created for 'sale signorile' and for 'dignissime madonne et non plebeie' (Cornazano).

Besides the two main types, the private repertory of court dances included *calate*, *trotto*, *striana*, *alvadança* (possibly *altadanza*, see Prudenzi, *Saporetto*) and *roegarze* (Castiglione). The *chiarentana* (*chiarenzana*) was mentioned by Prudenzi in the context of chamber dances. Guglielmo (f.66v) and Giorgio (p.54) gave a fully choreographed balletto by that name, which is closer to an English longways than any other dance from the 15th century; it was also performed, side by side with torch dances, at princely weddings and other more public gala events (see Moe, 1956, p.62).

Soon after 1500 the first traces of a new repertory began to appear. The brangle became visible both in the musical sources (Petrucchi, Attaignant, A. de Lalaing) and in the cheerful dance instruction book *Ad suos compagnones studentes* by ANTONIUS DE ARENA (?1519 and later edns.). It was the characteristic dance of the common people (see BRANLE, fig.1), gay, uncom-

plicated, frivolous at times; 'and all those who take part in the dance acquit themselves as best they can, each according to his age, disposition and agility' (Arbeau, *Orchésographie*, 1588, trans. Beaumont, p.113). *Tordiones*, *gallarda*, *l'antigailla gaya* and *pavana* were all mentioned in the university dancing-master's book, although he did not yet feel altogether secure with these novelties ('Hic tibi pavanas nolo describere dansas/Rarenter dansat iste paysus eas', p.79), and preferred to confine himself to the traditional basse danse.

The strands of popular group dancing and professional solo dancing overlap and cross constantly in the *moresca* (morris, *morisque*, *Maruschka-Tantz*). From Portugal to Hungary, from Mallorca and Corsica to northern England, it appears from the Middle Ages to the present in nearly as many shapes and forms as there are documents attesting to its popularity. However, during the early Renaissance three basic types predominate: the solo *moresca* with exotic movements, reminiscent of the sinuous, undulating dances that arrived in Europe via Spain with the invasion of the Moors (most pictorial representations of Salome dancing at King Herod's banquet are part of this tradition), the formation dance with swords or sticks (also known as 'Les mattachins' or 'Les bouffons', see Arbeau; for illustration see MATACHIN) representing the battles between Christians and heathens (see the *moresque* in the *Pas d'arbre d'or*, Bruges, 1468, as well as the sword and stick dances of the Basque country and England), and the competitive miming *moresca* in a circular pattern, in which each of the participants acts out a part and the most convincing obtains the prize from the person in the centre, usually a lady 'Mayde Maryan' of the English morris bearing a jewel, a rose or an apple (see the Israel van Meckenem engraving in MORISCA; the illuminations to the Freydl manuscript of Maximilian I, fig 7, E. Grasser's figures from the Rathaussaal in Munich). The movement is always strong, either grotesque or funny or exaggeratedly polished (Grasser); the dancers often paint their faces black (hence the *Schwartz-Knab* tunes in 16th-century German sources) or wear masks (Freydl Arena, p.73), bells are sewn to their clothes which emphasize each step and jump as the dancers gyrate to the accompanying pipe and tabor, bagpipe, tambourine, or, in more modern times, the fiddle and the harmonica. The figure of the fool who interferes with the pattern as well as with performers and spectators continues the tradition of the medieval devil, the prankster of the mystery and miracle plays; the horse evokes ancient fertility rites (see Sachs, 1933; Domokos).

Although the *moresca* in one form or another was part of the court repertory throughout the 15th century (the references in the Ambrosio treatise and festival reports attest to that, as do the mummery pictures of the Freydl manuscript of 1502), the main carriers of the tradition were the well-to-do artisans in the late medieval cities and towns. In Nuremberg, whose coopers, butchers and knifsmiths were famous for their annual guild dances, and where the *Schemhart* had been practised since the 14th century (see Sumberg), particular privileges were granted to have a *Morischkotanz* performed; an entire Fastnachtsspiel *Morischgentanz* survives from the early years of the 16th century. Similar events took place in Munich and Augsburg, and it is more than likely that the tradition remained constant until it surfaced again in Arbeau.

Although there are many literary references to

national and regional styles of dancing in the Middle Ages and the early Renaissance - 'der alte tanz' . von Dürenge(n) (Wolfram von Eschenbach, *Parzival*), 'danzare all'ungaresca', 'ballare alla romana', 'calate de maritima et campagna' (Prudenzan), 'la baixa moresqua' (Cervera manuscript), 'portugalisch tänz' (Leo von Rozmital) - it is impossible to say how these distinctions, apparently clear to contemporaries, were made in terms of the dance itself. Touches of costume were added to the fashion of each period (Salome and other biblical or exotic figures wear turbans with their 14th- or 15th-century dress); musical instruments, particularly percussion and wind, evoked specific localities (tambourines for Hungarian and Moorish numbers, bells for *morisques*, bagpipes for peasants or for the nobility in a rustic setting) On the whole, however, the language of dance, though changing through the ages, was essentially an international idiom that was spoken and understood everywhere

Even the art of theatrical dancing, once it had left the medieval tumbling stage, followed largely the elegant example set by the ballroom whose style and technique were either overemphasized and made fun of or transported directly on to the stage (see Brown, 1963) The break did not come until the late 18th century when the increasingly demanding art of the ballet dominated the stage while the ballroom cultivated a much simpler type of group dancing During the entire Renaissance and through the Baroque period, however, theatrical dancing was simply an intensified and enlarged rendering of that which every courtier and patrician practised daily and performed nightly to his own and the observers' delight

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IV. Late Renaissance and Baroque to 1700

1 Before 1630 2 After 1630

1 BEFORE 1630 From 1550 to about 1630 court dance is well documented in choreographic and musical sources, spectacles, plays, memoirs, letters and, to a lesser extent, iconography. These rich resources accurately reflect the great popularity of dance as a social and a theatrical art. Particularly fortunate is the large number, nature and scope of the manuals on social dance from the second half of the 16th century, which was to be unequalled until the 18th. Lacunae exist, however, primarily in the areas of 'antick' or grotesque dances. There is also little detailed information on the professional pantomime or acrobatic techniques of such groups as the *commedia dell'arte*.

From the musical standpoint it is not only the wealth of dance music of this period that is important. The specific rhythmic patterns of the popular dance types pervaded much of the vocal music that was not necessarily intended for dance: the lighthearted villanellas, canzonettas, *scherzi musicali* and ballettos of the period are filled with the distinctive galliard, canary and corrente rhythms especially, but these rhythms also appear in the more serious madrigals and theatrical works (among the most famous of these, perhaps, is Monteverdi's *Zefiro torna*, based on the licentious *ciaccona* bass). At this time the tradition was established in which dance, often in triple metre, symbolized both joyfulness and love required – a tradition still strong in Puccini's *La bohème*. At this time, also, occurred the union of dance, song and spectacle in opera, a direct outgrowth of the pastoral, *intermedio* and *ballet de cour*. Furthermore, dance served as a vital force in the development of the new, purely instrumental idioms and forms of the 16th century, which in the 17th were to prove so significant in all musical media: *ostinato* variations, binary form, and the suite and its related genres (*ordre*, *sonata da camera* and the orchestral *ouverture*). Finally, it was primarily the dance music of this period that served as the source of certain fundamental elements of Baroque music, the most obvious of which were clear and regular metric organization with strong and often-repeated rhythmic motifs, well-defined tunes and simple, often well-known basses in a homophonic texture, with functional harmony and standardized chordal schemes.

Dancing skills were cultivated daily by the nobility and their middle-class emulators, with the assistance of ubiquitous dancing-masters, for it was assumed that joyous flirtation and the exhibition through dance of feminine charms and lusty male prowess were vital parts of social intercourse. All occasions of state, great or small, required celebration in the ballroom: thus personal aggrandisement and adornment were natural concomitants of the theatrical ambience of a state ball. The seriousness with which skill at dancing was regarded

throughout the entire courtly period was reflected in the neo-Platonism that found its way into much of the prose and poetry of the time, as so vividly expressed in Sir John Davies's *Orchestra, a Poem of Dancing* (c1594):

Dancing, bright lady, then began to be
When the first seeds whereof the world did spring,
The fire air earth and water, did agree
By Love's persuasion, nature's mighty king,
To leave their first disorder'd combating
And in a dance such measure to observe
As all the world their motion should preserve

The dances performed at social gatherings included solemn processional pavan types, circular branles, or progressive longways dances 'for as many as will'. There were individually choreographed ballettos, the direct descendants of the 15th-century ball, for solo couple, trios, or groups of two or three couples dancing simultaneously, and dances in which the partners alternated solo and accompanying passages. Miming dances, like the battle between the sexes in Negri's *La battaglia*, or vaulting *voltes* in embrace position, enhanced the flirtatious flavour of the ball, while dances that were essentially kissing-games (such as the cushion dance), or choreographed chases, as in Negri's *La caccia*, made the sport of love even more explicit. Young men dazzled their ladies with glittering galliards which involved truly virtuoso techniques, including competitive hitch-kicks to a tassel raised high above the floor (see fig.8), multiple pirouettes and rapid air turns or beats ('capers'). From simple to complex in pattern, and from easy to technically difficult, there were dances to suit everyone. The style was light but vigorous, with emphasis on leg- and footwork, the torso erect and quiet, and the arms relaxed except when involved with a partner.

On specially grand occasions, mellifluous poetry, brilliant costumes and colourful scenery combined in



8. Landing after the 'salto del fiocco' ('jump to the tassel'), a competitive feat in the galliard for which Negri listed many variations: woodcut from his *Le gratie d'amore* (1602)

the Italian *intermedio*, the French *ballet de cour* or the English masque to produce that perfect delectation of the senses attested to by all (see fig.9). The neo-Platonic conceit, that in dance the harmonious movements of the parts of the body paralleled the movements of all human bodies in a well-ordered world and mirrored on earth the dance of all celestial bodies to the music of the spheres, found its fullest and most explicit expression in these sumptuous spectacles, which were well established by the turn of the century, and continued throughout the Baroque period (the final *intermedio* of the famous Florentine group of 1589, portraying the descent of Rhythm and Harmony, is an allegory of just this conceit). Such extravaganzas involved the best professionals in all the arts, including dance. Nevertheless, theatrical dances essentially enlarged on what was practised daily by the amateur nobility, in fact, titled aristocrats and professionals danced side by side in the court spectacles, the greatest gods often personified by the princes of highest degree.

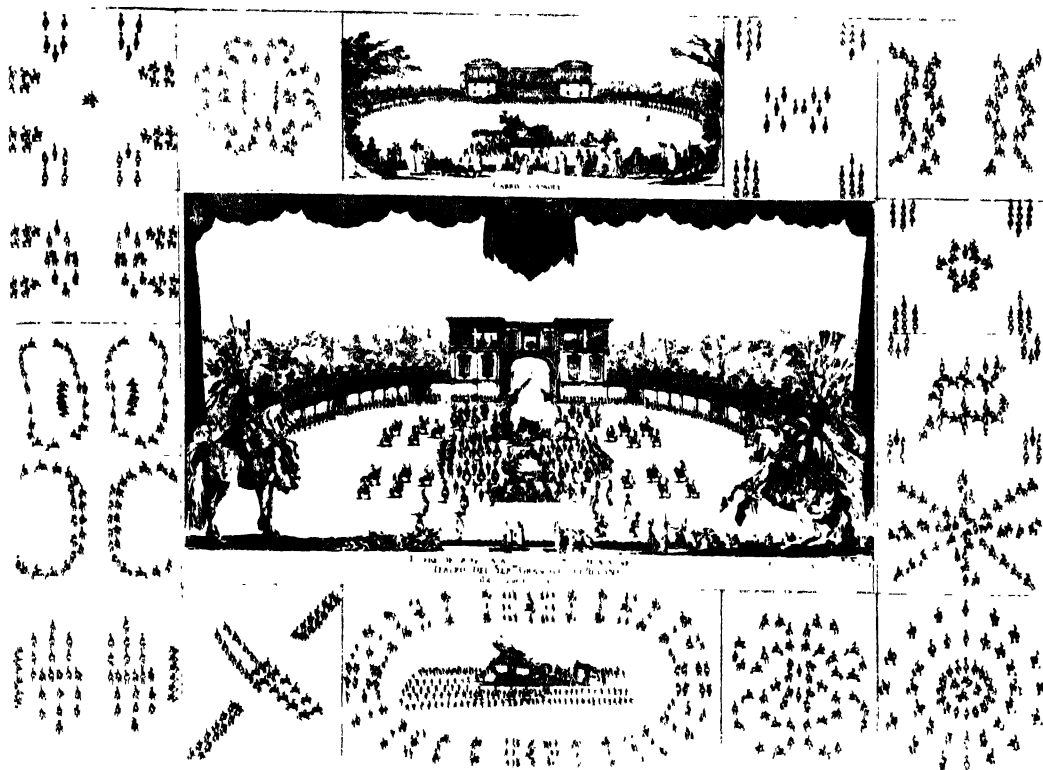
Theatrical dances could, of course, exist independently of the largest spectacles, and varied widely in scope, whether as brief excuses for laudatory poetry at state dinners, welcoming processions for visiting dig-

nitaries, mock battles (*moresche*), horse ballets (*carroussels*; see fig.10) or stage works combining all theatrical forces (*balli*). There could be solo dances by one or two male dancers (in the third *intermedio* of 1589, for instance, Apollo dances his duel with the python in different poetic metres, then performs a victory dance; see INTERMEDIO, fig.3); small group dances by males or females (as in Monteverdi's *Ballo dell'ingrate*); or shows of skilled swordsmanship by teams of young gentlemen (*matachins*). Finally, there could be those geometrically figured dances for large numbers of people that formed the main dances of the *intermedio*, *ballet de cour* and masque, and persisted throughout the 17th century as the *grands ballets*.

The printed dance manuals of the period provide several hundred specific choreographies and music for social dances, many rules for the performance of the step patterns which constitute the basic vocabulary of both social and theatrical dance, and rules of social etiquette often delightfully expressed by the dancing-masters whose function was to train their aristocratic young charges in the social graces and the warlike arts. Beginning in 1581, four large and two small dance manuals appeared which document the dance for the



9. *Ballet des polonois*: detail from a Brussels tapestry (1582-4) 'Festivities in a Garden in honour of the Polish Ambassadors', in the Galleria degli Uffizi, Florence



10 *Carrousel in Florence in 1637*, engraving, 'Figure della festa a cavallo, rappresentata nel teatro del Ser. Gran Duca di Toscana' by Stefano Della Bella, many of the geometric figures had symbolic significance

period from 1550 to 1630 *Il ballarino* by FABRITIO CAROSO (1581), *Opera bellissima . . . di gagliarda* by Prospero Luti (1589), *Orchésographie* by THOINOT ARBEAU (1588), Caroso's *Nobiltà di dame* (1600), *Mutanze di gagliarde, tordiglione, passo e mezzo, canari e passeggi* by Livio Lupi (1600, 1607), and *Le gratie d'amore* by CESARE NEGRI (1602). Known manuscripts are few and small. The chief authors, Caroso, Arbeau and Negri, were old men when their books were published; indeed, some of their dances can be traced to earlier decades, even to the 1550s. The fact that most of the manuals were reprinted well into the 17th century indicates validity until about 1630 in Italy and Spain, though later publications (see below) hint that other fashions were taking hold in France and England. That Italy dominated the realm of dance in the 16th century, as it had in the 15th, is suggested by the geographical provenance of five of the manuals, and by the numerous Italian dancing-masters that Negri listed who were then working in France, Spain, the Netherlands and German-speaking countries. It is the Italian manuals that contain the most elaborate and sophisticated steps, the most complex variations on the basic dance patterns, and choreographies of staged dances. Yet Arbeau is important, for he supplied ample evidence of the dance in France, and is the only source for some French dances that were popular elsewhere, such as branles and the *volte*. Though the English, Spaniards and Germans were avid dancers, they produced no significant manuals at that time, and information comes mainly from the many textual references in Shakespeare, Cervantes and

others.

Those few surviving staged choreographies and other accounts give clear indications that the group stage dances (*balli*) were heightened versions of the social balletos, requiring greater skill and memory but incorporating the same basic step vocabulary, style and musical types. The best technical information on spectacular dances comes, again, from Italian sources; elsewhere there are merely tantalizing literary descriptions or drawings of the geometric symbolic figures so popular all over Europe, without any specific facts on footwork or the means by which these figures were attained. Negri however described three *balli* specified as portions of grand spectacles, and Cavalieri provided his choreography (for illustration see CAVALIERI, EMILIO DE') of the largest extant staged *ballo* with his own music, in the descent of Rhythm and Harmony mentioned above (the music became the famous *Aria di Firenze*). In these *balli* running figures, circles, half-moons, chains, squares and wheels follow each other in quick succession, showy galliards alternate with stamped canaries and walking passages, and tuttis with solos; in short, they contain excellent clues to the mysteries of dance in early Italian opera, *ballet de cour* (the first important *ballet de cour* was planned and choreographed by the Italian Balthasar de Beaujoyeux) and masque.

The degree to which folkdance nourished court dances is unknown, but that it did so is clear enough, as may be seen in, for example, Arbeau's branles of different geographical origins. Certainly the dividing-

line between folk and court dance was not so well marked then as later, and cross-influences may be postulated between such dance steps as the morris 'caper' and 'gallery step', and the galliard. In some cases such influences are well documented, as with regard to the Mexican origins of the sarabande. Throughout Western dance history the cultivated 'arts' of dance and music have relied on inspiration from the folk and the exotic, whether real or imagined, for fresh ideas, renewed vigour and special 'character'. In every case that character has gradually been remade in the current courtly or theatrical image until fresh inspiration has been needed.

It is small wonder that, throughout this period, dance music found its way into instrumental collections for the educated amateur. The sheer quantity, however, and the profusion of titles are staggering, and further underscore the popularity of the art. Dance collections range from musical manuals (Le Roy) to huge eclectic volumes (Besard). They are for solo instrument (Fitzwilliam Virginal Book) or ensembles (Mainerio), and extend from very simple pieces in two or three strains, with or without varied *doubles*, to huge sets of virtuosic variations. It is unlikely that the latter were intended for dancing, but it remains debatable whether the simple *danseries* (as in Gervaise) were intended to accompany dances, one theory being that professional players would not have depended on these collections for their repertoires. Frequent concordances and reprints among the sources reduce the real repertory somewhat, but attest further to its popularity and geographical spread.

Among the instrumental publications of importance were those by Abondante, Gardane, Gorzanis and Barbeta in Italy; Gervaise, Le Roy, Morlaye, Du Tertre, d'Estrée and Francisque in France; Gerle, Wecker, Schmid, Ammerbach, Waissel and Praetorius in Germany; Susato and Phalèse in the Low Countries; Le Roy, Barley, Dowland, Morley and Holborne in England; and Cabezón and Ortiz in Spain.

With regard to instrumental usage, Arbeau listed sackbuts, recorders, pipe and tabor, violins, transverse flutes, spinets, hautboys and 'toutes sortes d'instruments' as suitable for dancing, adding that dances could also be sung. Caroso and Negri however gave the music only in lute tablature and mensural notation, and there is other evidence that in Italy, whether in social dance or in spectacle, a tradition of appropriate instrumentation sprang up for certain types of *inter-medio* scenes or personages. Drums and double-reed instruments were considered to be grotesque or peasant types and were excluded from noble or Olympian scenes. This tradition seems also to have been adhered to in English masques and French *ballets de cour*. Huge complements of these acceptable instruments accompanied dance in spectacle, and were combined with vocal forces of all types.

Much music for social dances is based on well-known migrant tunes or basses, whether originally sacred or secular, vocal or instrumental; for example, Gastoldi's balletto *L'innamorato* was choreographed by Negri as *Alta mendozza*, and it appeared in England as *Sing we and chaunt it* and in Germany as *In dir ist Freude*. Furthermore, the same dance music may appear in duple or triple metre in different sources. Phrasings are both regular and irregular, and changing metre or hemiola provide charm and interest. National differences in style

emerge in dance music as elsewhere: the English, in general, are more tuneful than the Italians, who often emphasize the basses and chordal schemes (*romanesca*, *folia*, *passo e mezzo*). Most of the music is rather commonplace; obviously the delights that dance music suggested and the social status dance enjoyed were responsible for its great vogue. Nevertheless, the famous sets of variations on dance themes by such composers as Sweelinck, Byrd and Cabezón indicate the opportunities and challenges that dance music could suggest.

Popular individual dance types which appear in both the dance manuals and the musical collections were the *allemande* (*tedesca*), *branle* (*brawl*, *brando*), *courante* (*corrente*), *galliard* (*tourdion*, *tordiglione*, *volte*), *pavan* (*pavaniglia*, *paduana*, *passo e mezzo*) and *saltarello*. Others remain essentially local: the English measure and dump, for example, do not seem to have crossed national boundaries at that time. Some popular types, such as the *bergamasca*, *ciaccona* and *sarabande*, are not found in the manuals at all, for they were apparently still too crude for courtly ladies and gentlemen. Other seeming discrepancies between frequencies in the manuals and the music are more difficult to explain, however. Despite their numbers in the musical sources, there are few choreographed pavans or *passo e mezzo*, and saltarellos appear at this time only as parts of ballettos indistinguishable from other quick after-dances called by various other names. The biggest difference of all is that the paired pavan galliard, *passo e mezzo-saltarello*, or *Tanz-Nachtanz* (*Hupfauf*, *Proporz* or *tripla*), which dominate the musical sources and continue the old duple-triple, slow-fast combinations, seem to be absent from the manuals. However, the multi-movement ballettos of the Italian manuals do, in fact, most often begin with these combinations. Of even more import musically is the fact that most of the ballettos are essentially variation suites in more than two movements, suggesting that danced suites first inspired the grouping of dances into musical suites. Thus, performing the dances in the manuals can give valuable hints about the relative dance tempos in suites of the 16th and 17th centuries.

Apart from the variation suites themselves, the variation principle obviously pervaded dances and music alike. All of the individual dances consist of a series of variations (or figures), one to each repetition of the music, which was also undoubtedly varied in performance. It is also clear that very few step patterns belong solely to one variety of dance (such as the *seguito battuto ala canario*), and that even these may be borrowed at will and inserted into another type of dance when desired. Further, the facts that there are no purely 'low' or 'high' dances, that all step patterns, including the seemingly immutable galliard, are adaptable to either duple or triple metre, that there are galliard variations of five-, six-, or seven-bar lengths, and that balletto movements can consist of many extremely brief sections in different metres, suggest that there was greater flexibility in the dances of this period than has sometimes been believed. Finally, the evidence that in the galliard, the canary or the *passo e mezzo* the dancer could invent his own variations *ad libitum*, provided only that he matched the danced cadence to the musical cadence, again makes clear that improvisation and variation went hand in hand in dance as they did in music.

2. AFTER 1630. In the 17th century the status of dance



11. Minuet. engraving 'Menuet de Strashbourg' from the *Königlichen Almanach* (1682)

remained unchanged throughout Europe, but the most pronounced developments in style and dance types were closely bound up with the steadily enlarging sphere of French influence, which included England, Denmark, Sweden and Germany. Italian influences remained strong however in Portugal, Spain and Germany until nearly the end of the century, when French tastes prevailed. Continued interest in folk and exotic colour also encouraged the contributions of English, Spanish, German, Polish and Hungarian dance elements to the mainstream of dance. The vigour and beauty of dance music by such masters as the Italians Frescobaldi and Corelli, the Frenchmen Gaultier, Chambonnières and Lully, the Englishmen William Lawes, Locke and Purcell and the Germans Froberger, Georg Muffat and Kuhnau represent the best of an enormous repertory of music designed to evoke or to accompany the pleasures of the dance.

In the ballrooms of France the great variety of dance types continued, changing in mode and manner as the century progressed. Some dropped out completely (the *passo e mezzo*, for example), and some, like the courante, reached their apogee, others, such as the sarabande and chaconne, gradually became socially acceptable. New dances emerged as well, among them the minuet, eventually to become 'queen of dances' (see fig 11). In England there is considerable evidence that the rise of the Puritans did not impede the pursuit of social graces: in 1625 John Cotton wrote: 'Dancing (yea though mixt) I would not simply condemn', in 1653 Whitelock, Cromwell's ambassador to Sweden, proved himself a gentleman to Queen Christina by his dancing, and in 1657 Cromwell himself had 'mixt dancing' at his daughter's wedding. With the Restoration, social dancing was given fresh impetus by an English court educated in France. Throughout that period dancing schools proliferated and dancing was part of the curriculum at fashionable boarding-schools. The custom developed for gentlemen to visit ladies' dancing schools to observe the dancing of the students, much as they visited the conservatories of the Ospedali in Venice to enjoy the music-making of the young female musicians. An account of a visit to England by the Grand Duke of Tuscany in 1689 as reported by Count Lorenzo Magalotte states:

Dancing is a very common and favourite amusement of the ladies in this country, every evening there are entertainments at different places in the city, at which many ladies and citizens' wives are present, they going to them alone, as they do to the rooms of the dancing masters, at which there are upwards of 40 or 50 ladies. His Highness had the opportunity of seeing several dances in the English style and gentlest manner by very young ladies, whose beauty and gracefulness were shown off to perfection in this exercise.

Dance tutors also continued to be engaged privately by those with social pretensions, and thanks to diarists like Pepys there is ample documentation of the time spent in pursuit of dancing skills as well as of the social and political ambiances of the balls.

Dancing remained a vital part of the numerous French court entertainments of the 17th century (Michel Henry, for example, listed 96 ballets performed at the French court between 1600 and 1620), but the intermingling of amateurs with professionals on stage slowly disappeared in the last quarter of the century, until finally dance in court spectacle, theatre and opera was completely professional. Until then, however, theatrical dances for noble performers remained elaborated versions of popular court dances (see fig.12). In one such performance, for example (*Ballet des plaisirs*,

1655), Louis XIV and the Duke of York performed with Lully, Molière and Beauchamps in the *grands ballets* (these were always choreographed by Lully). On the other hand, dramatic and pantomimic dance continued to develop a strong separate tradition, though remaining within the accepted style. The first sizable permanent dance companies appeared, and such famous dancer-choreographers as Lully, Beauchamps, Pécour, Isaac and Priest received full credit for their art. Star dancers, like Maria Thérèse Subligny or Jean Balon, became specialists in certain types of dance, as well as social celebrities. In addition, the cultivated critic appeared in print with increasing frequency, as did instructive encyclopedists like Menestrier. Their extensive writings are rich sources of information.



12 Costume design for Louis XIV who danced, as Apollo, in the '*Ballet de Pélée et Thétis*' (1654) (F-Pi 1005, f.1r)

With changes in title and fashion, French spectacles that included dance continued to range from intimate indoor presentations within the court to grand outdoor carousels or brilliant water-shows, all categorized into numerous dramatic genres. The significant musical developments in France led from the early *ballet de cour* and its sub-types such as the *ballet à entrées* through the mid-century *comédie-ballet* and the pastoral; they culminated in the great operas, or *tragédies lyriques*, of Lully, and the century closed with the genre of the

opéra-ballet (see fig. 13, p 195). All of these genres were interspersed with dance, either as part of an interlude-like *divertissement*, or as an equal and integral element with music or drama. In England dance wound its way through the various transformations of the Jacobean and Caroline masques, which were essentially dramatized dance, continued in the private entertainments that persisted during the Commonwealth, and triumphed again in all the theatrical works of the Restoration. The powerful partnership of dance with opera and drama in France and England may be demonstrated briefly by Lully's construction of entire scenes on a *chaconne* or *passacaille*, and by Purcell's inclusion in *Dido and Aeneas* of at least 15 dances, some courtly and some grotesque, concluding with a heart-rending dance of cupids about Dido's tomb.

Italian theatrical dance at this time seems to have continued its *commedia dell'arte* tradition, combining virtuosity and dramatic action. Dance in Italian opera however was usually relegated to final joyous scenes, but it reigned supreme between the acts in the extravagant and exotic *intermedi* in which the nobility continued to participate. In most cases the opera composers did not write the music for the *intermedi*. In Vienna native composers like Ebner or Schmelzer wrote the *intermedi* to operas by Cesti or Bertali, *intermedi* that were often veritable potpourris of French and Italian influences (for example, in Draghi's opera *L'avidità di Mida*, 1671, Schmelzer juxtaposed a *bergamasca*, a *canario*, a gavotte and a sarabande). Italian influence in France and England did not become entirely dormant after the early part of the century through Mazarin, who brought Italian companies to France, Lully (who as a young man played Scaramuccio and other grotesque or dialect roles) and Tiberio Fiorillo (the great Scaramuccio who visited London in 1673). Italy continued to act as a vital force on stage dance. Italian stage designers (machinists) like Torelli dominated Europe throughout the century.

Dance style between 1600 and 1650 changed markedly, distinguished in both social and professional dance by a definite turnout of the leg and an increasing emphasis on preparatory *pliés* or *élévés* on the foot. This evolution in style is barely documented, however, and developments that took place later in the century can only be surmised, for there is a frustrating paucity of precise information on dance, despite all the accounts in memoirs or letters and despite all the iconography. The number of new manuals published in the first third of the century did not match in number, quality or extent the reprints of Caroso, Negri and Lupi that appeared at the same time, and after the middle of the century there were no printed manuals at all. In the entire century there were, in fact, only two new manuals worthy of the name: F. de Lauze's *Apologie de la danse* (1623), and Juan de Esquivel Navarro's *Discursos sobre el arte del dançado* (1642). These were without music, and neither provided even one complete dance choreography with all of its steps, but they did describe some footwork precisely, and they revealed some major differences in style between Spain, which still remained within the orbit of the older Italian style, and France and England, which were following the new modes. A third source, Mersenne's *Harmonie universelle* (1636–7), provided some sparse though significant choreographical and technical information, and made an effort to define the dances in both musical and poetic terms, with limited success. Finally, John Playford's *The English Dancing*

Master (1651, and many subsequent editions to 1728) made a bid for the English country dances, which had shown steady social progress since the mid-16th century, and which would all but engulf ballrooms on both sides of the Atlantic by the late 18th century. As valuable as Playford is, however, his is essentially a 'call' book whose figures may be deciphered but whose steps and style are never described. There are no other printed manuals whatsoever from the latter half of the 17th century, and the manuscript sources are few and small. Hypotheses about the dances of this period, then, must be based on the numerous manuals and choreographies that began again in 1700 with Raoul-Auger Feuillet's *Chorégraphie*. These reveal a well-developed notation (for illustration see FEUILLET, RAOUL-AUGER) which was immediately adopted internationally, and a full-blown style whose aesthetic was identical with that of the music – at once exceedingly graceful and highly ornate, with physical strength concealed by delicacy of gesture, firm structure disguised by *agréments* of hands, head and feet, and with all love's passions transformed to play. A dance style so mature in its development by 1700 suggests a reasonable extrapolation to approximately 1675, the more so because a number of the extant choreographies are set to music by Lully.

The dance types referred to by Lauze include the *courante*, *galliarde* and *branze*. Included among Navarro's are the *pavana*, *gallarda*, *folia*, *dos de Villano*, *chacóna*, *canario* and *alemana*. Mersenne listed the *allemande*, *branze*, *canary*, *courante*, *galliarde*, *gavotte*, *passamezzo*, *passepied*, *pavanna*, *sarabande* and *volte*; his text made it clear, however, that not all of these were still danced in France. All three authors referred to brilliant pyrotechnics, but Navarro was the most explicit. By the end of the century the most popular dances included the *branze*, *bouree*, *canary*, *chaconne*, *country dance* (*contredanse*), *courante*, *forlana*, *gigue*, *loure*, *minuet*, *passacaglia*, *passepied*, *rigaudon* and *sarabande*. In social dance, as in the theatrical dance, these would often be grouped into *suites*.

The tremendous output of dance music during the 17th century is exemplified by the publication in Germany alone of more than 100 large collections during the first quarter of the century. The instrumental suite received a particularly strong impetus here with Schein and Puerl, was given its basic classical format by Froberger and Kindermann, and was conceptually completed by such composers as Krieger, Buxtehude and Kuhnau (see SUITE). In France, the *ordre* principle prevailed with Chambonnières, the Couperins and D'Anglebert, but the suite proper did appear late in the 17th century as the *ouverture*, which was usually made up of a group of dances extracted from theatrical productions; that most of these dances were originally intended for dance performance is still too frequently overlooked. In England the suite was also popular, rendered specially attractive by the English penchant for melody by, for example, Jenkins, Locke and Purcell. In 17th-century Italy *ordre*-like collections were less popular than the ensemble music in suite-like groupings entitled 'Sinfonia' or 'Balletto' by Buonamente, Marini and others; later, with Vitali and Corelli, the ensemble suite was known as the *sonata da camera*. The powerful influence of dance on 'abstract' Italian music is further underscored by the presence, in the early sectional *canzona* and the later *sonata da chiesa*, of dance forms and rhythms (especially the incisive patterns of the galliard,

corrente, canary and sarabande). In the Iberian peninsula the individual dance types remained ungrouped, as with Cabanilles. The structure of the individual dance types everywhere was predominantly binary by the middle of the century, but rondeau form and continuous variations on ostinato basses or chordal schemes (usually the pas-sacaglia or chaconne) provided useful variety. The variation principle, so pervasive early in the century, continued to reveal its strength here and in the *doubles* of the binary dances but variation suites were out of style by the mid-century. Extemporized embellishment continued to be a vital part of the style in both music and dance.

As the century progressed some of the dances, such as the allemande, increasingly took on characteristics of idealized dance music – polyphonic complexity, serious mood or virtuoso difficulty – but many remained actively in the danced repertory. It is thus not always possible to distinguish between those compositions intended for dancing and those that were truly abstract. Since suites of dances were common in both theatrical and social dances, and since most composers wrote and performed at the bidding of masters who held dancing in high esteem, even the suite, an important vehicle of instrumental music of the time, may actually reflect dance practice. Nevertheless, by the end of the 17th century leading composers found the fully developed dance types to be ideal vehicles for the abstract communication of dramatic and profound emotional content.

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V. 18th century

1 Theatrical dance 2 Social dance and the dance in instrumental music

1 THEATRICAL DANCE. In the last quarter of the 17th century Baroque dance, as exemplified in the *tragédie lyrique* of Quinault and Lully, had reached a plateau of perfection, and French supremacy was firmly established. Though promoting a rival cause, Ragueneau declared (*Parallèle des italiens et des français*, 1702)

The Italians themselves will own that no dancers in Europe are equal to ours, the Combatants and Cyclops in *Perseus*, the Tremblers and Smiths in *Isis*, the Unlucky Dreams in *Atrys*, and our other entries are originals in their kind, as well as in respect of the *airs* composed by Lully, as of the steps which Beauchamps has adapted to these *airs*.

No theatre can represent a sight more lively than we see; it sometimes expressed in our dances, and, in a word, everything is performed with an unexceptionable exactness.

In 1738 Luigi Riccoboni (*Réflexions historiques et critiques*) stated 'All Europe knows what a Capacity and Genius the French have for dancing, and how universally it is admitted and followed.' Lully and Quinault considered dance an expressive medium and a valid dramatic agent. In their *tragédies lyriques* they used not only traditional Baroque dance types (minuet, gigue, canary, passepied, bourrée, chaconne, *pas-sacaille*) but also dramatic dances, related to the action, such as the 'Entrée des forgerons' in *Isis*, and even large-scale divertissements (such as the *fête champêtre* in *Roland*) were no longer purely decorative as in the 17th-century *ballet à entrées* but served as a vehicle for the drama. The numerous untitled dances afforded opportunity to link dance with plot – the *ballet en action* (or *ballet d'action*), which Noverre claimed to have invented nearly 80 years later, was probably an integral part of performances, although no specific choreographic evidence survives, the Abbé Dubos (*Réflexions critiques sur la poésie, la peinture et la musique*, 1719) stated:

I have heard tell of some ballets almost without dance, but rather composed of gesture and of demonstrations, in a word, a pantomime that Lully had created for the funeral ceremonies in *Psyche* and *Alceste*, in the second act of *Thésée*, where the Poet has introduced the dancing old men, in the ballet of the fourth act of *Atrys* and in the first scene of the fourth act of *Isis*.

Such large-scale pantomimes became increasingly rare in later *tragédies lyriques*, in which the spectacular element is subordinated to the dramatic, but did still occur (such as the 'Airs des Combattans' in *Amadis*). Looking back in 1754 Cahusac summed up the achievements of Quinault and Lully. Quinault's aim was 'to make use of the dance to carry on the action, to animate and embellish it, to guide it through successive developments to an ultimate perfection'; he used dance 'as a principal element . . . to depict, to preserve, in a word, that character of imitation and representation which is a necessary requirement of everything introduced on the [lyric] scene'.

The unique fusion of drama and dance exemplified in the *ballet en action* remained an ideal throughout the

18th century: weakened in France by certain trends in the *tragédie lyrique* before Rameau and the new genre of the *opéra-ballet* (see OPERA, §III, 1 (iii)), it reasserted itself in the work of Rameau and was consolidated in the second half of the century. However, the aristocratic, impersonal and stylized elements of Baroque theatrical dance were simultaneously being undermined by a series of innovations and reforms, all generally directed towards a romantic conception of dance as an independent art form with emphasis on the individual dancer. The domination, almost amounting to tyranny, of Lully's music in France in the first half of the century became increasingly intolerable. Cahusac complained that Lully was

from then on regarded as a divine composer, the singers as models, the ballets as masterpieces, the machines as the last word in mechanics, the decorations as marvels of painting. Lully died, the traditions of all that he had done in his theatre remained. It is now ten years since the dance has dared to produce different figures from those of which Lully approved, and I have seen censured as pernicious novelties the principal gestures which have been introduced.

This reaction against the more conservative elements of the *grand siècle* may be seen to come from two distinct groups, the virtuosos and the avant garde of Romanticism.

The most striking feature of both the post-Lully *tragédie lyrique* and the *opéra-ballet* is the increased proliferation of dances. According to Cahusac, in 1697 La Motte in his *L'Europe galante* conceived

a spectacle of song and dances formed of many different actions, all complete and without any liaison between them other than a vague and indeterminate rapport. The spectacle created by La Motte is composed of several different acts, each representing a single action, and including divertissements of song and dance.



13. Scene from Lalande's 'Ballet de la jeunesse', first performed 1686: engraving



14 Marie-Anne Camargo dancing 'Pas de la nuit' lithograph by E. Desmaisons (published 1844) after Guérard

Opéra-ballet during the Regency supplied a public need for a lighter form of entertainment than that provided by the *tragédie lyrique*, with greater emphasis on the divertissement. It also created opportunities for local colour, exoticism and increased orchestral effects. The divertissement of songs and dances represented the culmination of each entrée and used all the most popular dance types. Campra's four *opéra-ballets* (*L'Europe galante*, 1697, *Les muses*, 1703; *Les fêtes vénitiennes*, 1710, *Les âges*, 1718) contain 123 dances of all the usual types except the allemande. Dance fulfilled a dual role as a dramatic vehicle (*danse en action*) and also simply as a decorative *agrément* with little or no relationship to the action (*danse simple*). Cahusac considered that Lamotte (in *L'Europe galante*) 'only knew of the *danse simple* . . . It is nothing but divertissements in which one dances for dancing's sake'. Sometimes the two functions of dance were combined, as in the third entrée of *L'Europe galante*, in which the dramatic action is developed in the divertissement.

In the entrée 'La provençale' added to *Les festes de Thalie* in 1722 Mouret used the dance to underline local colour. However, in *Les âges*, Campra's last *opéra-ballet*, the reckless profusion of disconnected dances seems to bear out Cahusac's comment, and this ascendancy of the divertissement at the expense of the drama also infiltrated the *tragédie lyrique*: Campra in *Achille et Déidame* was accused of 'completely drowning the subject in the divertissement'. By 1749 Rémond de Saint-Mard (*Réflexions sur l'opéra*) was complaining that 'too much scope is given to the dances . . . everything is to be danced'; Nougaret (*De l'art du théâtre*, 1769) complained that 'the dances are frequently misplaced in the grand opera', and that many French composers had allowed themselves to be 'seduced by the example of the

Italians'. He considered that the number of acts or entrées should be limited to five, and cited *Les fêtes vénitiennes* (which has ten) as an example of a work in which the action was too frequently interrupted by divertissements. Rousseau (*La nouvelle Héloïse*, 1761) commented, 'In each act, the action is usually cut off at the most exciting moment by a fête . . . The introduction of these fêtes is simple - if the prince is happy, one shares his joy and one dances; if he is sad, one wants to cheer him up and one dances'. For the remainder of the century, composers and dancers strove to remedy the balance between dance and drama.

The concept of the *ballet en action* was not confined to France. The earliest work in which the action is unfolded entirely through the expressive movements of the dancers was *The Tavern Bilkers* (1702), a short piece in the style of the *commedia dell'arte* produced at Drury Lane Theatre by John Weaver. Weaver was a dancer, teacher and choreographer who had translated Feuillet's *Chorégraphie* in 1706 and subsequently produced several treatises of his own revealing an acquaintance with ancient Roman pantomime, which he imitated in 1717 in *The Loves of Mars and Venus* (music by Symonds and Firbank). His *Orpheus and Eurydice* (1718) was announced as a 'dramatick entertainment in dancing after the manner of the ancient pantomimes', his works were apparently interspersed with comic interludes using *commedia dell'arte* characters. Weaver's ballets anticipated later 18th-century developments in combining classical, naturalistic and pastoral elements but were without direct successors.

The early 18th century in France saw the rise of the virtuoso dancer. Professional male dancers had first infiltrated the *ballet de cour* in 1671, when Louis XIV allowed them to perform noble roles in ballets, thus sharing with the aristocracy a common technique and style, that of the *danseur noble*. The most celebrated exponent of this style was Louis Dupré ('Dieu de la danse'), who was also an influential teacher. Women professionals were admitted in such roles for the first time in Lully's *Le triomphe de l'Amour* (1681). In 1713, two years before the death of Louis XIV, a fully professional school of dance was established at the Paris Opéra, an indication of the increasing importance of dance technique. Among the famous virtuoso dancers of the early 18th century were Dumoulin, Javillier, Dangeville, Malter, Michel Blondi (1675-1737, classed as the best dancer in Europe for the *danse haute* and 'character' entrées, especially those of furies) and Françoise Prévost (1680-1741) who with Jean Balon danced in Mouret and Lamotte's *ballet en action* (based on the murder of Camille in Act 4 of Corneille's *Horace*) during the Grands Nuits de Sceaux (1715). Prévost taught two dancers whose innovations in technique, style and costumes, as well as their extraordinary popularity, entitle them to be regarded as the first ballerinas. Marie-Anne Camargo (1710-70; see CUPIS DE CAMARGO), who made her début at the Opéra in 1726 in J.-F. Rebel's choreographic divertissement *Les caractères de la danse*, developed virtuoso technique to unprecedented heights; Voltaire in *Le temple du goût* described her as 'la première qui ait dansé comme un homme'. She was a celebrated exponent of the *danse haute*, excelling in lively dances (gavottes, rigaudons, tambourins, marches and lours) and frequently appeared in the role of a sailor or a bacchante (see fig. 14). The *pas de menuet* and the *entrechat quatre* (which she

did not invent but perfected) were particularly associated with her. According to Noverre, she was 'quick and active. She danced only to lively music and such quick movements do not lend themselves to a display of grace, but instead she substituted ease, brilliance and gaiety'. Voltaire summed up the contrasting styles of Camargo and her rival MARIE SALLÉ (1707-56)

Ah Camargo, que vous êtes brillante
Mais que Sallé, grands dieux est ravissante
Que vos pas sont légers, et que les siens sont doux
Elle est inimitable, et vous êtes nouvelle
Les Nymphes sautant comme vous
Et les Grâces dansent comme elle

Sallé, a creative artist of intelligence and vision, developed a highly expressive, romantic style of dancing (see fig 15); according to Noverre 'her voluptuous dance was conceived with as much finesse as lightness, it was not by leaps and frolics that she went to your heart'. Voltaire called her 'cette excellente danseuse qui exprime les passions'. Cahusac recounted how, in a revival of *L'Europe galante* at the Opéra (1736), she created an 'ingenious episode' in the *passacaille*, in which she played the part of a 'young odalisque' abandoned by her lover, depicting in her gestures and facial expressions the whole gamut of emotions. She excelled in the *pas de deux*, in which her partners included her brother, Nivelon, Malter III and D Dumoulin.

Both Sallé and Camargo anticipated Noverre's plea for an end to cumbersome and inappropriate costumes. Camargo introduced soft ballet slippers and shortened

the skirts of her costumes to allow greater freedom of leg movement when executing virtuoso dance steps, Sallé dispensed with a mask early in her career when she appeared with Laval at the Opéra on 17 February 1724 in *Les caractères de la danse*, 'tous deux en habits de ville et sans masque'. In 1734 she dared to appear in *Pygmalion*, in London, dressed only in a simple muslin robe and with her hair loose. On 16 April 1735 she appeared in London in Handel's *Alcina* dressed as a man; this innovation however was not well received, and she was hissed. Both her reforms in dress and her expressive style of dancing were copied by Madeleine Guimard (1743-1816), who made her début at the Opéra on 9 May 1762 as Terpsichore, and to some extent in England by Giovanna Baccelli (fl 1774-1801).

Two of Sallé's greatest triumphs were as the Rose in the entrée 'Les fleurs' from *Les Indes galantes* (1735) and as Terpsichore in *Les fêtes d'Hébé* (1739), both to music by Rameau, whose revitalization of ballet music paralleled the virtuoso developments in dance. The trend before Rameau's time towards the use of dance simply as *agrément* was checked by Rameau, in both his *opéras-ballets* and his *tragédies* he sought a Lullian fusion of dance and drama which incorporated the progressive elements of the preceding years. His aims were abetted by the librettist of eight of his works, Louis de Cahusac, whose seminal publication *La danse ancienne et moderne* (1754) had considerable influence on other choreographers, notably Noverre. Cahusac argued for a



15. Marie Sallé' engraving (1733) by Nicolas IV de Larmessin after N. Lancret

more natural approach: 'In all things Nature must be the guide of Art, and Art must seek to imitate Nature', and criticized the use of dance solely as an *agrément* - in his view it should be intimately wedded to the main action. Cahusac himself systematized the use of the *danse en action* in his second libretto for Rameau, *Les fêtes de l'Hymen et de l'Amour* (1747), and he included *ballets figurés* in *Les fêtes de Polymnie*, and in *Nais, Zais and Zoroastre*.

According to Noverre, Rameau

laid down wisely the limits suitable for dancing, his melodies were simple and majestic, he avoided his predecessor's monotony of tune and movement and varied them, realizing that legs could not move as quickly as fingers and the dancers could not possibly perform as many steps as the air had notes, he phrased them tastefully.

From the *tragédie lyrique* and the *opéra-ballet* he inherited a plethora of dance types, nearly all of which he used. His traditional dances differ from those of Lully in their expansion of form - affording scope for the new techniques - and their highly effective orchestration. Lively rigaudons and tambourins occur frequently, particularly in the *ballets héroïques*. Rameau was perhaps at his best in the *danses caractérisées*, such as the 'Danse des Lacédémoniens' and 'Pour le génie de Mars' from *Les fêtes d'Hébé*, in which virtuosic elements are prominent. In a 1747 production, Carmargo took the part of Eglé, and Gaetano Vestris and Louise-Madeleine Lany, both notable virtuosos, danced in the ballets. Fashionable orientalism is exploited in *Les Indes galantes*, affording opportunity for exotic dances and orchestral effects, including a storm and an earthquake. However, Rameau's prime importance lies in his consolidation of the *ballet en action*. In *Les Indes galantes* there is a *ballet en action* for the Persians, for the flowers and for Borcús and Zephyr. Action dances in his *tragédies* occur in the divertissement at the end of *Castor et Pollux*, in which Hebe (played in a revival of 1737 by Sallé) tempts Pollux entirely in mime. Act 2 of *Dardanus* includes a divertissement created from the subject matter. The chaconne in the final divertissement represents Rameau's first attempt at a combination of through-composition with the choreographic variety required in a chaconne. In the entrée 'L'enlèvement d'Adonis' in *Les surprises de l'amour* there is an elaborate pantomime depicting the loves of Venus and Adonis.

In the second half of the 18th century three important factors influenced the development of dance. First was the consideration of ballet not only as an adjunct to opera but also as an independent art form, usually with a separate choreographer, designer and composer. Ballets were frequently interpolated between the acts of operas or performed separately at the end - for example, Noverre's first Viennese ballet, *L'apothéose d'Hercule*, was performed with Hasse's *Partenope* on 9 September 1767. The second factor was the rise of centres of innovation other than Paris; the third was the growing demand of performers and theorists (stimulated by the example of Sallé and the 'back to nature' theories of the Encyclopédistes and other Enlightenment writers, in particular Rousseau and Diderot), for a more natural, simple and expressive style of dancing. Gallini (*A Treatise on the Art of Dancing*, 1772) wrote:

The greater the simplicity of steps in a dance, the more beautiful it is and requires the more attention in the performer to exactness and delicacy, for slowness and neatness being in the character of simplicity, afford the spectator both leisure and distinctness for his examination whereas dances of intricate evolutions, in quick motions, in their confusion and hurry, allow no clearness, or time for particular observations. Those who would make any considerable progress in this art, should,

above all things, study justness of action. They cannot therefore too closely attend to the representation of nature, either upon the stage, or in life.

One of the most important contributors to this trend, and a major figure in the reform of dance, was JEAN-GEORGES NOVERRE (1727-1810), a dancer and choreographer whose early development was greatly influenced by his contact with Sallé and with Rameau's music. He worked first at Lyons (where in 1751 he produced his first serious pantomime ballet *Le jugement de Paris*), and subsequently in Strasbourg (1753-4) and Paris (1754-5, at the Opéra-Comique). In 1755 he went to England, where his elaborate staging of a revival of his first work, *Les fêtes chinoises* (1755), provoked a riot. However, he was greatly impressed by the realistic acting of David Garrick, who in return called Noverre 'the Shakespeare of the dance'. A direct result of Noverre's work with Garrick was his renowned treatise *Lettres sur la danse* (1760), in which he criticized the lack of harmony between the departments involved in theatrical performances.

The poet imagines that this art elevates him above the musician, the musician would be afraid to lose dignity by consulting the ballet-master, the latter never communicates with the designer, the scene-painter speaks only to the painters under him and the stage-setter, often despised by the painter, is in supreme command of the workings of the theatre. The designer often sacrifices the costume of an ancient people to the prevailing fashion, or to the whim of some well-known dancer or singer. Most composers follow the old formulae of the Opera, they write passepieds because Mademoiselle Sallé and Monsieur Dumoulin danced them attractively and with grace. In fact, Sir, opera is, if I may so express myself, a spectacle for monkeys.

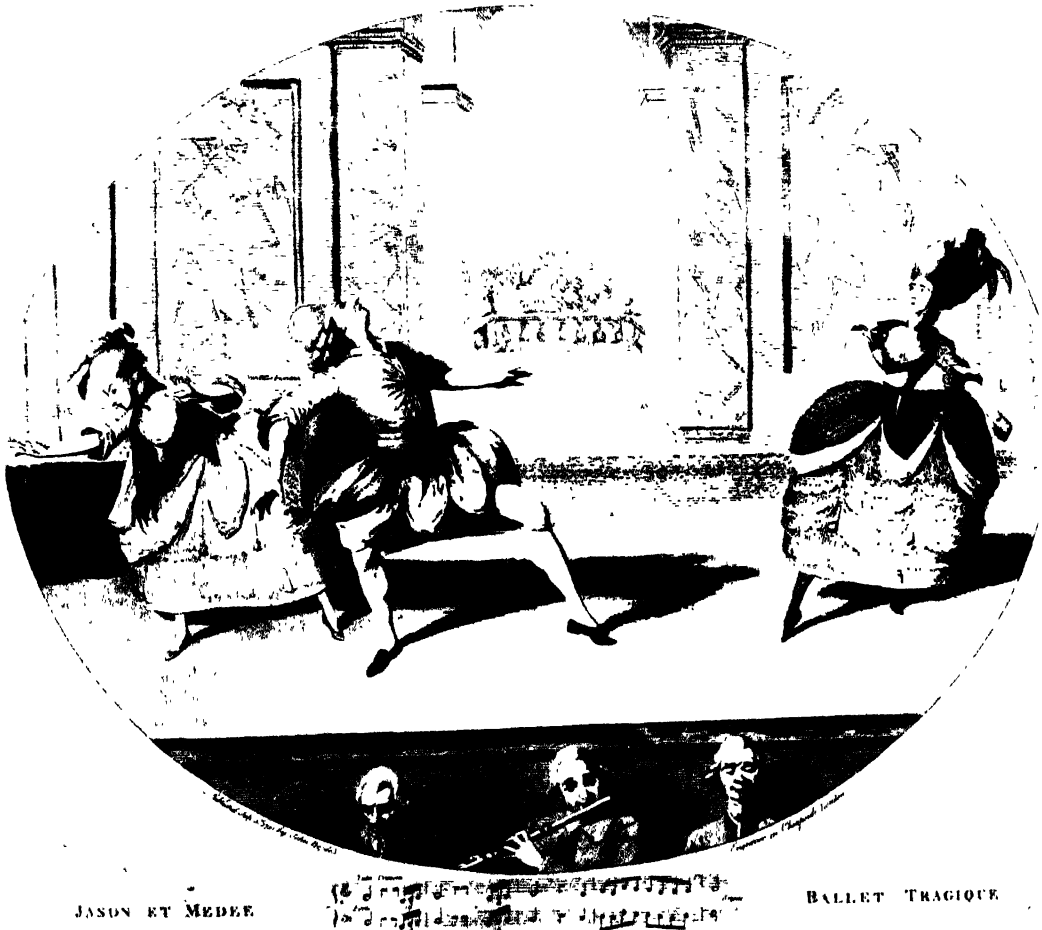
Noverre went on to propose his own ideas for a 'dramatic', as opposed to 'mechanical', type of dance. He crystallized the vision of *ballet en action* as music, drama, choreography and staging, in which the separate parts are subordinated to the general scheme, though admitting diversity in rapidly changing tableaux and a variety of dancing styles to suit the characters, and he demanded an end to virtuosity for its own sake, stereotyped and unpractical costumes, and the dominance of outdated musical styles. When he moved to Stuttgart, he put his theories successfully into practice in a series of 20 new ballets, working with the stage designer Servandoni, the costumer Boquet, a distinguished company of dancers, and the composers Jommelli, Deller and Rudolph. The most popular of these was *Médée et Jason* (1763), a heroic *ballet en action* which provided a vehicle for several famous dancers (see fig. 16). Gaetano VESTRIS (1729-1808), a dancer of superb style and technique, especially in jumps and the pirouette, who inherited the title of 'Dieu de la danse' from Dupré and of whom Noverre said: 'he is the best, in fact the only serious dancer in the theatre'; Vestris's son Auguste (1760-1842) who became *premier danseur* at the Opéra at the age of 21, and Anne Heinel, a German ballerina who was credited with the perfection of the pirouette. *Médée* also approached spoken drama in an attempt at psychological definition through movement, attitude and gesture.

In 1767 Noverre became ballet-master to the imperial family and the two theatres in Vienna, the second most important European centre of ballet. Between 1767 and 1774 he staged at least 38 new ballets, and also choreographed several operas, including Gluck's *Alceste* and *Paride ed Elena*. An unsuccessful period at the Regio Ducal Teatro in Milan was followed by an equally dismal failure at Paris, where his appointment earned him the enmity of Maximilien GARDEL, subse-

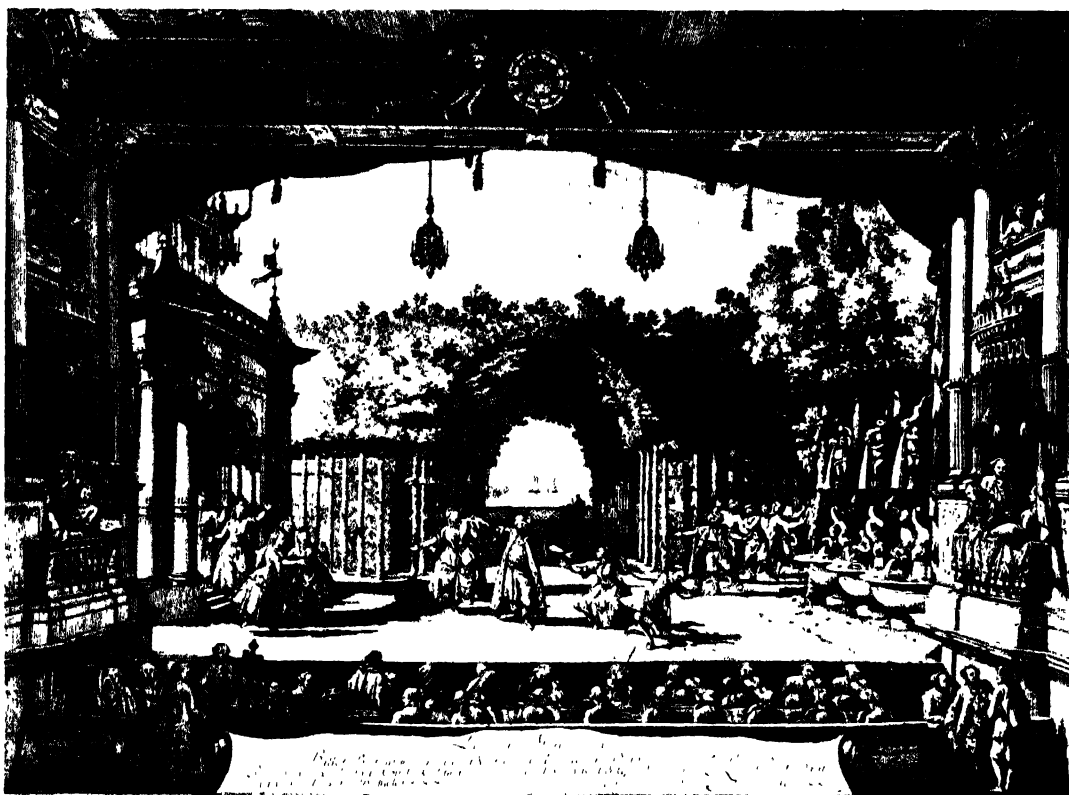
quently ballet-master at the Opéra and the choreographer of *Nnette à la cour* (1781), Jean Dauberval and the prima ballerina La Guimard; and his insistence on independent ballets in preference to those within an operatic context was unsuited to French taste. One of his few Paris successes was the revival of *Les petits riens* to music mainly by Mozart. During the final years of his career he spent several successful seasons in London, where he produced his last important ballet, *Iphigenia in Aulis* (1793).

Noverre's appointment in Vienna in 1767 succeeded that of FRANZ HILVERDING VAN WEWEN (1710-68), ballet-master at the Kärntnertor-Theater from 1742 and at the Burgtheater from 1752. Hilverding was the first Viennese choreographer to create fully developed pantomime ballets, including some on tragic themes, in place of decorative divertissements. For the German theatre he used subjects offering opportunities for local or exotic colour, such as *Les bûcherons tirolois* (1754) and a revival in 1758 of 'Le turc généreux' from Rameau's *Les Indes galantes* (see fig 17), for the Burgtheater his subjects were almost entirely pastoral, allegorical or mythological (*Orphée et Euridice*, 1752).

From 1758 to 1765 Hilverding worked at the Russian imperial court in St Petersburg, where many of his numerous ballets were composed by the prolific and skilled Joseph Starzer, including *Pygmalion* (1763), *Acis et Galatée* (1764) and *Le triomphe du printemps* (1766). Starzer returned to Vienna in 1768, where he composed ballets for the two opposing great masters of the art, Noverre (*Roger et Bradamante*, *Adèle de Parthieu* and *Les Horaces et les Curiaces*) and GASPERO ANGIOLINI (*Il Cid* and *Teseo in Creta*). The early productions of Angiolini, who succeeded Noverre in Vienna, were along the lines of Hilverding's work, and were followed in 1761 by his masterpiece (in which he also danced the title role), the ballet-pantomime *Don Juan*, with sets by G. M. Quaglio, scenario by Calzabigi and music by Gluck, it aimed to make ballet a serious dramatic form in which gesture was used for emotional effect, as opposed to the *galant* or virtuoso divertissement. In his preface to the score, Angiolini wrote: 'If we can stir up every passion by a mute play, why should we be forbidden to attempt this? If the public does not wish to deprive itself of the greatest beauties of our art, it must accustom itself to being moved by our ballet and



16 Scene from Vestris's version (performed at the King's Theatre, London, 1781) of Noverre's ballet en action 'Médée et Jason' (1763): engraving by Francesco Bartolozzi after ? Nathaniel Dance, the dancers are (left to right) Giovanna Baccelli, Gaetano Vestris and Mme Simonet



17. Scene from Hilverding's revival (1758) of 'Le turc généreux' from Rameau's 'Les Indes galantes' engraving (1759) by Bernardo Bellotto

brought to tears'. *Don Juan* was followed a year later by *Orfeo ed Euridice* (5 October 1762), a masterly fusion of pictorial, gestural, verbal and musical elements into an organic whole. Angiolini's collaboration with Gluck (which also produced *La Cythère assiégée*, 1762, *Semiramide* and *Iphigénie en Aulide*, both 1765) realized his ambition of achieving unity of choreography and music. He later succeeded Hilverding in St Petersburg, where between 1766 and 1772 he created at least nine ballets for the court, including a *ballet héroïque* entitled *Le départ d'Enée*, after Metastasio. In 1772 he went to Italy, where he published his *Lettere ... a Monsieur Noverre* (1773), in which he asserted Hilverding's prerogative as the inventor of the *ballet en action* and opposed Noverre's views on various aspects of choreography and dance. The *Lettere* initiated a bitter controversy between the two opposing factions of Noverre and Angiolini, causing the failure of the latter's subsequent Viennese ballets (including *L'orphelin de la Chine*). Although it is evident that both men developed the *ballet en action* simultaneously and independently, Angiolini was technically the first to put his themes into practice, since *Don Juan* preceded Noverre's Stuttgart ballets. But it was the influence of Noverre, disseminated through the work of several important pupils, that finally effected the transition to romantic ballet in the last quarter of the 18th century.

On the eve of the French Revolution Jean Dauberval (1742–1806), a ballet-master at Bordeaux who had worked with Noverre at Stuttgart, introduced a new

type of ballet based on a middle-class view of peasant life (a prototype perhaps existed in contemporary opera, notably Rousseau's *intermède*, *Le devin du village*). *La fille mal gardée*, produced at Bordeaux on 1 July 1789, consisted mainly of character and *demi-caractère* dancing (the latter an amalgam of folkdance and academic steps), with emphasis on the comic element of the plot. Despite its date *La fille mal gardée* only faintly echoed progressive politics and probably originated as an offshoot of fashionable ethnic preoccupations, it did, however, deal another blow to the concept of ballet as a principally aristocratic art. Dauberval's most important pupil, Salvatore Viganò (see §VI, 1(i)), was an influential figure in early romantic ballet.

Another of Noverre's pupils was responsible for technical innovations which opened up new possibilities of style and technique suitable to romantic subjects. On 7 July 1796 at the King's Theatre in London, Charles Louis Didelot (1767–1837) produced an anacreontic ballet-divertissement in one act, *Flore et Zéphyre*. The work featured machinery by Liparotti, who used counterweighted wires to balance, support and fly individual dancers, enabling them to pose for the first time on tiptoe, and heralding the introduction (after 1795) of blocked-toe shoes and *pointe* technique. The representation of flight (a prominent feature of 17th-century French opera) had recently been attempted at the Paris Opéra by Pierre Gardel (1758–1840), in whose ballet *Psyché* (1790) a machine bore the two lovers to the Palace of Love – but the apparatus was visible. The

introduction of wires invisible to the spectators was not only an aesthetic improvement; it made possible a vast expansion of virtuoso technique. Didelot is also credited with the introduction of flesh-coloured tights (*maillots*), and the dancers representing deities in *Flora et Zéphyr* wore abbreviated Greek tunics, both these innovations facilitated freedom of movement.

2 SOCIAL DANCE AND THE DANCE IN INSTRUMENTAL MUSIC. In the early 18th century the upper classes still modelled their culture on the courts, and in dance the style and types of the French court had been disseminated throughout Europe by French dancing-masters. The *Chorégraphie* by RAOUL-AUGER FEUILLIÉ, published in 1700, describes all the main types known at the court and introduces a choreographic notation that further aided their spread (an English translation by John Weaver was published in 1706). In the first three decades of the century the Baroque dance types reached a peak of flexibility and expressiveness, particularly in their abstract instrumental form: in those years the suites of Bach, Handel, François Couperin and Rameau appeared. With the emergence of the Rococo aesthetic, already evident in the success of Camargo and Marie Sallé in Paris in the 1720s, most of the Baroque types declined, and the restrained but complex elegance of the minuet led to its becoming the predominant social dance in aristocratic circles, which it remained for the rest of the century. The change of taste is also amply demonstrated in instrumental music, the static Baroque suite (in which the movements were nearly always in the same key) ceased to be a genre of artistic importance after Bach's *Ouverture nach französischer Art* (1734), which like so many of Bach's works is a definitive essay in a genre that was on the point of disappearance (see SUITE). In contrast, the minuet is the only courtly dance type to appear in the Rococo harpsichord sonatas of Scarlatti, its earlier dominance even in French court culture is indicated by its being the only dance fully described in Pierre Rameau's *Le maître à danser* (1725), the definitive treatise (though one of many that were published in the first half of the century) on French social dance of the day. With the development of the pre-Classical sonata, symphony and string quartet the minuet became the only important dance used in extended instrumental pieces, where its simplicity and versatility made it the ideal vehicle for Rococo elegance. Many Classical movements strongly suggest Baroque dance rhythms, though rarely throughout their length (among Mozart's piano concertos, for example, the slow movement of K488 suggests a siciliano and the finale of K503 a gavotte, furthermore the gigue or tarantella finale of the Baroque concerto was still common in Schubert's time), but the minuet was at once the courtly dance *par excellence* until the French Revolution – and for a time afterwards in Germany – and a vital force in Classical instrumental music. Introduced into the symphony, often as a finale, by Italian composers and then by Johann Stamitz in Mannheim, it became in the works of Haydn and Mozart a movement capable of great sophistication, sometimes through the introduction of contrapuntal devices and the extension of its formal patterns (see MINUET and illustrations). It remained an obligatory movement in the aristocratic divertimento and related forms, and as a symbol of the aristocracy it appears in the ballroom scene of *Don Giovanni* simultaneously with the bourgeois contredanse and the rustic German

dance.

Second in popularity to the minuet was the CONTREDANSE, the development of which was stimulated by the English country dance introduced at the French court in 1685–8, usually in 2/4 or 6/8 time, it was simpler and more 'natural' than the minuet and was thus adopted by the middle classes as well as the aristocracy. It developed in several forms (anglaise, écossaise, cotillon); in England it was danced longways but in France a more refined square set was used. Courtly contredanses were composed by Mozart, but those by Beethoven (1803) are less restrained and show a predilection for 'reel' rhythm. The contredanse survived the Revolution in various forms, notably the écossaise (examples of which were composed by Beethoven, Weber and Schubert) and the quadrille, which needed only four dancers. Though the contredanse was not adopted in Classical instrumental music in the manner of the minuet, the influence of its clear eight-bar melodies is often apparent in divertimentos and particularly in the finales of symphonies by Haydn (no.85), Mozart (nos.39 and 40) and Beethoven (no.7).

The most significant development in middle-class social dance was the introduction of various types of round-dance, in which individual couples danced in more or less close embrace, this development, which culminated in the supremacy of the waltz in the 19th century, parallels the decline of courtly *virtù* in the face of individual expression and naturalness. The sedate, relaxed rhythms of the 17th century gave way to a type of intoxicating, impetuous triple time that introduced the element of 'swing', a characteristic of social dances ever since. The origins of the waltz are obscure, but it is known to have developed from a number of similar dances of rustic origin in southern Germany, Bavaria, Austria and Bohemia, known generically as German dances (*deutscher* or *allemandes*) and including such specific types as the ländler, *dreher* and *steirer*. These unsophisticated dances were introduced into the ballroom from about 1760 (elements of the German dance had been introduced into the French contredanse earlier in the century, but the choreography had been made less intimate). The term 'walzen' appears at first to have been a description of the gliding and whirling associated with this type of dance (see WALTZ, §1, and GERMAN DANCE). Some early ländler were in 2/4 time, as described in Guillaume's *L'almanach dansant* (1771), but later triple time became universal. Vienna long remained the centre of the German dance and the waltz; Mozart and Beethoven provided many for court balls there as did Schubert for bourgeois soirées (often improvising at the piano). The rural associations of the German dance were exploited in Viennese instrumental music from the time of Haydn, many of whose mature symphonies and quartets have minuets, and especially trios, that are more rustic than courtly in character. The country dance in Beethoven's Pastoral Symphony is explicitly rustic; his Bagatelle op.119 no.3 is a simple dance 'À l'allemande'; while the fourth movement (marked 'Alla tedesca') of his String Quartet in B \flat op.130 is a highly stylized German dance of the type often found in the works of Schubert (e.g. Piano Sonata in D D850). The waltz was often denounced as immoral in its early days, but that did not prevent it spreading to become, as the minuet had been, one of the most universally popular European dances.

The German dance was not the only rustic dance to

influence the ballroom; in peripheral European states such as Poland, Hungary and Spain other national dances became popular. The POLONAISE was taken up by the Polish aristocracy in the 18th century and spread throughout Europe; it appears in suites by J. S. Bach and Telemann, and in the hands of W. F. Bach it became the vehicle for profound expression, as it did once again with Chopin. It was also cultivated by Mozart (Piano Sonata in D K284/205b), Beethoven (opp.56 and 89) and Schubert (ten for piano duet). The MAZURKA also became a fashionable social dance to a lesser extent. In Hungary the VERBUNKOS (recruiting-dance) was popular from about 1715, symbolizing opposition to German influence, and in Spain and Portugal the minuet was infiltrated by native dance styles (as seen in P. Minguet e Yrol: *Arte de danzar a la francesa*, 1758), the music of which also strongly influenced instrumental works (Scarlatti, Boccherini, Soler) and dramatic music. In such countries the emphasis on national dance rhythms is evidence both of the Rococo taste for the exotic and of a growing feeling for nationalism in music.

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17. 19th century

1 Theatrical dance (i) The transition to romantic ballet, 1800-30 (ii) The romantic ballet and its influence (iii) Ballet in opera (iv) The classical ballet in Russia to 1900 2 Social dance

1 THEATRICAL DANCE. In ballet the terms 'classical' and 'romantic' are chronologically reversed from their musical usage, the romantic style in ballet having preceded the classical

(i) *The transition to romantic ballet, 1800-30.* In composing his music for *Die Geschöpfe des Prometheus* (1801) in the form of an overture and 16 numbers, Beethoven wrote for a *ballet en action* derived from Noverre's principles, which in the 18th century had ended the ballet's subservience to opera and made it an independent theatrical art. *Prometheus* was created for the Vienna court theatre (originally as *Gli uomini di Prometeo*) by SALVATORE VIGANÒ (1769-1821), a Neapolitan who often composed the music as well as the scenarios for his ballets, in place of static mime interspersed with dancing, he developed a type of expressive mime-dance based on individual character (see fig.18), and the dramatic use of a *corps de ballet*, especially after he became ballet-master at La Scala in 1813. His achievements paved the way for Carlo Blasis (?1795-1878), whose treatises on the technique of dance (*Traité*

élémentaire, 1820; *Code of Terpsichore*, 1828) first codified the methods on which the teaching of classical ballet is still based.

Beethoven's ballet score was an exception to the usual musical practice at this time of a hurriedly assembled patchwork by a musician on the theatre staff (those at the Paris Opéra included Rodolphe Kreutzer, the dedicatee of Beethoven's *Sonata* op.47). It was normal to incorporate melodies from well-known operas or songs of which the words would relate to the stage action at a given point, and original music, mostly confined to the set dances, was written in a facile style to fit the choreographer's preconception of rhythm and structure. Similar conditions prevailed in Russia, where Charles Louis Didelot (1767-1837), a pupil of Dauberval and Noverre, spent two influential periods at St Petersburg in 1801-11 and from 1816 until his death. However, he is credited with having paid more attention to music than most choreographers of his time, and demanded a corresponding musicality from his dancers; he frequently worked with the composer Catterino Cavo, and recent Soviet research (by Gozenpud and Rabinovich, see Roslavleva, 1966) suggests that Cavo was musically more successful with his ballets than his operas precisely because they were composed to a pre-conceived structure supplied to him.

The prevailing situation was engagingly described in memoirs published by V. A. Duvernoy in 1903:

Once the plan of the piece and the dances were arranged, the musician was called in. The ballet-master indicated the rhythms he had laid down, the steps he had arranged, the number of bars which each variation must contain. In short, the music was arranged to fit the dances. And the musician docilely improvised, so to speak, and often in the ballet-master's room, all that was asked of him. You can guess how alert his pen had to be, and how quick his imagination. No sooner was a scene written or a *pas* arranged than they were rehearsed with a violin, a single violin, as the only accompaniment. Even after having done all the ballet-master required, the composer had to pay heed to the advice of his principal interpreters. So he had to have much talent, or at least great facility, to satisfy so many exigencies, and I would add, a certain amount of philosophy.

Nevertheless, attempts were made from about 1820 to compose more homogeneous scores for ballet, especially in the work of Jean Schneitzhoffer, the second chorus master at the Paris Opéra, and his superior Hérold, whose score for a new version of *La fille mal gardée* (1828) remains the musical basis for present-day productions. Hérold's successor was Halévy, and his score for a *Manon Lescaut* ballet by Aumer in 1830 is thought to have been the first to use melody to identify character, it earned the grudging admiration of Meyerbeer for its skilled use of musical allusions to suggest period. The function of the scenario writer began to be separated from that of choreographer from about 1827, when Scribe anonymously provided a scenario for Aumer's *La somnambule*, with music by Hérold, while from her début at Vienna in 1822, Marie Taghioni was preparing to bring about the revolution in theatrical dance that became the romantic ballet.

(ii) *The romantic ballet and its influence.* The ideal embodiment of the romantic image was Marie Taghioni (1804-84), who reflected in her dancing the spirit that infused the literature of Scott and Hugo and the music of Berlioz and Chopin. Her frail physique was schooled relentlessly by her father, the ballet-master Filippo Taghioni (1777-1871), to develop a style distinguished by lightness, grace and modesty, by the use of point-shoes for artistic effect, and by unusual elevation and delicacy on landing. Her freer, more graceful



18. Salvatore and Maria Viganò dancing the 'pas de deux' (1793), their first great Viennese success, pen drawing with wash by Johann Gottfried von Schadow, in the *Kupferstichkabinett und Sammlung der Zeichnungen*, Berlin



19. Marie Taghioni lithograph (mid-19th century) H. Lynch after A.-E. Chalon

movement, enhanced by a new style of costume with a diaphanous, bell-shaped skirt and fitted bodice, gave a fresh purpose to the art of dance in the theatre (see fig.19). It enabled it to become more poetic and imaginative, an art of illusion rather than illustration. The style was inaugurated by *La sylphide*, staged by Filippo Taglioni for his daughter at the Paris Opéra in 1832. This had a scenario credited to the tenor Adolphe Nourrit, with whom Marie had appeared the year before in Meyerbeer's *Robert le diable*, when she led the ballet of spectral nuns which constituted one of the opera's most novel expressive scenes.

La sylphide reflected the romantic ideal in its theme of a tragically unattainable love, and its combination of the exotic and the supernatural, a Scottish setting and an ethereal being who appears and vanishes with the illusion of flight, which Taglioni was perfectly trained to suggest. Her style of dancing was a creative triumph which has haunted the art of ballet ever since, it not only displaced the male as the dominant figure and established the supremacy of the ballerina for almost a century, but it also required that composers should emphasize the lightness and grace of the ballerina more than the ballet's drama and situation, which is partly why much of the century's ballet music is essentially feminine in character. Taglioni's production of *La sylphide*, with music by Schneitzhoffer, carried the seeds of romantic ballet to Russia when Taglioni first danced there in 1837, but a version choreographed by Auguste Bournonville at Copenhagen in 1836 – the version that has survived – had a new score by H. S. Løvenskjöld.

The obverse of the romantic image in dance was personified by Fanny Elssler (1810–84), a Viennese of strong dramatic character and virtuoso technique. If Taglioni was a spirit of the air, Elssler was the child of the earth, excelling in colourful character dances in which a theatrical presentation was given to such folk-dances as the Spanish *cachucha* and the Polish *krakowiak*. Elssler first triumphed in Paris in Coralli's ballet *Le diable boiteux* (1836) with music by Casimir Gide, and while Taglioni continued to suggest ethereal illusion in other ballets by her father, such as *La fille du Danube* (1836) and *L'ombre* (1839), Elssler dazzled with her virtuosity in *La gypsy* and *Le tarentule* (both 1839). From 1840 she toured the USA for two years and achieved an artistic and financial success then unparalleled in American theatrical history, although there European ballet remained a sterile import which failed to stimulate any native dance activity in the theatre until the 20th century.

While Elssler was in the USA and Taglioni was in Russia, the Paris Opéra was conquered by a new ballerina who arrived from Naples by way of Milan: Carlotta Grisi (1819–99), a cousin of the celebrated singers Giuditta and Giulia Grisi. Carlotta was the discovery of Jules Perrot (1810–92), who had partnered Taglioni and turned to choreography when the male dancer became virtually eclipsed. A combination of talents which came together at an opportune moment comprised Perrot and Coralli as choreographers, Gautier who brought poetry to the writing of a scenario, and Adam who extended the expressive character of ballet music: the result was *Giselle*, which had its première at the Opéra in 1841 (see fig.20). In its contrast between the realistic peasants of the first act and the disembodied spirits of the second, the need for the ballerina to unite the essential characteristics of each, and the skill of



20 Carlotta Grisi and Jules Perrot in the first scene of Adam's *Giselle* engraving (c1842)

Adam in an incipient use of leitmotifs and musical reminiscence for dramatic effect, *Giselle* represents the romantic ballet at its peak.

Perrot first made London an important centre for ballet during the 1840s, when he worked for six years at Her Majesty's Theatre under Benjamin Lumley's management. Perrot staged *Giselle* for Grisi (whom he had married) and went on to create some of the finest romantic ballets in *Ondine* (1843), *La Esmeralda* (1844), *Catarina* and *Lalla Rookh* (both 1846). These united the dramatic, the supernatural and the exotic in true *ballets d'action* where the choreography created sympathetic characters and carried the narrative forward without superfluous virtuosity, even if the music composed for each of them by Cesare Pugni did little more than embroider the rhythm and reinforce the expressive mood. Perrot also staged *divertissements* to display the finest dancers of the time, culminating in *Pas de quatre* (1845), in which Lumley succeeded in presenting four divas simultaneously: Taglioni, Grisi, the Italian Fanny Cerrito (1817–1909) and the Danish Lucile Grahn (1819–1907).

Grahn represented another important centre of romantic ballet in Copenhagen, where Auguste Bournonville returned in 1830 from his studies with Vestris in Paris to direct the Danish Court Ballet (later the Royal Danish Ballet) for the next 47 years. As well as his own version of *La sylphide*, which he staged in 1836 for Grahn on the model of Taglioni's Paris version, Bournonville created more than 50 ballets of different types for his Danish company, which continued independently of theatrical fashion elsewhere; by maintaining the prestige of the male dancer on a par with the ballerina he distinguished the Danish school of ballet from all others in Europe. Bournonville's musical interests (which included the operas of Mozart and Wagner) encouraged native composers to provide original and homogeneous scores for his ballets. Two days before his death in 1879 he witnessed the début of Hans Beck, a dancer who carried the Bournonville ballet style into the

mid-20th century with a continuity of tradition unparalleled elsewhere in Europe.

In Russia the foundations laid by Didelot up to 1829 were receptive to the French Romantic influences brought first by Taglioni in *La sylphide* to St Petersburg in 1837. She continued to appear there each year to 1842, and Elssler, Grisi, Cerrito and Grahn went there in her wake, dancing the ballets most closely associated with them. These included *Giselle*, which established Elena Andreyanova (1819–57) as the first Russian romantic ballerina at St Petersburg; her Moscow counterpart was Ekaterina Sankovskaya (1816–78), who danced *La sylphide* and followed Andreyanova in *Giselle*, Elssler in *La Esmeralda* and Taglioni in *La fille du Danube*. Sankovskaya also choreographed her own production of *Le diable à quatre* in Moscow four years before Perrot staged it in St Petersburg. Perrot went there when London's interest in ballet declined after Jenny Lind's operatic successes, and remained as ballet-master until 1859, when he was succeeded by Arthur Saint-Léon, a virile dancer and Cerrito's husband until they separated in 1853. Saint-Léon had only modest success in Russia except for *Koniok gorbunok* ('The little hump-backed horse'), one of the first ballets on a specifically Russian folk story which, in spite of the limited musical interest of Pugni's score, supplemented by themes borrowed from Rossini (*Tancredi* in particular), remained in the repertoire for many years after its 1864 première (20th-century productions by other choreographers continued to use the Pugni music until a new score was composed by Shchedrin in 1960). The native Russian element in ballet was consolidated by *The Fern* (1867), with choreography by Sergey Sokolov, a student of Saint-Léon, and music by Yuri Gelber, first violin and conductor of the Bol'shoi Theatre orchestra, and led directly to later balletic triumphs in association with Tchaikovsky.

(iii) *Ballet in opera*. Throughout the 19th century ballet retained a connection with opera, chiefly when composers incorporated dance scenes to diversify weightier emotional matters. Weber anticipated some elements of *La sylphide* by more than 20 years in his early opera *Silvana* (1810), in which his mostly mute heroine embodies the romantic woodland spirit and expresses herself in dance. Weber evoked a strong flavour of Spanish dance in his music for *Preciosa*; he added a newly composed pas de cinq to *Euryanthe* in 1825 for its Berlin production, to please Friedrich Wilhelm III of Prussia; and *Oberon* has enchanting dances woven into the musical fabric. In Russia, Glinka was an admirer of ballet who took lessons in his youth, and whose knowledge of ballet and folkdance is reflected in dance scenes which grow out of the dramatic action, notably in *Ivan Susanin* (1836) and *Ruslan and Lyudmila* (1842). By the 1820s ballet had become a necessary element of all productions at the Paris Opéra, where Rossini, after interpolating dance movements from other sources in his earlier operas, provided two extensive dance sequences in *Guillaume Tell* (1829), in which Marie Taglioni first danced the well-known Tyrolean Dance.

Meyerbeer incorporated ballet to more than decorative purpose in *Robert le diable* (1831), his ballet of the spectral nuns serving to tempt the hero from the path of honour (for illustration, see OPERA, fig.11), but in his later operas such as *Les Huguenots*, *L'étoile du nord* and *L'africane* his ballet sequences were more in the nature

of divertissements, as were those Donizetti added to *Les martyrs* (the French version of *Poluto*) or to *La favorite* and *Dom Sébastien*. Verdi's adaptations for the Paris Opéra are particularly interesting in this respect; he added a ballet to *I lombardi* when it was staged there as *Jérusalem*; he composed a ballet of the Four Seasons as an original element in *Les vêpres siciliennes*; he added Spanish-gypsy dances when *Il trovatore* became *Le trouvère* (including one based on the theme of the Anvil Chorus); he summoned Hecate and the witches to dance in *Macbeth*; and he equipped the Paris production of *Don Carlos* with 'La Pérégrina - ballet de la reine'. He resisted blandishments to add a ballet to *Rigoletto*, but in 1894 provided a divertissement for *Otello*, his last music for the theatre.

With the decline of romantic ballet as an artistic entity after about 1850, ballets became more and more an excuse for vulgar display by individual performers or for varying degrees of elaborate spectacle. The entrenched position in Paris within ten years is illustrated by the episode of the ballet Wagner was required to add to *Tannhäuser*: he placed it at the start of Act I whereupon part of the audience, having arrived too late to witness it, created a disturbance that wrecked the opera's prospects. French composers such as Berlioz, Gounod and Massenet took care to safeguard themselves by making due provision for ballet in their operas, others alternated between operas and ballets as complementary entertainments. When Grétry's *Zémire et Azor* became a ballet in 1824, Schneitzhöffler retained much of the original music in his transcription, but when Auber turned his *Marco Spada* opera of 1852 into a ballet on the same subject five years later, he constructed a quite different score using themes from *Fra Diavolo* and his other operas.

Adam successfully worked in both genres, as did his pupil Delibes, who was responsible for two scores that raised the standard of ballet music at a time when the art itself was in decline in western Europe. The first of these was *Coppélia* (1870), originally choreographed in Paris by Saint-Léon, in which Delibes extended Adam's device of associating themes with characters. The lack of difference in musical manner between the male and female dances in *Coppélia* is explained by the fact that the male had been so far relegated that his leading role was then, and for many years subsequently, danced by a female *en travestie*. Delibes further developed the leit-motif device in *Sylvia* (1876), and Tchaikovsky came to know and admire the music to fruitful purpose, but none of Méréante's original choreography has survived.

(iv) *The classical ballet in Russia to 1900*. Tchaikovsky once described his music for *Swan Lake* as 'poor stuff compared with *Sylvia*', but it was his score which, by treating ballet as a subject worthy of musical imagination, set new standards for the role of music in classical ballet and achieved one of its enduring masterworks. *Swan Lake* had its origins in a domestic entertainment by the children and friends of Tchaikovsky's sister, performed at their home probably in about 1871. It was extended to a four-act ballet on a commission in 1875–6 from the directorate of the imperial theatres, and was first performed at the Bol'shoi Theatre, Moscow, in 1877, with Pelagia Karpakova in the dual leading role of Odette–Odile. Nobody was credited with a scenario for *Swan Lake* in the original programme, but the folk story seems to have been given theatrical form by the



21 *Snowflakes from the first performance of Tchaikovsky's 'The Nutcracker' (St Petersburg, 1892)*

Bol'shoy Theatre director Vladimir Begichev and the dancer Vasily Geltzer, in collaboration with Tchaikovsky and the ballet-master Julius Reisinger (who was responsible for the first choreography) The ballet achieved a modest success in spite of difficulties presented by the stronger and more organic musical element, and choreography that hardly matched the level of musical invention. A Russian dance at the first performance, and a full-scale pas de deux at the fifth, were added by Tchaikovsky at the request of the ballerinas concerned.

Nikolay Kashkin, who made the first piano transcription of *Swan Lake*, later recalled that the ballet 'held its place on the stage until the scenery was worn out'. Not only the décor became ragged, but the musical score suffered more and more until nearly a third was exchanged with music from other ballets, and not necessarily good ones'. In progressively more mutilated form the ballet continued in the Bol'shoy Theatre repertory through the new choreographic version made by Joseph Hansen in 1880 until it was eventually dropped in 1883. It then remained unperformed until after Tchaikovsky's death when an entirely new version was mounted at St Petersburg in the wake of the greater successes of *The Sleeping Beauty* (1890) and *The Nutcracker* (1892; fig. 21).

Meanwhile in 1869 the Russian imperial ballet had come under the despotic control of Marius Petipa (1818-1910), a French ballet-master and choreographer whose brother, Lucien, was *premier danseur* at the Paris Opéra, and whose father, Jean, had taught at the Russian Imperial Academy of Dancing. Building on the existing foundations, Petipa created 46 original ballets in Russia which raised the style to a peak of spectacular

grandeur, the best of them continued to influence the course of classical ballet and its teaching throughout the 20th century. Petipa had already toured in France, Spain and the USA, he first went to St Petersburg in 1847 and was *premier danseur* until 1858 when he became second ballet-master under Saint-Léon. In this capacity he staged his first important ballet in 1862, the three-act *Pharaoh's Daughter*, with music by the ubiquitous Pugni, who at that time had the official post of staff ballet composer to the imperial theatres. Petipa's mixture of *pas d'action* stemming from Perrot's dramatic principles, with exotic divertissements, fantastic processions and multiple apotheoses, not necessarily logical to the narrative, constituted the first *ballet à grand spectacle*, a type that dominated Russian ballet for the rest of the century. *The Sleeping Beauty* remains the most celebrated example, more of Petipa's choreography having survived from this than from any other, but scenes and pas de deux by him have been handed down from the 1895 revision of *Swan Lake*, and from three ballets with music by Minkus: *Don Quixote* (1869), *La bayadère* (1877) and *Le corsaire* (1899).

The composition of *The Sleeping Beauty*, described by Stravinsky as 'the convincing example of Tchaikovsky's great creative power', was brought about by Ivan Vsevolozhsky, director of the imperial theatres, who abolished the post of staff ballet composer and engaged composers of more distinction. Vsevolozhsky prepared the scenario and designs, while Petipa mapped out in detail a sequence of dances which, far from being a hindrance to musical composition (as some commentators have suggested), proved a practical help to Tchaikovsky, whose enthusiastic collaboration resulted

in the supreme example of 19th-century classical ballet. It was first performed at the Mariinsky Theatre, St Petersburg, in 1890, and remains a cornerstone of the classical ballet repertory.

Two years later Vsevolozhsky brought Tchaikovsky and Petipa together again for *The Nutcracker*, which was to form part of a double bill with Tchaikovsky's one-act opera *Iolanta*, but Petipa had not progressed very far before illness compelled him to yield the choreography to his assistant, Lev Ivanov (1834–1901), who alone was named on the posters for the first production at St Petersburg in 1892. Ivanov was further responsible for a new version of Act 2 of *Swan Lake*, mounted as a memorial to Tchaikovsky after the composer's death in 1893, which led to the full new production in 1895 by Petipa and Ivanov together, from which most later versions of the ballet have stemmed. The scenario for this was modified by Tchaikovsky's brother, Modest, and the alterations made in the musical sequence to meet Petipa's requirements have continued to bedevil most productions of the ballet.

Ivanov worked so much in the shadow of Petipa, mostly revising older ballets, that the transitory nature of unrecorded choreography has denied him much posthumous fame, but he was a talented (though untrained) musician, and the known share of his contribution to *Swan Lake*, still preserved in the familiar Act 2, shows him to have been a much more musical choreographer than Petipa. Besides *The Nutcracker*, Soviet historians also single out Ivanov's original choreography of the Polovtsian Dances in the first production (1890) of Borodin's *Prince Igor*, but at the end of his life Ivanov had to petition the imperial theatres for financial assistance, on the strength of 50 years' service, and he died in poverty. Petipa, however, recovered from his illness to collaborate fruitfully in *Raymonda* (1898) and *The Seasons* (1900) with Glazunov, whose symphonic aspirations sadly curtailed his evident talent for ballet. A change in the administration of the imperial theatres and the failure in 1903 of *The Magic Mirror* brought about Petipa's retirement. His legacy was a repertory and a style on which others could build, and an ensemble of dancers and a school of training which represented an investment for the future; Sergey Dyagilev was one of the first to profit from it.

2. SOCIAL DANCE During the 19th and 20th centuries, a period of extensive industrialization and development of leisure interests, dancing became a recognized pastime of the public at large; regular dance orchestras were no longer the prerogative of royal courts or the aristocracy but were able to maintain an independent existence, and directing dance bands and composing and arranging for them became a full-time activity very much in the public eye, its leading exponents enjoying international fame. In addition dance music increasingly came to be listened to as well as danced to.

The centre of 19th-century dance music was Vienna, and the upsurge of interest in dancing was prompted by the popularity of the waltz. During the 18th century the waltz had developed from various country dances in triple time (such as the German dance and the *ländler*) to make its way during the early years of the 19th century from the taverns in the suburbs of Vienna to the large dance halls that were being built in the city (see fig.22). The significance of the waltz was to rival that of its predecessor, the minuet, and its period of survival as

a ballroom dance was to exceed that of any other. It was the waltz that, in spreading through Europe, persuaded a wider public to take an interest not only in the dance itself but in the music.

In the early 19th century the waltz's chief rivals for ballroom popularity were the quadrille and the galop. The quadrille, a formal square-dance, had developed from the country dance or contredanse as a 'quadrille de contredanses', and survived for most of the century as a more relaxed dance beside the other livelier dances. The quadrille had a complicated set of steps, by contrast with the galop which was one of the simplest dances ever invented. A lively dance, and a suitable way to bring an evening to an end, the galop's popularity finally faded during the second half of the century. Perhaps second only to the waltz in popularity was the polka, a hopping dance which came from Bohemia in the 1830s, it was the rage in Vienna and Paris by 1840 and in Britain and the USA during the following years, remaining popular until around the turn of the century.

There were, of course, many other dances that achieved lesser significance: the polonaise, a processional dance, served as a suitable way to start an evening; the cotillon reappeared in various forms as a novelty dance; and the mazurka achieved popularity either independently or in compound form as the polka-mazurka. There were indeed many variants of the main dances. The *valse à deux temps* was a quicker form of waltz with elements of the galop, while the *redová* was another dance related to the waltz. The *schottische* achieved popularity around the mid-century and was closely related to the polka, while the polka itself was danced in German countries during the second half of the century either as the slower 'polka française' or as the quicker 'polka schnell'. The 'quadrille des lanciers', a variant of the quadrille which appeared in Britain about 1817 and reappeared throughout Europe in the 1850s, finally achieved popularity in Britain as 'the lanciers'.

Of the chief dances the quadrille in particular was restricted in its format and in the scope its regular eight-bar phrases gave for musical development. Other dance formats allowed greater development and more scope for musical creativity, and the waltz in particular, by including an extended introduction anticipating the main themes, by allowing the melodies to expand, and by rounding off the whole with a recapitulatory coda, was able to achieve the status of a miniature tone poem. Indeed the importance of the 19th-century dance was by no means confined to the ballroom; quite apart from the extensive influence the waltz in particular had on serious music, as the minuet had before it, the main dance bands supplemented their playing at balls by giving concerts in parks and entertainment centres. The dance repertory was supplemented by operatic selections, instrumental showpieces and songs, but such dances as the waltz and polka became as much the main attractions of these concerts as of balls. Entertainment centres such as the Tivoli Gardens in Copenhagen were opened towards the middle of the century with such concerts as prime attractions, and many of the dance-band leaders of the time were at least as celebrated for their concerts as for their performances at balls.

Among the most celebrated dance-band leaders of the century were Lanner, the Strausses and Ziehrer in Vienna, Labitzky in Carlsbad, Gungl in Berlin, Musard, Isaac Strauss and Waldteufel in Paris and H. C. Lumbye in Copenhagen. The composition of the main bands



22. Title-page of 'Odeon-Tänze' (1845) by Johann Strauss (I)

developed from the orchestra for which Mozart composed his dances for the Vienna Redoutensaal double woodwind, a small body of strings without violas, and percussion; yet the maintenance of a regular orchestra and the requirements of novelty items for popular concerts encouraged elements of showmanship and displays of instrumental technique that make these bands recognizable forerunners of the show bands of the 20th century. Certainly the spread of the waltzes of Johann Strauss (I) abroad during the 1830s in no way prepared audiences for the impression made by his orchestra on its international tours. In the *Journal des débats* in 1837 Berlioz enthused over the rhythmic precision of the band, the remarkable effect of the short, staccato themes being passed from one wind instrument to another and the thrilling effect of their *fortissimo*, and the enthusiasm was repeated wherever the orchestra went in Britain in 1838. Perhaps the greatest of the showmen was Jullien, whose orchestra produced all manner of eccentric sounds. By the 1860s, however, when the waltz had become somewhat institutionalized and when the most famous examples (such as *The Blue Danube* and *Tales from the Vienna Woods*) were written, the main dance-orientated orchestras had become similar to small symphony orchestras, the style more lyrical and the instrumentation more conventional.

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See also general bibliography for §1 above

VII. 20th century

1 Classical theatrical dance. (i) Diaghilev and the Russian exiles to 1930 (ii) Britain, the USA and elsewhere (iii) The USSR a continuing tradition (iv) Main trends since 1945 2 Modern theatrical dance 3 Social dance

1 CLASSICAL THEATRICAL DANCE. In balletic usage the term 'classical' continues to define old and new works performed in a style derived from the Franco-Russian *danse de l'école*, in contrast with 'modern dance' which commonly refers to the freer style derived in the USA from Isadora Duncan, Ruth St Denis and particularly Martha Graham, and in Europe from Rudolf von Laban, Mary Wigman and Kurt Jooss

(i) *Diaghilev and the Russian exiles to 1930*. Sergey Diaghilev (1872–1929), whose touch of genius changed the face and fortune of classical dance within five years and determined its 20th-century course in the West, could neither choreograph nor compose, but was originally concerned with disseminating Russian art in all its manifestations. He first organized exhibitions of visual art in Paris and then planned a production there of Borodin's *Prince Igor* with a Russian company (1909), financial reasons caused this to be restricted to a presentation of Act 2 only, and consequently the Russian dancers in the scene of the Polovtsian Dances captured as much as if not more attention than the singers. Diaghilev realized that Russian ballet could be even more successful in the West than Russian opera.

His second Paris season (1909) accordingly presented for the first time the 'Ballets Russes de Serge Diaghilev' in a repertory almost entirely choreographed by Mikhail Fokin (1880–1942), including the Polovtsian Dances as a separate item. Prompted by what he had seen of the American modern dancer Isadora Duncan, Fokin's other works in this and following years initiated a new trend in the use of pre-existing music, not necessarily composed with dancing in mind.

At first he used such music in three different ways, as an anthology of works by one composer, of which the most famous example is the orchestrated Chopin anthology first made in 1909 for *Les sylphides* (originally *Chopiniana*, a title still retained in the USSR), which was followed by similar Schumann anthologies for *Le carnaval* (1910) and *Papillons* (1914); a miscellany of works by different composers for the same ballet, as in *Cleopatra* (1909), which used music by Arensky, Glazunov, Glinka, Musorgsky, Rimsky-Korsakov, Taneyev and Tcherépnin, or the association of a new balletic narrative or theme with a single work, as in *Sheherazade* (1910), where Rimsky-Korsakov's music was matched to a story different from that which prompted his composition. Diaghilev soon realized that musical integrity was no less important to dance than choreography and visual character, and the second of these categories was quickly discarded, the others have continued to furnish a wide variety of musical means for dance.

Diaghilev also continued the 19th-century practice of specially written music for dance and engaged composers of true promise or distinction, most notably Stravinsky, whose three pre-1914 Diaghilev commissions, *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913), first brought him international fame. In that period Diaghilev also engaged Debussy (*L'après-midi d'un faune* and *Jeux*), Ravel (*Daphnis et Chloé*), Florent Schmitt (*La tragédie de Salomé*) and Richard Strauss (*Josephslegende*). From 1917 until Diaghilev's death these were supplemented by Satie (*Parade*), Falla (*The Three-cornered Hat*), Poulenc (*Les biches*), Auric (*Les fâcheux*), Milhaud (*Le train bleu*), Sauguet (*La chatte*), Prokofiev (*The Steel Step* and *The Prodigal Son*) and Constant Lambert (*Romeo and Juliet*), while the production of *Apollon musagète* (1928) initiated the partnership between Balanchin and



23 Vaclav Nizhinsky (right, also the choreographer) and the nymphs in Debussy's 'L'après-midi d'un faune': photograph from the 'Illustrated London News' (22 February 1913)



24. Scene from the first production of Vaughan Williams's 'Job' (London, 1931), choreographed by Ninette de Valois, with Anton Dolin (centre) as Satan

Stravinsky which had far-reaching consequences for classical dance in the following decades. Dyagilev's policy towards composers confirmed his belief that music could and should have an organic and not merely decorative part in the theatrical conception.

The choreographic interest of Dyagilev's company centred successively on Fokin, Leonid Massin (1896–1979) and George Balanchin (*b* 1904), and to a lesser extent on the dancer Vaclav Nizhinsky (1888–1950), who was responsible for the first choreography of *L'après-midi d'un faune* (see fig.23), *Jeux* and *The Rite of Spring* in versions which have since been forgotten, and his sister Bronislava Nizhinska (1890–1972) who created, among other works, *The Wedding* and *Les biches*, which continue to be performed in her original choreography. A member of Dyagilev's company at the outset was Anna Pavlova (1881–1931), who broke with him after his first Paris season, formed her own company (mostly English in origin) in 1914 and began the world tours that continued until her death. She spread the interest in classical ballet in many countries where it was a complete novelty, but her inferior taste in music (using Czibulka, Drigo, Paul Lincke and the slighter works of more distinguished names) was also responsible for a widespread and persistent belief that 'ballet music' was confined to works of a trivial nature.

With the sudden death of Dyagilev in 1929 and the disbandment of his company, the conditions became ripe for the establishment of a tradition of classical dance on a more permanent basis in Britain, the USA and elsewhere. Companies calling themselves 'Ballets Russes', or versions of that title, continued to be active and their confused identities are described in detail elsewhere (Lynham, 1947); the first of them, the Ballet Russe de Monte Carlo, produced the so-called 'symphonic ballets' by Massin, of which *Choreartium* (1933), to Brahms's Symphony no.4, occasioned something of a musical scandal. (It was not, however, the first ballet to make use of a pre-composed symphony; Alexander

Gorsky had choreographed Glazunov's Fifth Symphony at the Bol'shoi Theatre in 1915.)

(ii) *Britain, the USA and elsewhere.* A direct outcome of the Dyagilev company's activities, and of its first production in the West of Petipa's St Petersburg classic *The Sleeping Beauty* (Alhambra Theatre, London, 1921), was the establishment of classical dance on a regular basis through resident companies in Britain and the USA. Dyagilev had recruited and trained the three women who laid the foundations of classical ballet in Britain: Marie Rambert (*b* 1888), Ninette de Valois (*b* 1898) and Alicia Markova (*b* 1910). Marie Rambert began teaching in London in 1920, and in 1926 founded a company which still continues as Ballet Rambert. Ninette de Valois became associated with Lilian Baylis at the Old Vic from 1926, and from 1931 at Sadler's Wells Theatre, where the Vic-Wells Ballet formed by de Valois was the basis of the Royal Ballet. Alicia Markova was the first British prima ballerina and set the high professional standards that both the Rambert and the Vic-Wells companies aimed at from the outset, she later (1935–8) toured Britain with the Markova-Dolin Ballet.

Operating on Dyagilev's principles as far as she could, Valois staged classics from the notebooks of the Russian régisseur Nikolay Sergeyev (*Giselle*, *The Nutcracker* and *Swan Lake* in 1934 and *The Sleeping Beauty* in 1939), and supplemented these with works of her own and others by Frederick Ashton (*b* 1904), who became a resident choreographer in 1935. Where possible, a collaboration was sought with British composers, including Vaughan Williams (*Job*, 1931; see fig.24), Walton (*Façade*, 1931), Toyé (*The Haunted Ballroom*, 1934), Gordon (*The Rake's Progress*, 1935), and Bliss (*Checkmate*, 1937), while Constant Lambert as musical director made arrangements of music by such composers as Auber, Liszt and Meyerbeer (for Ashton's *Les rendezvous*, *Apparitions* and *Les patineurs*

respectively), and of Boyce for Valois' *The Prospect Before us*. The company became known as the Sadler's Wells Ballet in the late 1930s, after Markova left in 1935 to form her own company with Anton Dolin, Margot Fonteyn (*b* 1919) succeeded Markova in the ballerina roles, having begun dancing with the company in 1934. During World War II it was based at the New Theatre, London; it reopened Covent Garden in 1946 with *The Sleeping Beauty* and became the resident company there, and received the royal charter in 1956. A second company, the Sadler's Wells Theatre Ballet (at first the Sadler's Wells Opera Ballet), was formed at Sadler's Wells Theatre in 1946, and subsequently became the touring echelon of the Royal Ballet. In 1976 it returned to its former base and was officially renamed Sadler's Wells Royal Ballet.

Rambert's sphere of operation has been more circumscribed, her company never having acquired a regular base for performance, but it has complemented that of Valois by consistently acting as a forcing-house for choreographic talent. Having brought to light Frederick Ashton, whose first ballet, *A Tragedy of Fashion*, to music by Eugene Goossens, inaugurated the Rambert dancers' first appearance (Lync Theatre, Hammersmith, 1926), Rambert subsequently developed the talents of Antony Tudor (who became a significant influence on classical dance in the USA), Walter Gore, Andrée Howard and Frank Staff, followed in the postwar period by several more, notably Norman Morrice and Christopher Bruce. Rambert encouraged a broad-minded and relatively adventurous approach to music which enabled Tudor to create *The Planets* (to part of Holst's suite, 1934) and *Dark Elegies* (to Mahler's *Kindertotenlieder*, 1937), and which also ranged from Schubert (Howard's *Death and the Maiden*, 1937) to Poulenc, Honegger and Prokofiev before World War II.

Meanwhile Balanchin, who worked in Copenhagen, Paris and London for short periods after the Dyagilev company disbanded, was approached in 1933 with a plan to establish a base for classical dance in New York, to parallel developments in modern dance, and he opened the School of American Ballet there the next year. From it there appeared, as opportunity and funds allowed, a succession of companies including the American Ballet, Ballet Caravan and Ballet Society, and a growing team of dancers trained in Balanchin's style (which he extended to numerous Broadway and film assignments in the 1930s and 1940s). These activities brought about American subjects for dance and the participation of American composers; an example is Eugene Loring's *Billy the Kid* with music by Copland, first staged by Ballet Caravan in 1938. Ballet Society, formed in 1946, was in due course invited to make its home at New York City Center where it became the foundation of the New York City Ballet in 1948, and where it continued to flourish until it was installed at the New York State Theater in Lincoln Center in 1964.

Other major companies to establish the classical tradition in the USA include the San Francisco Ballet (from 1937) and the American Ballet Theater, originally formed at New York City Center in 1940, with which Tudor became closely associated from the outset, and whose later notable choreographers include Jerome Robbins. From the 1950s classical companies of varying standards proliferated in large cities and regional areas. In Canada a modest ballet school opened at Winnipeg in 1938, became a professional company

from 1949 and received a royal charter in 1953 as the Royal Winnipeg Ballet. It was followed by the National Ballet of Canada based in Toronto (1951) and Les Grands Ballets Canadiens, based in Montreal (1952).

In Europe the once-supreme Paris Opéra Ballet declined into the doldrums, from which it was partly lifted by a former Dyagilev principal Sergey Lifar (*b* 1905), but never regained its old prestige. However, the Paris-based Les Ballets Suédois was influential in experimental work (1920–25), as was Les Ballets des Champs-Élysées in maintaining the Paris Opéra tradition in the period from 1945 to 1950. In Copenhagen the Royal Danish Ballet continued on its course undisturbed by the rest of the balletic world and unaffected by Dyagilev (except for brief visits from Fokin in 1925 and Balanchin in 1930), and was rediscovered internationally after 1945 as the repository of the Bournonville style and method, virtually unchanged for a century. More recently, under Flemming Flindt (*b* 1936) the Danish company has sought to maintain a balance between the Bournonville tradition and new developments in classical dance.

(iii) *The USSR a continuing tradition.* Between the retirement of Petipa from St Petersburg in 1903 and the revolution of 1917, the focus of classical ballet moved to Moscow, where Alexander Gorsky (1871–1924) was appointed ballet-master at the Bol'shoi Theatre in 1900. He staged new versions of several Petipa ballets, including five progressive versions of *Swan Lake*, making them more dramatic and less formal; he was the first choreographer to make use of a pre-existing symphony for dance (Glazunov's Symphony no 5, 1915); and he introduced *The Nutcracker* to Moscow in 1919. His style of dance-drama was found to accord with the new Soviet aims for classical dance after 1917 when, instead of being swept away as a symbol of imperial decadence (as many activists wanted), it was defended by the first Soviet Commissar of Enlightenment, Anatol Lunasharsky, as a national asset that deserved to be made worthy of the proletariat.

With the classical tradition preserved and nurtured by outstanding teachers such as Agrippina Vaganova in Leningrad and Vasily Tikhomirov in Moscow, the new Soviet ballet passed swiftly through a phase of post-Revolutionary experiment to cultivate a new harvest in the classical tradition. Tikhomirov was the joint choreographer with Lev Lashchilin of the first successful 'socialist ballet', Glier's *The Red Poppy* (1927; see fig.25), which established socialist realism as a balletic theme and which is still in the repertory. *The Age of Gold* (1930) was a fiercer but more controversial satire on capitalist principles, with music that helped to make Shostakovich more widely known; one of its choreographers, Vasily Vainonen (1898–1964), went on to create in *The Flames of Paris* (to Asaf'yev's pastiche of 18th-century French music, 1932) the emotional human drama against a revolutionary political background which has continued to be a prominent theme in Soviet ballet.

Gorsky's naturalistic style of dance-drama reached its peak in the work of Leonid Lavrovsky (1905–57), who began choreography in the 1930s at Leningrad where the former imperial company now took its name from the Kirov Theatre (formerly the Mariinsky Theatre). Lavrovsky's *Romeo and Juliet* in 1940 to Prokofiev's score (the first version was by Vanya Psota



25. Scene from the first production of Glier's *'The Red Poppy'* (Moscow, 1927), choreographed by Tikhomurov and Lashchulin

at Brno in 1938) was his major achievement, he also choreographed *The Stone Flower* in 1954 to Prokofiev's last ballet score, after the composer's death. Lavrovsky's counterpart and predecessor at Moscow was Rostislav Zakharov (b 1907), whose *Fountains of Bakhchisarav* (1934, music by Asaf'yev) was the first of several ballets on Pushkin subjects. He also choreographed the first version of *Cinderella* (1945) to Prokofiev's other major ballet score, when the title role was taken by the most

celebrated of Vaganova's pupils and the outstanding Soviet ballerina of the mid-20th century, Galina Ulanova (b 1910).

A later version of *Cinderella* in 1964 had choreography by Konstantin Sergeyev (b 1910), another Leningrad dancer who had earlier made the first ballet on race relations in *The Path of Thunder* (1957), with music by Karayev and based on a novel by the South African writer Peter Abrahams. The classic tragedy of



26. Scene from the Royal Ballet's production of *'La fille mal gardée'* (Herold, arranged Lanchbery), choreographed by Frederick Ashton (1960), with Alexander Grant as the horse

Spartacus, with music by Khachaturian, has furnished successive ballets by Leonid Jacobsen (1956), Igor Moiseyev (1958) and in 1968 by Yuri Grigorovich, who became director of the Bol'shoi Ballet in 1966. His productions have modified naturalistic dance-drama by reasserting the supremacy of the classical style, but used with more freedom of imagination, as in his versions of *Swan Lake* and *The Nutcracker*.

The Lavrovsky production of *Romeo and Juliet*, led by Ulanova and Yuri Zhdanov, opened the Bol'shoi Ballet's first season at Covent Garden in 1956 and initiated an influence on classical dance in the West which was continued in later tours by the Bol'shoi and Kirov companies (the latter first appeared at Covent Garden in 1961). Ulanova's embodiment of a total commitment to a dramatic role, with musical phrasing to heighten emotional expression, and a technique that was broader in outline and more impassioned in character than that attempted by Western dancers, brought about a new focus of style in classical dance, as did Soviet dancers who left the USSR to settle and work in the West, notably Rudolf Nureyev, Natalia Makarova and Mikhail Barishnikov. The underlying conservatism of music in Soviet dance, however, has been less fruitful elsewhere.

(iv) *Main trends since 1945* From being concentrated in a few centres and touring companies, classical dance in the third quarter of the 20th century has become an element of national or civic cultural prestige throughout the world. Whether funded from government, commercial or private sources, full-time companies devoted wholly or mainly to classical dance are active in almost all European countries, the USSR, the Middle East, North and South America, Cuba, China, Japan, Australasia and South Africa. In many countries two or more companies perform in direct or complementary competition, and it has become a regular practice for tours to be made from one country to another on a continuing basis of cultural exchange, a practice virtually initiated by the successful visit of the Sadler's Wells Ballet from Covent Garden to New York in 1949 and repeated almost every year since.

Classical companies involve larger numbers of dancers than their modern-dance counterparts, and their success depends fundamentally on at least one resident choreographer or director whose works give the company a corporate personality, and on schools of ballet where teachers of distinction can provide, year by year, a flow of intensively trained young talent to the professional companies. Basic repertoires generally include at least one of the five main 'classics': the three Tchaikovsky ballets, *Giselle* and *Coppélia*, to which a *Romeo and Juliet* (Prokofiev) is often added. These are supplemented by the works of the resident choreographers and others, who may be invited to produce their more successful ballets in other countries. Some choreographers work in peripatetic fashion for any company wishing to engage them, and works from the Diaghilev repertory continue to be revived after more than 50 years. Forms of notation have enabled older works to be re-produced, and new systems of notation ('choreology') can provide a more lasting record of new works, although it is frequently felt that productions staged from notation alone lack the personality their creators would have given them.

The 'dance explosion' is a world phenomenon, but in

Britain alone there were 59 premières of professional ballets in 1973, plus 98 staged for the first time in Britain by visiting or domestic companies, totalling 157, of which more than half were in the classical category. Almost all were of single-act length, varying from 15 to 60 minutes, as most new ballets outside the USSR tend to be, mainly for financial reasons. A large national company may stage four to eight such works a year, unless some special occasion enables the number to be increased, the most memorable example of which was New York City Ballet's tribute to Stravinsky (1972), when 31 ballets to his music were staged within a week by Balanchin and six other choreographers, of which 20 were entirely new works.

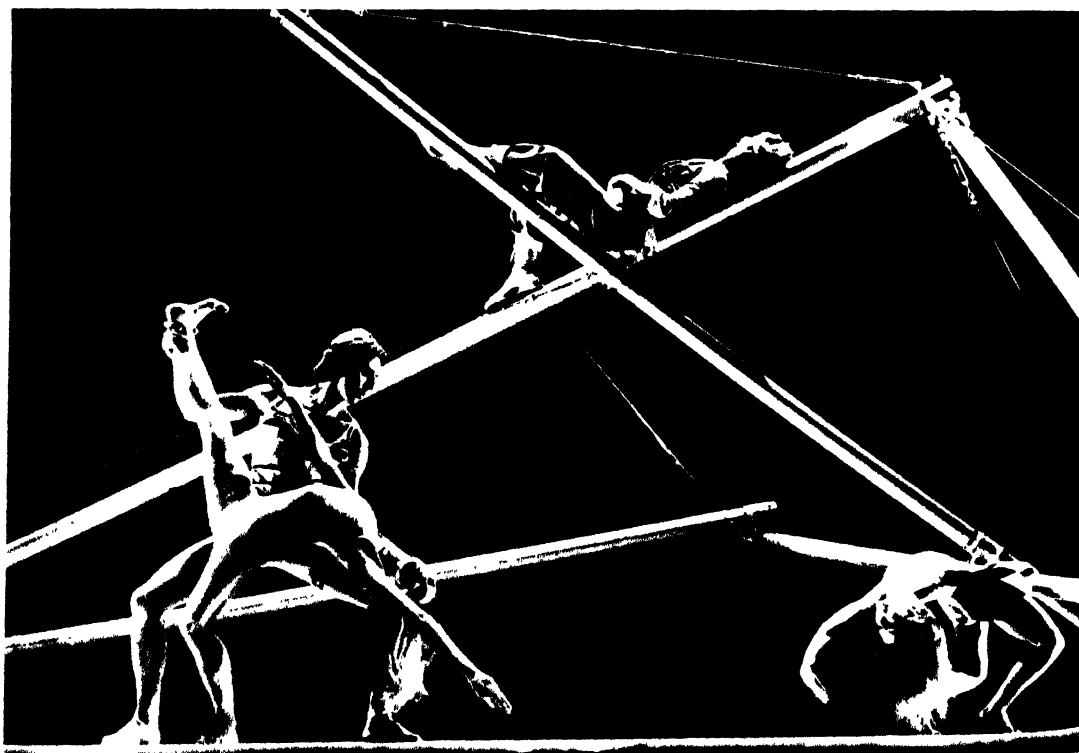
In postwar economic conditions the full-evening ballet with music specially composed, the most usual kind of work a century earlier, is very rare. The first full-length score by a British composer was Britten's *The Prince of the Pagodas* (1957), created by John Cranko (1927-73) for the Royal Ballet at Covent Garden; others of musical distinction have been Henze's *Ondine* (1958) for Ashton and the Royal Ballet, and three ballets by Peter Darrell (b 1929). *Sun into Darkness* (1966; music by Malcolm Williamson) for Western Theatre Ballet; and *Beauty and the Beast* (1969; music by Thea Musgrave) and *Mary, Queen of Scots* (1976; music by John McCabe), both for Scottish Ballet.

Other full-length ballets have been staged to pre-existing music. Some have tried to remodel 19th-century prototypes with new arrangements of the music as well as new choreography, such as *Don Quixote* (Minkus, arranged by Lanchbery), *La fille mal gardée* (Hérold, arranged by Lanchbery), and *Beatrice* (Adam, arranged by Horovitz). Various musical compromises have enabled operas and operettas to furnish balletic subjects. Cranko's *Onegni* (1965) for the Stuttgart Ballet and Kenneth MacMillan's *Manon* (1974) for the Royal Ballet use anthologies of smaller works by Tchaikovsky and Massenet respectively, unconnected with the operas of each of them, but Darrell's *The Tales of Hoffmann* (1972) for Scottish Ballet, and Ronald Hynd's *The Merry Widow* (1975) for the Australian Ballet, are both based on transcriptions of the opera scores by Offenbach and Lehár. Music may occasionally be derived from more than one composer within the same ballet, as in MacMillan's *Anastasia* (1971), where Martinů is preceded by Tchaikovsky to point up the difference in time between pre- and post-Revolutionary Russia.

Thus music for classical dance is a flexible matter. Most new ballets use pre-existing music, ranging from a single work to an anthology. Massin's 'symphonic' ballets of the 1930s have had little direct influence, and Roland Petit's matching of a dramatic narrative to Bach's Passacaglia in C minor (three times repeated) in *Le jeune homme et la mort* (1946) was controversial, but it can reasonably be claimed that Ashton's *Symphonic Variations* (1946, to César Franck) constitutes one of his choreographic masterworks, no less an achievement than his *Enigma Variations* (1968) or MacMillan's *The Song of the Earth* (1965). Narrative associations have tended to become tenuous or have been discarded, not least in the later works of the long and fruitful association of Balanchin and Stravinsky from *Apollon musagète* (1928) to *Duo concertante* (1972); their collaboration includes in *Agon* (1957) and *Movements* (1963) what many regard as the deepest interpenetration of



27. Martha Graham and her company in 'Primitive Mysteries' (New York, 1931)



28. London Contemporary Dance Theatre in 'Continuum' (London, 1977), choreographed by Micha Bergese (also dancing), with Linda Gibbs, Patrick Harding-Irmer and Sallie Estep

music and dance ever achieved. With or without new music, Stravinsky's dictum holds good: 'Choreography must realize its own form, one independent of the musical form though measured to the musical unit. Its construction will be based on whatever correspondences the choreographer may invent, but it must not seek merely to duplicate the line and beat of the music' (*Memories and Commentaries*).

Where pre-existing music is used, the effect of the resulting ballet is governed by a single crucial principle - that the level of choreographic imagination should never be less than that of the music. A ballet (or a modern dance) can be better than its music, but it can never afford to be worse. Sometimes a ballet can legitimately and successfully change a musical conception, as Fokin did with Rimsky-Korsakov in *Sheherazade* (1910), or Darrell in setting a digest of *Othello* (1973) to the first movement alone of Liszt's *Faust Symphony*. Occasionally a musical work engages the attentions of several different choreographers independently, as happened in the 1960s with Berio's *Sinfonia* and in the early 1970s with George Crumb's *Ancient Voices of Children*.

Three factors militate against the more frequent use of specially composed music for dance: the cost of commission fee, copying, extra rehearsal and performing rights, the time taken to compose a score, generally longer than it takes to compose choreography and often longer than production schedules can allow, and the contrasting approaches of the two forms of creative work: the choreographer creates in fragments, discarding and building, while the ballet composer, unlike his 19th-century counterpart, usually begins with a total concept and fills in the detail. Nevertheless, the responsive collaboration of choreographer and composer remains the best means to dance creation, as the ideal 'perfect analogous concord between what we see and what we hear' recommended by Blasis in the early 19th century.

2 MODERN THEATRICAL DANCE. The term 'modern', or 'contemporary', dance is applied to any of the styles and techniques of theatrical dancing, intended for independent presentation, which have grown up during the 20th century as an alternative to the strict disciplines of classical ballet. In America its pioneers were Isadora Duncan (1878-1927), who took ancient Greek art as her inspiration, and Ruth St Denis (1877-1968), who modelled her work primarily on oriental sources.

Duncan's influence was worldwide as a result of her many tours, and the impression she made on Fokin during a visit to Russia particularly influenced the course of classical ballet. Her revealing costumes, flimsy draperies and bare feet were regarded as daring, but introduced a valuable reform of dance costumes in general (for illustration see DUNCAN, ISADORA). Musically her great innovation was the use of any score that inspired her, she danced to symphonies by Beethoven, Schubert and Tchaikovsky, and appeared at the Bayreuth Festival in 1904 in some of her interpretations of Wagner's music. Previously dancing had been largely confined to inferior music, and the greater freedom of choice she introduced gave the opportunity for many subsequent developments. Her personal qualities as a performer inspired in many others an interest in dance, but although she devoted much time to founding dance schools for children, the direct influence of her technique remains curiously limited.

In 1915 St Denis and her dance partner Ted Shawn (1891-1972) - a successful propagandist against the misconception that dancing was an effeminate career for men - formed a school, known from 1917 as Denishawn, which produced most of the next generation of American modern dancers. Prominent among them were Doris Humphrey, who devised means of teaching the art of choreography, Charles Weidman, who pioneered specifically American themes, and Martha Graham (b 1900). It was Graham more than anyone else who successfully devised a technique of modern dance that could be taught as the basis for the dancer's own personal use in different styles. The aim of modern dance has always been expression rather than display, with a consequent emphasis on innovation and a personal style, but the success of the Graham School in New York (founded 1941) prevented the ill-informed charge (analogous to attacks made on modern painters) that modern dancers' style stemmed merely from lack of technique. Graham's own ballets, often based on mythological or psychological subjects, have a theatrical power that has established her internationally as the leading modern dancer of her generation and helped to popularize modern dance where it had formerly been resisted.

Graham's pupils and partners often went on to form their own companies and soon demonstrated that the technical training they had in common was no bar to strikingly individual development. Among them Merce Cunningham (b 1915), in collaboration with his musical director John Cage and artistic directors Robert Rauschenberg and Jasper Johns, had the greatest influence, pioneering a dissociation of music and dance in which, though presented concurrently, each aimed at self-sufficiency instead of the dance taking its rhythms and structure from the music. Cage and some of his fellow musicians greatly affected the course of American modern dance, not only by their collaboration with Cunningham but also by their participation in the many and often completely anarchic dance experiments that took place in Judson Church, New York. In return, the musicians benefited through their scores' having earlier and more frequent performances than if they had waited for concert presentation, and they were heard by an audience in sympathy with radical experiment.

In pre-war Europe modern dance was most successful in Germany, where RUDOLF VON LABAN (1897-1958) and Mary Wigman (1886-1973) were the leading exponents. Laban's pupil Kurt Jooss (1901-79, active in the 1920s in Münster and Essen) created the most successful single work of the German school, *The Green Table* (Paris, 1932), with a specially written score for two pianos by F. A. Cohen; because of its perennially relevant theme of anger at political machinations leading to war, this has entered the repertoires of several companies, including some based on classical ballet technique. Jooss fled from the Nazis and spent many years in England; he re-founded his school in Essen in 1949, but after the war the slightly heavy style with which he was associated became less popular in central Europe. In Britain it was the success of visiting companies from the USA that revived interest in modern dance and led to the foundation of new companies, of which the London Contemporary Dance Theatre is the most flourishing, under the direction of another of Graham's former partners, Robert Cohan.



29. Alwin Nikolais Dance Theatre in 'Sanctum' (New York, 1964)

In spite of increased interest among European dancers and audiences, most innovations in modern dance have continued to come from its American practitioners. Paul Taylor developed fresh qualities of humour and lyricism in a form previously tending to be a little dry, and Alwin Nikolais's imaginative use of lighting won much admiration. Nikolais also composes his own music, with the aid of a synthesizer, and some other modern-dance choreographers have made their own accompaniments, generally using either percussion or magnetic tape; modern dance has been associated with the full spectrum of contemporary music of all qualities.

The many experimental approaches to both modern and classical dance among the youngest generation of choreographers calls into question the future of both forms. A considerable overlap has developed between the two styles, which at one time regarded each other with hostile caution. The Nederlands Dans Theater pioneered a style combining elements of both forms, and in Britain the established Ballet Rambert was reorganized on similar lines. Some of the best young choreographers, led by Glen Tetley from the USA, who trained and performed in both styles, now work in a way that could lead to classical and modern dance's becoming historical, joint precursors of a new kind of dance combining the brilliance of one, the expressiveness of the other and fresh elements inspired by the most recent developments in theatre and music.

3. SOCIAL DANCE. Whereas during the 19th century the popularity of the leading dances spread from Europe to America, during the 20th century the traffic was reversed. Examples of American influence had been felt during the 19th century, for example the barn dance (or military schottische) which began a long popularity in British ballrooms during the 1880s. Of wider significance was the boston or 'valse boston'; though known in Europe during the 1870s, it was in the years immediately before World War I that it enjoyed considerable popularity in European ballrooms as danced to the waltzes of Archibald Joyce, Sydney Baynes and others. Though the boston itself in time fell out of favour, it was probably primarily responsible for breaking the hold that the fast, rotary Viennese waltz had on the public in

favour of the more sedate 20th-century style of waltz. Even more of a sensation in the years preceding World War I was the tango, which was rhythmically related to the habanera and exported from Argentina to Paris where it was adapted to the ballroom. At a time when the afternoon *thé dansant* session was popular at fashionable hotels, 'tango teas' were very much the fashion at the height of the tango's popularity in 1912-14. A companion dance, the maxixe, which arrived at much the same time from Brazil, was less successful.

It was, however, the ragtime dances, of which the two-step and cakewalk had been direct precursors, that brought about a radical change in dance styles. Around 1910 the one-step, a dance based on a simple walking step, became popular in the USA, providing an entrée to the dance floor for commercial ragtime numbers such as *Alexander's Ragtime Band*. Variants of the one-step included the bunny-hug and turkey-trot, and there were other ragtime dances such as the horse-trot and fish-walk. But it was the foxtrot, developed in the USA around 1912 and promoted by the dancing team of Vernon and Irene Castle, that really established a new era in dancing, it reached Britain in 1914 and in due course spread through Europe.

After World War I interest in the new dance styles rapidly increased. New dances enjoyed periods of success, such as the shimmy, which reached Europe from the USA in 1921 and was characterized by a turning in of the knees and toes followed by a shake of the bottom. Another was the charleston, which featured vigorous side-kicks and which, like so many earlier dances, met with a good deal of opposition on moral and medical grounds before its brief period of acceptance in the mid-1920s. The waltz survived to lend rhythmic variety in the midst of the prevalence of common time, but its tempo was by then considerably slower than that of the 19th-century waltz. Like so many dances, it was subject to continual changes in steps and tempo; and the foxtrot came to be danced either as the 'slow foxtrot' or the 'quick foxtrot' which in due course came to be known simply as the 'quickstep'.

The rise of new styles coincided with mounting public interest in ragtime and jazz, and the syncopation and instrumental characteristics of such ensembles were taken over by the dance bands of the time. However, in

seeking to satisfy the public the typical dance band eschewed the more revolutionary or suspect aspects of jazz, such as improvisation. Yet there was no firm dividing-line between jazz and dance bands, and the dance bands were probably as near as the general public came to jazz. Paul Whiteman, perhaps the most widely known band-leader of the 1920s, was popularly dubbed 'King of Jazz', yet his publicity proclaimed that he 'confined his repertory to pieces that were scored and forbade his players to depart from the script'. He was a violinist by training and in the early 1920s led his band on the violin as in the 19th-century dance band; soon, however, the violin was generally dropped as lead instrument and the standard dance-band instrumentation became two or more brass instruments, two or more saxophones (usually doubling other reed instruments) and a rhythm section consisting of piano, banjo and drums, sometimes with a brass bass or tuba. Later still the guitar replaced the banjo.

Whereas the fame of 19th-century band-leaders and their music had owed a good deal to sheet music and the bandstand, those of the 1920s and 1930s owed much to the gramophone and radio. It was especially through the growth of radio during the 1920s that the new dance-band sounds gained wide popularity, and radio stations soon came to realize their commercial value. Notably in Britain, where dancing had during the 19th century been accepted as a pastime less than elsewhere in Europe, people learnt the new dance styles, and dance halls were introduced in many large towns. Hotels too realized the value of providing a large ballroom with its own band, which supplemented and eventually replaced the older 'Palm Court' ensemble.

A new feature of the 1930s was an interest in Latin American dancing to the accompaniment of a band whose rhythm section included maracas, claves and Cuban drums. The interest was sparked off by the arrival of the rumba in New York in 1931 and continued with the samba, a newer version of the maxixe. A later feature of the 1930s, and a more direct development from the earlier dance and show bands, was the advent of the swing bands of Benny Goodman, Glenn Miller and others. The associated dances, such as boogie-woogie and jitterbug, were free and improvised, and marked a notable move away from traditional formal dancing in close embrace.

After World War II the formal dance steps and the dance bands of the inter-war years began to lose their appeal. The staple diet of popular gatherings has been the jive (a simplified version of the jitterbug) and a simple 'smooch' to quiet music. Of the new dance types the most significant have been rock and roll (popularized by Bill Haley and the Comets, notably in the film *Rock around the Clock*, 1955), the twist (popularized by Chubby Checker in the early 1960s) and, soon afterwards, the shake. All these could be danced in groups, without a need for individual partners. The traditional dance-band instruments have widely been replaced by groups of electric guitars, electric organ and rhythm instruments, but with the advent of the microgroove record and discothèques instrumentalists have tended to give way to the juke-box or the disc-jockey to provide music for dancing. Perhaps only in a few Latin American dances that have enjoyed spells of popularity, such as the cha cha cha in the late 1950s and the bossa-nova in the early 1960s, has there been a renewed link with earlier dances. But dance styles of former periods

have always retained their appeal for important, formal social occasions.



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JULIA SUTTON (I, IV), E. KERR BORTHWICK (II),
 INGRID BRAINARD (III), WENDY THOMPSON (V, 1),
 TIMOTHY ROBERTS (V, 2), NOËL GOODWIN (VI, 1; VII, 1),
 ANDREW LAMB (VI, 2, VII, 3), JOHN PERCIVAL (VII, 2)

Dance, William (b London, 1755; d London, 5 June 1840). English pianist and violinist. He was the grandson of George Dance (1700-68), the famous architect, and other family connections of his were painters and playwrights. He was a violinist at Drury Lane Theatre in 1771-4, at the King's Theatre from 1775 to 1793 and led the orchestra at the Handel Commemoration of 1790 in the absence of Cramer. W. T. Parke, reporting his performance of a piano concerto at the Hanover Square Rooms in 1789, said that he 'displayed great taste and power of execution'.

The circular proposing the meeting which led to the formation of the Philharmonic Society was issued by 'Messrs Cramer, Corni and Dance' from Dance's house on 17 January 1813, and Dance was a director and the treasurer of the society until his death. Mendelssohn was a friend of the family and inscribed the MS of his fourth Song without Words (14 September 1829) to Dance's daughter Sophia Louisa.

Nellie Curzon Smith, a great-granddaughter of William Dance, who married Henry J. Watt and died young, was a brilliant pianist. She was a pupil of John Farmer and later a protégée of Joachim at the Berlin Hochschule für Musik.

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II G. FARMER

Dance of death (Fr. *danse macabre*, Ger. *Totentanz*). A medieval and Renaissance symbolic representation of death as a skeleton (or a procession of skeletons) leading the living to the grave, in more recent times a dance supposedly performed by skeletons, usually in a graveyard. The 14th-century epidemics of bubonic plague in Europe are generally thought to have influenced the creation of the dance of death, but its literary origins can be traced at least as far back as the *Dieu des trois morts et des trois vifs* (before 1280) of Baudouin de Condé. The illustrations in the *Danse macabre* (1485), published by Guyot Marchant, and in Heinrich Knobloch's so-called *Heidelberger Totentanz* (1490), as well as the famous woodcuts of Holbein in *Les simulachres et historiées fices de la mort* (1538; later known as *Totentanz*) depict skeletons playing musical instruments (see illustration), but musical activity is by no means always present in 15th- and 16th-century pictures of the dance of death, and in most of them dancing is not shown either. A possible derivation of the French 'macabre' from the Hebrew and Yiddish word for a gravedigger suggests that the dance's origins may lie in the customs of medieval gravediggers' guilds.

A song of Spanish provenance which perhaps accompanied a 14th-century dance of death is quoted by Ursprung (p.155), but the earliest music that can definitely be linked with the dance is a *Mattasin oder Toden Tantz* in August Nörmiger's *Tabulaturbuch auff dem Instrumente* (1598). The 19th-century tradition of the dance of death as a midnight revel by resurrected skeletons drew its impetus largely from Goethe's poem *Der Totentanz*. It was this, together, with Orcagna's

fresco *The Triumph of Death* in the Campo Santo, Pisa, that inspired Liszt's *Totentanz* for piano and orchestra (1849), and Goethe's version of the dance is echoed in Adolphe Adam's ballet *Giselle* (1841). Saint-Saëns's symphonic poem *Danse macabre* (1874) was originally projected as a setting of a well-known poem by Henry Cazalis, similar to Goethe's, in which Death is represented as a gruesome fiddler of dance-tunes. Both Liszt and Saint-Saëns used the plainchant *DI-S IRAE*, which in other music has assumed a macabre character of more general significance; it reappears in Mahler's *Das klagende Lied* (1878-98), the subject of which is loosely connected with the oldest traditions of the dance of death.



Dance of Death woodcut ('Die Furstin') from Hans Holbein's *Totentanz* (1538)

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MALCOLM BOYD

Danckert, Werner (b Erfurt, 22 June 1900; d Krefeld, 5 March 1970) German musicologist and ethnomusicologist. He studied natural sciences and mathematics at the University of Jena, and musicology under Riemann and Abert at the University of Leipzig, under Becking at the University of Erlangen and under Schering at Leipzig Conservatory, where he also studied the piano and composition (1919-21). In 1924 he took his doctorate at Erlangen with a dissertation on the history of the gigue and then worked as Becking's assistant at Erlangen (1924-5). In 1926 he completed his *Habilitation* in musicology at Jena University with a dissertation on styles of melodic writing, having previously given seminars for music teachers and taught the piano at the Weimar Academy of Music (1929-32). His project of assembling the Jena collection of early musical instruments (1933) was co-sponsored by the State Museum in connection with its new series of museum concerts. Subsequently he served as music critic for the *Thüringer allgemeine Zeitung* in Erfurt (1932-7), as lecturer (1937) and professor (1939) at the musicological institute of Berlin University, and as head of the musicology department of the University of Graz (1943-5). Having emigrated to East Germany to become professor at the University of Rostock (1950) he was forced to flee in the same year to Krefeld, West Germany. Thereafter he was unable to obtain an academic post and had to eke out a living as a music teacher and through his publications.

As an ethnomusicologist Danckert contributed greatly to the study of melody, particularly pentatonism. Using the theoretical concepts of the German anthropologists of the so-called 'Kulturkreis' school, he undertook a study of European folk music, *Das europäische Volkslied* (1939), which remains an outstanding survey of the subject. One of the two substantial works dealing with symbolism in music that were left unpublished at his death was published posthumously. Towards the end of his life he published several arrangements of early French and English songs and dances for wind and string duets and trios.

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 ISRAEL J. KATZ

Danckerts, Ghiselin (b Tholen, Zeeland, c1510; d after August 1565). Flemish composer, singer and writer on music. Although he mentioned in an unpublished treatise on music that he was at one time in the service of Pierluigi Caraffa, member of a well-known Neapolitan family, his principal post was as a papal singer. He remained a member of the Sistine Chapel from 1538 until August 1565, when he was compelled to retire as part of a reorganization of the chapel on the grounds that 'he has no voice, is exceedingly rich, given to women, useless' ('vocem non habet, excellens dives, mulieribus deditus, inutilis'). He served at various times as the chapel's *punctator* and *camerlengo*. De Bruyn deduced from the partly published diaries of the Sistine Chapel that Danckerts was rarely absent from his post.

As a composer he was evidently little known and sparsely published; no single collection of his works remains. In 1551 Danckerts was one of the judges in the debate between Don NICOLA VICENTINO and VICENTE LUSITANO on the role of the chromatic and enharmonic genera in contemporary musical practice. The debate was won by Lusitano but its most lasting consequences were the writing of Vicentino's well-known treatise, *L'antica musica ridotta alla moderna prattica* (Rome, 1555) and Danckerts's own unpublished treatise, written in the wake of the debate. De Bruyn dated the first redaction of the treatise at about 1551, followed by two later versions written c1555-56 and 1559-60. Its importance lies mainly in its presentation of Danckerts's views on the musical developments of his time; it is in part drawn from his experience as a papal singer. In one interesting chapter in what is taken to be the second version, Danckerts described a controversy about the application of accidentals between two Roman singers of the church of S Lorenzo in Damaso, which must have taken place between 1538 and 1544. This revealing passage is one of the few in contemporary writings

which give some idea of the practical difficulties faced by 16th-century singers in coping with the problem of applying unspecified accidentals to polyphony (see Lockwood). In another important passage Danckerts attacked what he called the 'nuova maniera' in music of his own time, by which he meant the tendency of composers of about 1550 to introduce degree-inflecting accidentals into their works, to use the terms 'cromatico' and 'misura di breve' in titles of publications, to confound the traditional meaning of certain mensuration signs and most of all to undermine the traditional eight-mode system. Even though it remained in MS, the treatise became known beyond Roman musical circles as a contribution to the conservative side of musical thought in the second half of the 16th century. The Bolognese theorist Artusi later issued a defence of Danckerts's and Escobedo's sentence against Vicentino, which he eventually incorporated into his *Imperfezioni della musica moderna*, i (Venice, 1600).

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 4 other Ariosto settings attrib 'Ghiseli' in *B-Bc* 27731 (cantus only), by Danckerts according to Van den Borren
 Several puzzle canons, including 2 in P. Cerone. El Mellopeo y maestro (Naples, 1613)

WRITINGS

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LEWIS LOCKWOOD

Danccla. French family of musicians

(1) (Jean Baptiste) **Charles Danccla** (b Bagnères de Bigorre, 19 Dec 1817; d Tunis, 10 Nov 1907). Violinist, composer and teacher, the most celebrated member of the family. He studied the violin locally with Dussert and at the age of nine played for Rode, then living in retirement in Bordeaux. He played and sight-read so well that Rode gave him letters of introduction to Baillot, Cherubini and Kreutzer. From 1828 to 1840 he attended the Paris Conservatoire; he studied the violin with Paul Guérin and Baillot and won a *premier prix* in 1833; he then studied counterpoint and fugue with Halévy and composition with Berton, his fellow pupils including Gounod, Bouquet and Franck. While a composition student, he played the violin in Paris theatre orchestras (he succeeded Javault as leader at the Opéra-Comique) and thus supported his family and enabled them to study at the Conservatoire. He was associated with Habeneck's Société des Concerts du Conservatoire as early as 1834 and was its leading violinist from 1841 to 1863.

Danccla's interest in chamber music was stimulated by Baillot's performances of quartets by Boccherini, Haydn, Mozart and Beethoven. About 1839 the Dancclas formed their own chamber music group, and

from the 1840s their concerts at Hesselbein's home were a regular feature of the Paris season. Owing to internal politics at the Conservatoire, his ambition to succeed Baillot in 1842 as principal professor of violin was not fulfilled, despite Habeneck's support. Six years later he refused the post of assistant conductor at the Opéra-Comique and left Paris because of unsettled conditions. For two years he was the postmaster of Cholet, he continued to play the violin in the Cholet area and, occasionally, with his family in Paris. Reviewing a Paris concert in 1849 at which Dancla's Fourth Quartet in B \flat was performed, Henri Blanchard wrote 'He is still a good composer even though circumstances have forced him to become a man of letters'. He returned to Paris to work as an official in the postal administration, and was finally offered a position at the Conservatoire in 1855. Five years later he was made professor of violin, a post he held until his unwilling retirement in 1892, at the age of 75 he still played his own works in public.

Although impressed by Beriot's style and elegance and overwhelmed by Paganini's virtuosity, Dancla's ideal was Vieuxtemps. He did not tour, so his reputation outside France was based on his compositions. Blanchard had some reservations about his playing, which he attributed to Dancla's nervousness and irritability, but praised his trill, his lightness of bowing and his brilliance. He was highly respected at the Conservatoire as a person, musician and teacher, but had fewer eminent pupils than did his colleague Massart. He was a prolific composer and won prizes for four of his 14 string quartets and three of his works for male chorus, but it is only through his didactic works that his music survives, the most important being the *20 études brillantes et caractéristiques* op 73 and the *Ecole du mécanisme* op 74. He may be regarded as the last exponent of the classical French school of violin playing.

(2) **Arnaud Philippe Dancla** (b Bagnères de Bigorre, 1 Jan 1819, d Bagnères de Bigorre, 1 Feb 1862). Cellist and composer, brother of (1) Charles Dancla. He studied the cello locally with Peres, a Bagnères amateur, and with Norblin at the Conservatoire, where he won a *premier prix* in 1841. He was a regular member of the Société des Concerts from 1847 to 1861 and also a member of the orchestra of the Opéra-Comique. Illness forced his early retirement to his native town. He wrote studies and concert pieces for the cello and a number of religious pieces for cello with organ or harmonium accompaniment.

(3) **(Jean Pierre) Leopold Dancla** (b Bagnères de Bigorre, 1 June 1822, d Paris, 29 April 1895). Violinist, cornettist and composer, brother of (1) Charles Dancla. Like his brother he studied the violin with Dussert. At the Conservatoire he studied the cornett with Meifred, winning a *premier prix* in 1838, and the violin with Baillot, winning a *premier prix* in 1842. He played in the orchestra of the Société des Concerts from 1846, and was a cornettist in the national guard. In 1853 he joined the orchestra of the Opéra, and five years later the orchestra of the Théâtre Italien. He was a prolific composer of chamber music, character pieces and transcriptions for the violin, and sacred choral and vocal music.

(4) **(Alphonsine Geneviève) Laure Dancla** [Déliphard] (b Bagnères de Bigorre, 1 June 1824; d Tarbes, 22 March 1880). Pianist and teacher, sister of (1) Charles Dancla. She studied at the Conservatoire

and won a *premier prix* in solfège in 1837. She performed chamber music with her brothers and for many years taught music in Tarbes, in the Pyrenees. Some of her piano pieces and songs were published in Paris.

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ALBERT MELL

Danco, Suzanne (b Brussels, 22 Jan 1911). Belgian soprano. She received her entire musical education at the Brussels Conservatory, where she carried off many prizes and diplomas, for piano and the history of music as well as for singing. The unusual breadth of her musical culture was shown by her command of many different styles. In opera she was best known for her Mozartian interpretations, notably of Fiordiligi and Donna Elvira, which were applauded throughout Italy as well as at the festivals of Edinburgh, Glyndebourne and Aix-en-Provence. In England she sang parts as different as those of Mimi (Covent Garden, 1951) and of Marie in a BBC concert performance of Berg's *Wozzeck*, she also excelled in broadcast performances of *Pelléas et Mélisande*, and made a touching and exquisite heroine in Ansermet's first recording of Debussy's opera. As a concert singer she was in demand for unusual music of all periods and schools, but was most at home in the songs of Debussy, Ravel and Berlioz. Her versatility was the more remarkable in that her clear, cool soprano offered no great richness or variety of colour, but it had been admirably trained, and could manage the roulades of Mozart as easily as the most difficult intervals of Berg.

DESMOND SHAW-TAYLOR

Dando, Joseph (Bourne Haydon) (b London 11 May 1806, d Godalming, 9 May 1894). English violinist. He first studied the violin with his uncle Gaetano Brandi and for about seven years from 1819 he was a pupil of Nicolas Mori the elder. He joined the Philharmonic Orchestra in 1831 and for many years was well known in London and the provinces as an orchestral leader. He played in that capacity with the orchestras of the 'Classical Harmonists' and 'Choral Harmonists' Societies. In middle age he was a popular conductor of amateur orchestras. He was page to Mori at the coronation of George IV and played at those of William IV and Queen Victoria.

Apart from his activities as a violinist and teacher for 60 years or more, Dando was notable for being the first man to organize and lead a public concert of string quartets. In the early days of the Philharmonic Society the programme occasionally included a quartet but no concerts exclusively of quartets had been given in London. Dando, already well known in London amateur circles as a fine quartet player, was asked by admirers to arrange a benefit concert in aid of a distressed friend; this took place at the Horn Tavern, Doctors' Commons, on 23 September 1835 with Dando as leader; two more followed on 12 and 26 October. The success of this series led to the formation of a team consisting of Henry Blagrove, Henry Gattie and Charles Lucas with Dando as viola player, and between 1836 and 1842 they gave regular seasons of quartets. On the departure of

Blagrove in 1842 Dando took over the leadership with John Loder playing viola. The concerts, until then in the Hanover Square Rooms, were moved to the newly-restored Throne Room of Crosby Hall in Bishopsgate Street, where they continued until the deaths of Gattie and Loder in 1853. Over a period of 18 years Dando was first the innovator and later a vital force in chamber music performance in London. He and his colleagues gave first English performances of Haydn (*The Seven Last Words*), Mendelssohn (E♭ Quartet) and Schumann (A minor Quartet). He was a friend of Mendelssohn, who played at one of his concerts, and of Spohr. He was a member of the orchestra at the first performance in England of Beethoven's *Fidelio* in the Haymarket Theatre in 1832.

In the early 1870s Dando was forced to give up the violin because of a stiffening of the third finger of his left hand; in 1875 he was appointed music master at Charterhouse School, Godalming, a post he held until shortly before his death. His playing was described by a contemporary as being remarkable for elegance of expression and neatness of execution but not without vigour and passion when required.

MANOUG PARIKIAN

Dandrieu [d'Andrieu], **Jean-François** (b c1682, d Paris, 17 Jan 1738). French composer. After Couperin and Rameau, he was the most celebrated French harpsichord composer of the 18th century. He was the son of Jean d'Andrieu, seed merchant, and Françoise Rondcau. His uncle was the priest-organist Pierre Dandrieu (the name appears in one form as often as the other), and he had a brother, Nicolas, and two sisters: Jeanne-Françoise, an excellent musician who succeeded her brother at St Barthélemy, and Marie-Louise-Charlotte (incorrectly split into two persons by Brunold). Before he was five Jean-François played for Mme Victoire de Bavière; with his musician sister he was a pupil of Jean-Baptiste Moreau. On 28 January 1704 he took over the duties, though not the title, of organist of St Merry from Henri Mayeux, who had become ill; he was formally installed as *titulaire* on 19 July 1705, having apparently been aided in obtaining this post by Guillaume Robert, Seigneur de Septeuil, the dedicatee of the first of three early books of harpsichord music. On 1 November 1707 he was one of the judges in the competition for the post of organist at Ste Madeleine-en-la-Cité, won by Rameau, and on 17 December 1721 he replaced Buterne as one of the organists of the royal chapel. Some time before 1710, Jean-François may have taken over the duties of his uncle Pierre at St Barthélemy, since he is mentioned on the title-page of his op.2 as organist of that church. Pierre, however, retained the formal title until his death, and no other work of Jean-François mentions St Barthélemy until the posthumous organ collection of 1739. In 1728, Jean-François helped direct the rebuilding of the organ at St André des Arts. Apparently he never married. He was buried in St Barthélemy.

Titon du Tillet said his music 'has rather the character of that of the famous François Couperin'; it is 'beautiful, flowing, and free of that affected harmony and those risky and brilliant passages which astonish the mind more than they touch and charm the heart' (the 'risky and brilliant' passages are possibly Rameau's). Daquin (*Siècle littéraire de Louis XV*, Amsterdam, 1753, i, p.112) was more reserved: 'He was known

above all for his ingenious way of playing noëls. Many of his harpsichord pieces are still in vogue, and although he was not the prince of his art, he did a few things that made him much esteemed. He was the composer of a very nice minuet known under the name of Handel'.

The music of the Dandrieus presents certain problems of dating and attribution, not all of which have been solved. None of the *airs* can be assigned with certainty to uncle or nephew, though the probabilities are reflected in the lists below. Jean-François rewrote and republished much of his own and his uncle's music without mentioning the source. His fourth book of harpsichord music is called 'premier livre' as though he wanted to repudiate the earlier ones, at least nine of the 36 pieces in his last harpsichord collection of 1734 are reworkings of early pieces. Jean-François' book of noëls is freely based on that of his uncle, in the 37 pieces common to both, mostly sets of variations, 91 individual variations were taken over bodily by the nephew without acknowledgment. *Les caractères de la guerre*, which started life as a *divertissement* for orchestra, meant to be danced and intended for an opera that cannot now be identified, was transcribed for harpsichord as the final piece of the first suite of 1724, then extensively rewritten in 1733. The subsequent *véritables éditions* are doubtless the third version brought out posthumously by Jeanne-Françoise.

For the historian, the special interest of Dandrieu lies in his revisions of his and his uncle's early works, since they are clearly intended to bring the music into line with what Jean-François conceived to be current demand. The older style is similar to that of Marchand, Clérambault and Elisabeth-Claude Jacquet de la Guerre; the transformations are nearly all in the direction of simplicity – it was of the later style that Titon du Tillet was speaking in the citation above. Dandrieu reveals his attitude towards titles in a statement in the 1724 harpsichord collection 'For the names I have chosen, I have tried to draw them from the very character of the pieces they designate, so that they can determine the style and movement by awakening simple ideas acquired by the commonest experience or ordinary and natural sentiments of the human heart'.

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(all published in Paris)

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- Livre de clavecin dédié à Monsieur Robert Chevalier Seigneur de Spteuil (c1704, 2/1715–20 with title identical with the following item)
- Livre de clavecin composé par Monsieur Dandrieu, organiste de Saint Merry (1715–20)
- Pièces de clavecin courtes et faciles de quatre tons différents (1715–20)
- Livre de sonates, vn, op. 2 (?before 1710), re-edited by Roger as *Sonate, vn, vc, bc*, op. 2 (Amsterdam, 1710)
- 3 airs in Ballard's *Recueil d'airs sérieux et à boire*. Buvons à tasse pleine (1718), Tendres regrets, amoureux soupirs (1719), Sur les bords d'une fontaine (1719)
- Principes de l'accompagnement du clavecin exposés dans des tables (1718, 2/1728), with 36 airs. Iv, bc; Nouvelle édition augmentée de la basse fondamentale de chaque accord avec des leçons tirées des meilleurs auteurs italiens (1777)
- Noëls, O filii, chanson de St Jacques, et carillons, org/hpd, nouvelle édition, revue, corrigée et augmentée de nouvelles variations tant sur les anciens noëls que sur les nouveaux (?1721–33); based on collection by P. Dandrieu
- Les caractères de la guerre* ou suite de symphonies ajoutée à l'opéra (1718)
- Premier livre de pièces de clavecin contenant plusieurs divertissements dont les principaux sont *Les caractères de la guerre*, ceux de la chasse et *La fête de village* (1724), ed. in A., several printings and edns.

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DAVID FULLER

Dandrieu, Pierre (*d* Paris, 1733) French composer and organist, uncle of Jean-François Dandrieu. He was a priest and organist of St Barthélemy in Paris (now destroyed). Pierre Dandrieu is known almost exclusively as the composer of a book of noëls for organ and for a scandalous attempt on the part of LOUIS MARCHANT to have him dismissed from his position at St Barthélemy. The attribution of three airs to Pierre is based on the fact that Jean-François would have been only about 15 when the first of them was published though he was playing before the nobility at the age of five. The mention of St Barthélemy on a title-page of Jean-François' about 1710 suggests that Pierre had conferred the reversion upon his nephew and perhaps that he had retired from his functions, he retained the title, however, until his death. Relations between uncle and nephew may have been strained, as Pierre's will mentions the brother and both sisters of Jean-François, but not Jean-François himself. Bonfils has speculated that the fact that Jean-François republished many of Pierre's noëls under his own name may have been a factor.

WORKS

(all published in Paris)

3 airs in Ballard's *Airs sérieux et à boire* (1697; 1699?). Mes yeux pour leur langueur extrême. Petits oisillons sous ces feuillages, l'amour est fait pour la jeunesse (all possibly by J-F. Dandrieu)

Noëls, O filin, chansons de Saint-Jacques, Stabat mater, et carillons, org/hpd (c.1710), basis for a collection by J-F. Dandrieu

For bibliography see DANDRIEU, JEAN-FRANÇOIS

DAVID FULLER

Danek, Adalbert. See DANKOWSKI, ADALBERT

Dan Fog. See FOG, DAN.

D'Anglebert, Jean-Baptiste-Henri. French musician, son of JEAN-HENRI D'ANGLEBERT

D'Anglebert, Jean-Henri (*b* Paris, 1635; *d* Paris, 23 April 1691). French composer, harpsichordist and organist. He was initially organist to the Duke of Orleans and to the Jacobins in the rue St Honoré, Paris. Later, in 1662, he entered the service of Louis XIV as *ordinaire de la chambre du Roy pour le clavecin*. He inherited this position from Chambonnières and officially held it until his death; however, his son Jean-Baptiste-Henri was appointed his successor in 1674 and in turn held the post until his death in 1735.

The principal source of D'Anglebert's keyboard music

is his *Pièces de clavecin ... diverses chaconnes, ouvertures, et autres airs de Monsieur de Lully ... quelques Juges pour l'orgue et les principes de l'accompagnement* (Paris, 1689, 2/1703). Miscellaneous harpsichord pieces are to be found in four MSS: two in F-Pn Baugn MS and Cons.Rés.89ter (autograph), another in private hands (Louis Couperin MS) and the fourth in US-BE (Parville MS, containing three anonymous *préludes non mesurés* which Curtis attributed to D'Anglebert on stylistic grounds); there are editions by M. Roesgen-Champion (Paris, 1934) and in *Le pupitre*, liv (1975).

D'Anglebert's harpsichord music is undoubtedly the finest we have of the French school between the appearance of Chambonnières' two *livres de clavecin* in the early 1670s and the publications of the first decade of the 18th century. D'Anglebert made up four suites out of the pieces in his publication, promising in the preface to add others in different keys in a subsequent second book which, however, never appeared. The first three suites begin with an unmeasured prelude, followed by the standard sequence of allemande, courante, sarabande and gigue. Some of these dances appear in more than one version in the same suite. After the gigue the number and order of the remaining pieces, which include minuits, gavottes, chaconnes, galliards and transcriptions of pieces from stage works by Lully, are fairly random. The presence of Lully in the collection – perhaps in order to assure its success – reflects not only a vogue for this sort of arrangement but also D'Anglebert's involvement in the production at court of Lully's operas and ballets. He included keyboard arrangements of the overtures to *Cadmus*, *La mascarade* and *Proserpine*, as well as of *airs* and dances from *Phaëton*, *Roland*, *Armide*, *Le triomphe de l'amour* and *Acis et Galatée*. In addition the second suite is complemented by transcriptions of four popular tunes (referred to in the preface as vaudevilles). D'Anglebert explained that the six organ fugues that follow were intended 'to furnish an example of what I once used to do for the organ'. These fugues provide the key to his style, showing it to be firmly grounded in contrapuntal techniques; it is certainly these techniques that animate the more severely classical dances of his harpsichord music, the allemandes, courantes and giges in particular. At times this imparts to them an austere flavour but it is matched by a breadth and grandeur in design far surpassing what is found in the keyboard works of his exact contemporaries and even in similar dances by Chambonnières and Louis Couperin.

D'Anglebert concluded his publication with a short treatise on keyboard harmony. He must also be given credit for his considerable contribution to the evolution of French keyboard ornamentation. His table of ornaments, which is the most complete in the French classical repertory, contains many new signs that subsequently became common in French music and in Baroque music in general.

For illustration of D'Anglebert's autograph see NOTATION, fig 71

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EDWARD HIGGINBOTTOM

Danhuser, Der. See TANNHÄUSER, DER.

Danican. See PHILIDOR family

Daniel [d'Aniels], **Arnaut** (b Riberac, ?1150-60, d c1200). French troubadour poet and composer, and primary exponent of the *trobair clous*, or difficult and obscure style. His reputation rests largely on the complexity of his literary style and on the frequent references to him in the works of Dante: 'whether in verses of love or prose, he surpassed all' (*La commedia Purgatorio*, canto xxvi). In spite of this posthumous fame, contemporary sources give no definite information about his life. His *vida* (*I-Rvat* 5232, f 39) explains that he was born a gentleman, received a good education, and abandoned everything for the life of a *joglar*. The only certain biographical fact that may be gleaned from his works is his presence at the coronation of Philippe Auguste of France in 1180. It is apparent from his works that he received an extensive education, and references to him by other poets seem to confirm that he lived the life of a poor scholar and poet. According to another anecdote in his *vida*, Arnaut was a *joglar* in England (1189-99) at the court of Richard, Cœur-de-Lion, but this is not confirmed in contemporary documents.

Arnaut's primary interest, both for his near contemporaries and for the modern reader, lies in the complexity and learnedness of his verse. 18 poems are ascribed to him, only two of which have survived with their melodies (both ed in Gennrich and Toja): *Chanson do ill mot son plan e prim* (PC 29.6) and *Lo ferm voler qu'el cor m'intra* (PC 29.14). Of these, *Lo ferm voler* is a sestina – a form invented by Arnaut.

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For further bibliography see TROUBADOURS, TROUVÈRES.

ROBERT FALCK

Daniel, Francisco (Alberto Clemente) Salvador (b Bourges, 17 Feb 1831; d Paris, 24 May 1871). French musicologist and composer of Spanish descent. He was a pupil at the Ecole Normale in Bourges and learnt the violin, the piano and theory from his father, Salvador Daniel. He entered the Paris Conservatoire in 1843 and later joined the orchestra of the Théâtre-Lyrique, where he became friendly with Delibes, and played the viola with Gouffé in chamber music concerts. His friendship with Félicien David influenced him to go in 1853 to Algeria, where he became interested in Arab music and collected folk tunes from village and countryside; he also made journeys to Tunisia, Morocco, Egypt, Spain and Portugal for this purpose. In Algiers he was the director of a choral society and professor of music at the Ecole

Arabe. In 1857 he went to live in Madrid, where he gave violin concerts and, accompanied by Max Marchal, played in the salons of high society. The following year he was a music critic for *La independencia española* under the pen name of Sidi-Mahabul; in 1859 he went to Lisbon.

When Daniel returned to France in 1865 he set about introducing the Arab music he had collected to the European public. In 1867, at the suggestion of Prince Napoleon, he presented a programme of Arab airs which he had arranged for orchestra as one of a series of concerts given in the famous Pompeian house built by the prince on the Champs-Élysées. He also gave lectures on Arab music to the Société des Compositeurs de Musique, of which he was a member, and published several Arab fantasias for piano, a *Messe africaine* (Paris, n.d.) and an *Album de [12] chansons arabes, mauresques et kabyles* (Paris, c1865-70).

His political leanings were revealed in his friendship with Vallès and Courbet, his concerts for the people in the Rue St Denis and his contributions to Rochefort's *La marseillaise* and other revolutionary journals. Because of these activities he lost favour with society and the musical establishment and his deteriorating financial situation forced him to resume work as an orchestral violinist. During the Siege of Paris he took part in the rising of 31 October 1870 and was wounded. In January 1871 he bore arms against the regular troops and in May replaced Auber as director of the Conservatoire, for which activities he was shot.

Talented, intelligent and cultured, Salvador, as he was known to his friends, was also passionate and arrogant, considering himself rejected by a society which refused to recognize his talent. He was known above all as a specialist in the history of Arab music, his death prevented the publication of a collection of 400 Arab songs translated into French with piano accompaniment. He also wrote an opera using Arab themes, which, despite the support of Berlioz, was not performed. This and several compositions for violin and piano are lost.

WRITINGS

- Essai sur l'origine et les transformations de quelques instruments', *España artística* (1858), nos 38, 40, 44, 45, repr. in *Revue africaine* vii (1863), 266, and in *La musique arabe* (Algiers, 1863, 2/1879), 129ff.
- 'La musique arabe, ses rapports avec la musique grecque et le chant grégorien', *Revue africaine*, vi (1862), 33, 106, 195, 284, 349, 416, vii (1863), 96. Eng. trans. as *Music and Musical Instruments of the Arab*, ed. H. G. Farmer (London, 1915), incl. memoir of F. Salvador Daniel, notes, bibliography, publ. separately with 'Essai' in *La musique arabe* (Algiers, 1863, 2/1879) [2nd edn incl. 'Notice sur la musique kabyle', 1863, first publ. in L. A. Hanoteau, *Poésies populaires de la Kabylie de Jurjura* (Paris, 1867)].
- 'Fantaisie sur une flûte double, instrument arabe', *Revue africaine*, x (1866), 382, 424.
- A propos de chansons: lettres à Mlle Thérèse de l'Alcazar*, i-ii (Paris, 1867), iii, unpubd.
- 'Les chants de la race cabrique ou gaulique', *Bulletin de la Société des compositeurs de musique*, ii (Paris, 1870), 141.
- La facture des instruments primitifs pendant les premiers âges du monde* [paper read to Société des Compositeurs de Musique] (MS, n.d.).

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- J. B. Weckerlin *Musiciens* (Paris, 1877), 344ff.
- P. Lacôme d'Estalencx 'Salvador Daniel', *Revue et gazette musicale*, xlvii (1880), 114, 122, 130.
- A. de Ternant 'The Director of the Paris Conservatory of Music during the Commune', *British Bandsman*, ii (1889), 83, 103.

F. Pedrell: *Diccionario biográfico y bibliográfico de músicos y escritores de música españoles*, I (Barcelona, 1897)

GUY BOURLIGUEUX

Daniel, Jean [Mithou; Miltou] (b Poitou, between c1480 and c1501; d Angers, c1550). French composer, organist and poet. He was organist at Notre Dame, Nantes, in 1518. From about 1524 to 1544 he was organist and chaplain first at St Pierre, Angers, and later at the cathedral there, where he would have known Janquin. Daniel wrote music and text for such dramatic monologues as *Grace et amour*, and texts for some compositions by Pierre Certon. His chansons were printed between 1556 and 1583 in collections by Le Roy & Ballard and Fézandat. Around 1525–30 he wrote both music and text for numerous noels, but only the texts were published, several of which are in Poitou dialect.

WORKS

Il estoit un clerc, 1565²; Mon coeur, 1552⁴; Si me plainnois, 1556⁴; Suzanne ung jour, 1552³

Chantons sanctes pour vous esbattre (n.p., 1524) (texts only)

Chansons nouvelles de Noel (n.p., n.d.) (texts only)

Noels joyeux plains de plaisir (n.p., n.d.) (texts only)

JANE HILLINGWORTH PIERCE

Daniel, John. See DANYEL, JOHN

Daniel, Play of [Ludus Danielis]. The name of two surviving medieval liturgical plays, one by Hilarius (*F-Pn* lat 11331, without notated music), the other by the students of Beauvais (*GB-Lhm* Eg 2615, notated)

For further information and bibliography see MEDIEVAL DRAMA, §II. 7(m) esp. Young (1933), Greenberg (1959) and Smoldon (1960)

JOHN STEVENS

Daniel, Salvador [Salvador-Daniel, Don] (b Hostalrich, Girona, 1 April 1787; d Paris, c1850) Spanish pianist, organist, teacher, writer on music and composer. A captain in the forces of the liberal party (not the Carlist, as has been thought), he fled Spain and took refuge in France after the absolutist reaction of 1823. He settled in Bourges and, making use of the musical knowledge he had acquired while training for the priesthood, became a piano teacher, organist of St Stephen's Cathedral and a teacher of solfège and harmony at the town's Collège Royal and École Normale. He was still in Bourges in 1847, but apparently settled later in Paris. An excellent violinist and pianist, he also made a serious study of music theory. He supported the Galin-Paris-Chevé system, a simplified method of teaching music which gained popularity and created controversy in Paris in the mid-19th century (see CHEVÉ SYSTEM), and put forward a new application of it in his writings. He composed a mass for three voices, which was published in the second volume of *Grammaire philharmonique*.

WRITINGS

Grammaire philharmonique, ou Cours complet de musique contenant la théorie et la pratique de la mélodie, les règles de la transposition ainsi que de l'écriture à la dictée ou d'après l'inspiration, la théorie et pratique du plain-chant et la théorie et pratique de l'harmonie (Bourges, 1836–7)

Alphabet musical, ou Principes élémentaires de la théorie et pratique de la musique, I (Paris and Bourges, 1838, 5/1864), II (Paris, 1843)

Commentaires de l'Alphabet musical et de la Grammaire philharmonique (Paris, 1839)

Cours de plain-chant, dédié aux élèves maîtres des écoles normales primaires (Paris, 1843, 3/1865)

Guide de l'instituteur pour l'enseignement du chant (Paris, 1847)

GUY BOURLIGUEUX

Danielis, Daniel (b Visé, nr. Liège, baptized 1 May 1635; d Vannes, 17 Sept 1696). South Netherlands

composer, organist and singer. At least seven other musicians with this surname worked at or near Liège between the late 15th and the early 18th centuries. Daniels became organist of Liège Cathedral on 11 December 1657 but resigned on 8 September 1658 to follow Duke Gustav Adolf of Mecklenburg-Güstrow, who had met him while taking the waters at Spa (near Liège) and had engaged him as a bass singer on 20 June 1658. From 1661 to 1681 he was Kapellmeister at the Güstrow court; during this period he made several journeys to other parts of Germany. In Paris in 1683 he was one of 35 candidates who applied for posts as *sous-maitres* in Louis XIV's chapel in succession to Du Mont and Robert, but he was not selected. From 1684 until his death he was director of music at Vannes Cathedral. The style of his music is Italianate and no doubt became so through his early training at Liège, musical tastes at Güstrow and probably his personal inclination. His melodic lines are supple and freely ornamented, and his polyphonic writing is competent and effective. His motets were among the earliest works to introduce the Italianate aesthetic into France, and they influenced French composers active at the end of the 17th century.

WORKS

4 motets, 2vv, bc, in *Mélanges de musique latine, française et italienne* (Paris, 1725–7)

50 motets, in C. A. Le Maignan de Kerangat *Livre de musique, F-Pn*

13 motets, 2 4vv, vn, in *Petit motets et élévations, Pn*

7 motets, 1 4vv, 2 3 va, bc, *Pr*

5 motets, 1 4vv, 3 va, 2 vn, bc *S-Uu*

Many lost works incl. masses, vespers, psalms, Te Deum, stage music, pastorale

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G. Bourligueux 'Le mystérieux Daniel Danielis (1635–1696)', *RMFC*, iv (1964), 146–78

'Orgues et organistes de la cathédrale de Vannes, II (1657–1706)', *L'orgue* (1965), no 114, p. 87

'Un livre de musique de la cathédrale de Vannes à la Bibliothèque du Conservatoire de Paris', *Bulletin de la Société polymathique du Morbihan* (1966), 41

J. Quittin 'Orgues, organiers et organistes de l'église cathédrale Notre-Dame et Saint-Lambert, à Liège, aux 17^e et 18^e siècles', *Bulletin de l'Institut archéologique liégeois*, lxxx (1967)

G. Bourligueux 'La maîtrise de la cathédrale de Vannes au XVIII^e siècle', *Bulletin de la Société d'histoire et d'archéologie de Bretagne* (1969–70), 40

G. Bourligueux 'Autour de Daniel Danielis', *Bulletin de la Société polymathique du Morbihan* (1970), 135

M. Benoit *Versailles et les musiciens du roi, 1661–1733* (Paris, 1971)

JOSÉ QUITTIN

Daniel-Lesur [Lesur, Daniel Jean Yves] (b Paris, 19 Nov 1908). French composer and teacher. His mother, Alice Thiboust, was a composer and pupil of Tournemire, with whom Daniel-Lesur had early organ and composition lessons. He studied at the Paris Conservatoire (1919–29) with Jean Gallon for harmony and Caussade for counterpoint and fugue, also taking piano lessons from Armand Ferté. In 1935 he was appointed professor of counterpoint at the Schola Cantorum, where he remained until 1964, serving also as director for the last seven years of his tenure. His pupils there included Ohana. In 1936 Daniel-Lesur was, with Messiaen, Jolivet and Baudrier, a founder-member of the group La Jeune France, dedicated to a 'return to the human' and opposed to the neo-classicism then prevailing in Paris. He was organist of the Benedictine Abbey of Paris (1937–44), and in 1939 he began a long and varied association with French radio. The administrative posts he has held in later years have included those of Inspecteur Principal de la Musique (1969–73),

Administrateur de la Réunion des Théâtres Lyriques Nationaux (1971-3) and Inspecteur Général de la Musique (from 1973)

Daniel-Lesur's music stands apart from that of his more famed contemporaries in La Jeune France, being more conventional in texture, rhythmically more regular, and more directly diatonic. Its modal shading probably comes less from his colleagues' influence than from his respect for Tournemire and his interest in folk music. Of this he has made numerous arrangements, besides using folk tunes occasionally in original compositions in a manner that suggests a closeness to d'Indy. However, in its strength and warm dignity, his music has more in common with that of Dukas. A list of forebears would also have to include Berlioz, whose influence is evident in the opera *Andrea del Sarto*, and not just in the choice of a story taken from the romanticized life of an artist of the Italian high Renaissance. The project was particularly important to Daniel-Lesur he wrote incidental music for Musset's drama in 1947, drawing on this for the symphonic poem of 1949, the opera followed in the 1960s. It shows a Berliozian desire to establish sudden psychological insights by means of orchestral coups, but its more permanent qualities of richly veiled mystery suggest a successor to Dukas' *Ariane*.

WORKS (selective list)

- Stage *Le bal du destin* (ballet), 1954, *Andrea del Sarto* (opera, 2, Daniel-Lesur, after Musset), 1961 8, Marseilles, 1969
Orch *Passacaille*, pf, orch, 1937, *Pastorale*, chamber orch, 1938, *Ricercare*, 1939, *Variations*, pf, str, 1943, *Andrea del Sarto*, sym poem, 1949, *Ouverture pour un festival*, 1951, *Conc. da camera*, pf, chamber orch, 1953, *Serenade*, str, 1954; *Symphonie de danses*, 1958, Sym, 1973
Choral *L'Annonciation* (L. Masson), cantata, narrator, T, chorus, chamber orch, 1952, *Le cantique des cantiques*, cantata, unacc., 1953, *Cantique des colonnes* (Valéry), female vv, orch, 1954 7, *Messe du Jubilé*, unacc., 1960; *folk song arrs*
Chamber *Suite*, ob, cl, bn, 1939, *Suite*, str qt, 1940, *Suite*, pf qt, 1943, *Suite médiévale*, fl, harp, str trio, 1946, *Elegie*, 2 gui, 1956
Songs *Les harmonies intimes* (Daniel-Lesur), Mez/Bar, pf, 1931, *La mort des voiles* (Fort), Mez/Bar, pf, 1931, *La mouette* (Heine), Mez/Bar, pf, 1932, *Les yeux fermés* (Heine), Mez/Bar, pf, 1932, 3 poèmes de Cecile Sauvage, Mez/Bar, pf, 1939, *L'engance de l'art* (C. Roy), Mez/Bar, pf, 1942, *Clair comme le jour* (Roy), Mez/Bar, pf, 1945, *Chansons cambodgiennes*, Mez/Bar, pf, 1947; *Berceuses à tenir éveillé* (Obaldia), S/T, pf, 1947
PF *Suite française*, 1934, orchd 1935, *Pastorale varice*, 1947, *Ballade*, 1948, *Nocturne*, 1953, *Le bal*, 1954, *Fantaisie*, 2 pf, 1962, 3 études, 1962, *Contre-fugue*, 2 pf, 1970
Org *Scène de la Passion*, 1931, *La vie intérieure*, 1932, *Hymnes*, 2 vols., 1935, 1937 9

Principal publishers: Amphion, Billaudot, Choudens, Durand, Ricordi, Transatlantiques

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J Roy *Musique française* (Paris, 1962)

PAUL GRIFFITHS

Daniélou, Alain (b Neuilly-sur-Seine, 4 Oct 1907) French musicologist and orientalist. After gaining his baccalauréat in Paris (1925) he spent a year at St John's College, Annapolis, Maryland (1926-7), and on his return to Paris studied the piano, classical dancing (N. Legat and Nizhinska), singing (C. Panzera) and composition (M. d'Ollone). After involving himself in Parisian artistic life with recitals and exhibitions of his paintings, he left in 1932 for the east: he travelled in North Africa, the Middle East, India, Indonesia, China and Japan, and finally settled in Benares in India, where he studied Sanskrit, philosophy and music (theory and *vijnā* with Shrivendranath Basu) in the traditional schools (1935-50). In 1949 he was appointed research profes-

sor at the Hindu University of Benares, and associate director of the School of Indian Music. He left Benares to become director of the library of manuscripts and Sanskrit publications of Adyar in Madras (1954), and in 1956 became a member of the Institut Français d'Indologie in Pondicherry. He was appointed a member of the Ecole Française d'Extrême Orient in Paris (1959), adviser to the International Music Council of UNESCO (1960) and director of the International Institute for Comparative Music Studies (1963) which he established in Berlin and Venice.

Daniélou's experience with the musical languages of both east and west has given him a unique approach to musicology, in which he attempts to relate philosophical and emotional concepts with precise mathematical calculations of scalar intervals (e.g. *The Rāga-s of Northern Indian Music*). In his *Traité de musicologie comparée* he took this approach even further by trying to prove the ancient Chinese theory that universal order depends on the precise tuning of intervals. His work has provoked criticism (e.g. by A. Bake, in *EM*, ii, 1961, 231), in particular for misquoting the ancient texts on which he bases much of his information. Daniélou has also published on various aspects of Indian civilization, such as Hindu philosophy and sculpture. As music adviser he has edited collections of discs of Asian and African music for the series UNESCO Anthology of the Orient.

WRITINGS

- Introduction to the Study of Musical Scales* (London, 1943)
Northern Indian Music (London, 1949 54, rev. 2/1968 as *The Rāga-s of Northern Indian Music*)
La musique du Cambodge et du Laos (Pondicherry, 1957)
Purānas sélections: textes des Purānas sur la théorie musicale (Pondicherry, 1959) [critical edn., Sanskrit text with Fr trans.]
Traité de musicologie comparée (Paris, 1959)
Bharata, Muni, Le Gītālamkāra (Pondicherry, 1960) [critical edn., Sanskrit text with Fr trans.]
Trois chansons de Rabindranath Tagore (Paris, 1962)
Inde (Paris, 1966)
Semantique musicale (Paris, 1967)
'L'influence de l'écriture et de l'enregistrement sur la création musicale', *Artistic Tradition and Audio-visual Media Hammamet 1970*, 12
La situation de la musique et des musiciens dans les pays d'orient (Florence, 1971, Eng. trans., 1971)
'L'alternative al sistema temperato', 2 *seminario di studi e ricerche sul linguaggio musicale*, *Vicenza 1972*, 9

CHRISTIANE SPIETH-WEISSENBACHER

Daniels, Mabel Wheeler (b Swampscott, Mass., 27 Nov 1878; d Boston, 10 March 1971). American composer. She studied at Radcliffe College (BA 1900) and with Chadwick in Boston. In 1904-5 she was a pupil of Thuille in Munich and upon returning published a valuable autobiography, *An American Girl in Munich Impressions of a Music Student* (Boston, 1905). She directed the Radcliffe Glee Club (1911-13) and was head of music at Simmons College, Boston (1913-18). Her largest work, the *Song of Jael* to a text by Robinson for the Worcester Festival (5 October 1940), was also her sole lengthy vocal work with text by a modern male author. She published a documented study, 'Robinson's Interest in Music', in the *Mark Twain Quarterly*, ii/3 (1938). Although never daring or very individual, she was a competent composer who scored well for both voices and orchestra.

WORKS

(selective list)

- Operettas*. A Copper Complication (R. L. Hooper) (1900); *The Court of Hearts* (Hooper) (1901); *The Show Girl* (R. A. Barnett) (1902), collab. H. L. Heartz, E. W. Corliss
Opera sketch. *Alice in Wonderland Continued*, Brookline, Mass., 1904

Choral orch. Peace with a Sword (A. F. Brown) (1917), Songs of Elfland (1924); The Holy Star (1928), A Holiday Fantasy (1928), Exultate Deo (1929), The Song of Jael (E. A. Robinson), S. chorus, orch. (1937), Psalm of Praise (1954)

Other vocal works: The Desolate City (W. S. Blunt), Bar. orch, pf red. (1914), The Girl Scout's Marching Song (Brown) (1918), Oh God of all our Glorious Past (A. E. Howe) (1930), Flowerwagon, SSA, pf (1945); A Night in Bethlehem, SATB (1953), Through the Dark the Dreamers Came, SSA/SATB, rev. (1961)

Orch. Pirates' Island, 1932, Deep Forest, small orch, 1931, arr. large orch, 1934, In memoriam, 1945

Chamber. Pastoral Ode, fl, str, 1940, 3 Observations, 3 ww, 1943, 4 Observations, 4 str, 1945

Principal publishers: J. Fischer, A. P. Schmidt

ROBERT STEVENSON

Danilevich, Lev Vasil'yevich (b Shuya, Vladimir govt, 25 June 1912). Soviet musicologist and teacher. After graduating from the Moscow Conservatory in 1936, he continued his studies as a postgraduate and took his *kandidat* degree in 1939 with a dissertation on Tchaikovsky's symphonies. While teaching music history at the Moscow Institute for Military Conductors (1944–57) he was also a senior lecturer at the Moscow Conservatory (1949–57). From 1945 to 1953 he was deputy director of the music department of All Union Radio, and since 1954 he has been chairman of the committee of music critics at the Union of Composers of the USSR. Danilevich's principal research interests are in 19th- and 20th-century Russian music. He has written books and articles on Tchaikovsky and Rimsky-Korsakov and has published numerous studies of Soviet composers, notably Kabalevsky and Shostakovich.

WRITINGS

Zolotoy petushok. Rimskovo-Korsakova [Rimsky-Korsakov's 'The Golden Cockerel'] (Moscow, 1938)

Simfoniya Chaykovskovo i russkiy simfonizm [Tchaikovsky's symphonies and Russian symphonic writing] (diss., Moscow Conservatory, 1939)

Izaak Danilevskiy (Moscow, 1947, 2/1957)

Muzika na frontakh Velikoy Otechestvennoy Voiny [Music at the fronts during World War II] (Moscow and Leningrad, 1948)

P. I. Chaykovskiy (Moscow and Leningrad, 1950)

Sovetskii simfonizm: lektsiya [Lectures on the Soviet symphony] (Moscow and Leningrad, 1952)

Dmitri Kabalevskiy (Moscow, 1954)

D. D. Shostakovich (Moscow, 1958)

Posledniye operi N. A. Rimskovo-Korsakova [Rimsky-Korsakov's last operas] (Moscow, 1961)

Kniga o sovetskoy muzike (Moscow, 1962, 2/1968)

Izobrazheniye D. B. Kabalevskogo [Kabalevsky's works] (Moscow, 1963)

Nashi sovremenniki Shostakovich [Our contemporary Shostakovich] (Moscow, 1965)

Dzhakoma Puchini [Puccini] (Moscow, 1969)

Leninskaya tema v tvorchestve sovetskikh kompozitorov [Lenin as a theme in the works of Soviet composers] (Moscow, 1970)

Sovetskaya muzika o V. I. Lenine iz istorii muzikal'noy Lenini [Soviet music about Lenin, the history of musical Leniniana] (Moscow, 1972)

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G. B. Bernandt and I. M. Yampol'skiy *Kto pisal o muzike* [Writers on music], 1 (Moscow, 1971)

IGOR BELZA

Danilewicz-Czczot, Witold. See CZECZOTT, WITOLD

Danilin, Nikolay Mikhailovich (b Moscow, 3 Dec 1878, d Moscow, 6 Feb 1945). Soviet choral conductor and teacher. He attended the Moscow Synodal School under Stepan Smolensky, Alexander Kastal'skiy and Vasily Orlov, and later studied the piano under Koreschenko at the Philharmonic Academy, Moscow. While teaching solfège and sight-reading at the Synodal School (1897–1918), he became assistant conductor of its choir in 1904 and was principal conductor from 1910 to 1918. By improving its standard, and widening its repertory beyond the conventional limits of church

music, he played an outstanding part in the development of Russian choral singing. He toured with the choir in Austria, France, Germany and Italy from 1911 to 1913. Under his direction it was renowned for an emotional and colourful vocal tone, and a strong but restrained vigour that incorporated the best national choral traditions. After the establishment of the USSR, Danilin was successively conductor of the Bol'shoy Theatre Choir, Moscow (1919–23), the Leningrad Academic Choir (1936–7) and the USSR State Choir (1937–9). He taught at the People's Choral Academy, Moscow, from 1918 to 1923 and was professor of choral conducting at the Moscow Conservatory from 1923 to 1945. He trained many leading choral conductors in the USSR.

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D. Lokshin 'N. M. Danilin: vydayushchiysya russkiy khorovoy dirizhor' [Outstanding Russian choral conductor], *SovM* (1949), no. 9, p. 76

-- *Zamechatel'nye russkiye khori i ikh dirizhori* [Remarkable Russian choirs and their conductors] (Moscow, 1963)

I. M. YAMPOL'SKIY

Danilov, Kirsha (fl. c1760–90). Russian folksong collector. All that is known of him is that his name, perhaps a pseudonym, is associated with one of the most valuable 18th-century folklore collections. There is evidence that he began fieldwork in one of the south-western regions of Siberia during the 1760s, for in 1768 P. A. Demidov, a wealthy writer who possibly commissioned the collection, sent one of the song texts, 'obtained from the Siberian people', to the historian G. F. Miller; however, the manuscript of 70 songs (now in *USSR-Lsc*) was probably not completed until the 1780s. For many years Demidov owned the collection, but in 1802 or 1803 it was passed to F. P. Klucharyov, director of the Moscow postal service, who in 1804 arranged for the publication of 26 of the song texts without music, a second edition (1818), containing 61 songs with music, was prepared on the instructions of N. P. Rumyantsev, who had acquired the manuscript in 1816.

Danilov's was the earliest important collection of Russian *blum* (epic songs) and historical songs, and provides a wealth of source material on folk tales. Many Russian writers, including Pushkin and Tolstoy, possessed copies, and Rimsky-Korsakov used one of the songs, *Visota li, visota podnebesnaya*, in the finale to the fourth scene of his opera *Sadko*. All the folk tunes, some of which accompany more than one text, are unharmonized and written above the comfortable range of the human voice; this suggests that the collection was intended not for amateur performance, like those of Trutovsky and Pratsch, but for more scholarly study. In 1894 the manuscript was discovered in the library of Prince Mikhail Rostislavovich Dolgorukov, and an authoritative edition by P. N. Sheffer appeared in 1901; a transcription and exhaustive study was published in 1958.

FOLKSONG EDITIONS

Drevniye russkiye stikhotvoreniya [Ancient Russian poetry], ed. A. F. Yakubovich (Moscow, 1804, enlarged 2/1818 as *Drevniye russkiye stikhotvoreniya*, ed. K. F. Kalaydovich, ed. P. N. Sheffer as *Shornik Kirshi Danilova*, St Petersburg, 1901, ed. A. P. Evgen'yeva and B. N. Putilov as *Drevniye russkiye stikhotvoreniya sobraniye Kirshevu Danilovu*, Moscow and Leningrad, 1958)

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- history of Danilov's song collection], *Russkiy filologicheskii vestnik* (1911), no 1, p. 199
- N F Findyeyzen 'Sborniki rossiyskikh pesen XVIII v.' [18th-century collections of Russian songs], *Izvestiya otdeleniya russkogo yazyka i slovesnosti akademii nauk SSSR*, xxxi, ed. E F Karsky (Leningrad, 1926), 285
- B M Dobrovolsky 'Otnochnik zapisyakh v sbornike Kirshi Danilova' [The music of Danilov's collection], *Drevniye rossiyskiye stikhotvoreniya sobrannye Kirsheyu Danilovim*, ed. A P Evgen'yeva and B N Putilov (Moscow and Leningrad, 1958), 566
- A P Evgen'yeva 'Rukopis' Sbornika Kirshi Danilova i nekotoryye ego osobennosti' [The manuscript of Danilov's collection and some of its features], *Drevniye rossiyskiye stikhotvoreniya sobrannye Kirsheyu Danilovim*, ed. A P Evgen'yeva and B N Putilov (Moscow and Leningrad, 1958), 575
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GEOFFREY NORRIS

Danish Musicological Society. See DANSK SELSKAB FOR MUSIKFORSKNING.

Dankowski [Danck], **Adalbert** (Wojciech) (b ?Wielkopolska district, c1760; d after 1800). Polish composer and violinist. He was at first attached to the Cistercian monastery at Obra, where he is thought to have studied; about 1779 he was a monastery musician. From 1787 to 1790 he was conductor and composer at Gniezno Cathedral. Elsner stated that around 1792 he was a viola player at the German theatre in Lwów. His compositions were known in almost all the major Polish musical centres at that time, in the Wielkopolska district, Wilno, Krzemieniec and the Kraków region.

Dankowski's instrumental pieces are in the early Classical style; his vocal works (exclusively to religious texts) show a marked influence of the Neapolitan School. His music, mostly homophonic, is characterized by Polish dance elements, and he sometimes made use of folk instruments (such as the *tuba pastoralis*). His extant works include two symphonies, in D (ed. J. Krenz, Kraków, 1951), and E♭ (ed. D. Idaszak, *Muzyka staropolska*, Kraków, 1966); 39 masses, 3 requiems, 27 vespers, 7 litanies, 37 motets and other sacred compositions in numerous libraries (notably CS-KRE, D-Mbs, PL-CZp, Gnd, GR, OB, Pilzno, Pa, SA, Staniątki, SZ, Wtm and WL).

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- G Abraham 'Some Eighteenth-century Polish Symphonies', *Studies in Eighteenth-century Music: a Tribute to Karl Geiringer* (London, 1970), 20f
- D Idaszak *Wojciech Dankowski* (Warsaw, 1972)

DANUTA IDASZAK

Dankworth, John [Johnny] (Philip William) (b London, 20 Sept 1927). English composer, jazz musician and band-leader. He began his jazz career playing the clarinet in a semi-professional traditional-style band, Freddy Mirfield's Garbage Men. He studied at the Royal Academy of Music (1944-6), then played on transatlantic liners to hear modern jazz at first hand in the USA. By this time Dankworth was playing the alto saxophone

(at first he was strongly influenced by Charlie Parker) and he quickly became a leading figure of postwar British modern jazz. He formed the Johnny Dankworth Seven in 1950, and three years later organized his first large jazz orchestra (it departed from the conventional big band instrumentation by not containing a regular saxophone section). Dankworth's many compositions for his jazz orchestras (some in collaboration with his staff arranger David Lindup) include several large-scale suites; he has also composed an opera-ballet, works for combined jazz and symphonic musicians and a number of film scores. He has toured widely with Cleo Laine, who began singing with his band in 1953 and became his wife in 1960. In 1974 he was made a CBE.

WORKS

(selective list)

- Stage *Lysistrata* (opera-ballet), 1964
- Film scores (dates are those of film release) *The Criminal*, 1960, *Saturday Night and Sunday Morning*, 1960, *The Servant*, 1964, *Darling*, 1965, *Modesty Blaise*, 1966, *Return from the Ashes*, 1967, *The Last Grenade*, 1969, 10 Rillington Place, 1970
- Jazz orch. *What the Dickens*, 1963, *Zodiac Variations*, 1964, *Million Dollar Collection*, 1967
- Other works *Improvisations, jazz and sym. insts.*, 1959, collab. M Seiber, *Escapade*, 1967, *Tom Sawyer's Saturday*, 1967, *Str. Qt.*, 1971, *PF Conc.*, 1972

CHARLES FOX

Danmark (Dan). DENMARK

Dannemann (Rothstein), Manuel (b Santiago, Chile, 16 May 1932). Chilean ethnomusicologist and folklorist. At the University of Chile he studied philosophy, specializing in Romance languages and Spanish education (1958-65), he also studied ethnomusicology and folklore privately with Carlos Lavín. He has held positions as professor of folklore at the Catholic University (1957-74), professor of ethnology and folklore at the University of Chile (appointed 1971), professor of ethnomusicology at the latter institution (appointed 1963), chairman of the art department of the Catholic University (1972-4) and president of the Research Committee of the University of Chile, northern campus (appointed 1974). In 1973 he visited the University of California at Los Angeles and Berkeley as a fellow of the University of Chile. He has lectured widely in Latin America and the USA, and participated in numerous international conventions and congresses. In his research he has concentrated on the study of Chilean folklore and folk music, devoting many years to field work; his extensive publications reveal a systematic and comprehensive approach to the subject.

WRITINGS

- 'El canto a dos razones en la poesía popular chilena', *Revista de la agrupación folklórica chilena*, no 2 (1955), Dec, 22
- 'Variedades formales de la poesía popular chilena', *Atenea*, no 322 (1956), 45
- 'Toribio Pino Abarca, el poeta de la sátira', *Revista literaria de la Sociedad de escritores de Chile*, i/3 (1957), 169
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- with R. Barros 'La poesía folklórica de Melipilla', *Revista musical chilena*, no 60 (1958), 269-305
- 'La voz "paya" como título de una modalidad poética folklórica chilena', *Folklore americano* (Lima, 1959), also publ. separately
- 'Presencia de Cristo en la poesía folklórica chilena', *Finis terrae*, no 26 (1960), 66
- with R. Barros 'El guitarrón en el Departamento de Puente Alto', *Revista musical chilena*, no 74 (1960), 7-45; also publ. separately
- 'Conclusiones de la semana del folklore', *Revista musical chilena*, no 79 (1962), 108
- 'Carlos Lavín', *JIFMC*, xv (1963), 1
- 'El folklore en la educación musical', *Revista musical chilena*, nos 87-8 (1964), 37
- with R. Barros 'Introducción al estudio de la tonada', *Revista musical*

chilena, no 89 (1964), 105

- 'Guía metodológica de la investigación folklórica', *Mapocho*, 1/1 (1964), 168, also publ separately
- 'La glosa en el folklore musical chileno', *2nd Inter-American Conference on Ethnomusicology 1965 [Music in the Americas]*, ed G List and J Orrego-Salas (The Hague, 1967), 68
- with R. Barros. 'La ruta de la Virgen de Palo Colorado', *Revista musical chilena*, no 93 (1965), 6, no. 94 (1965), 51–84
- 'The Department of Folklore, Institute for Musical Research, University of Chile', *Folklore and Folk Music Archivist*, viii/3 (1966), 59
- 'Bibliografía folklórica y etnológica de Carlos Lavín A.', *Revista musical chilena*, no 99 (1967), 85
- 'Semblanza de Carlos Lavín', *Revista musical chilena*, no 99 (1967), 3
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- 'Estudio preliminar para el Atlas folklórico musical de Chile', *Revista musical chilena*, no 106 (1969), 7
- Bibliografía del folklore chileno 1952–1965* (Austin, 1970) with R. Barros. *El romancero chileno* (Santiago, 1970)
- 'Atlas del folklore chileno, metodología general', *Revista musical chilena*, no 118 (1972), 3, see also no 131 (1975), 38–86
- 'Charlemagne dans le chant folklorique hispano-chilien', *Jb fur Volksliedforschung*, xvii (1973), 77
- 'Estudios sobre música folklórica chilena', *Austhesis*, no 3 (1974), 269–305
- Artesanías folklóricas de Chile* (Santiago, 1975)
- 'Proyecto UNESCO sobre edición de música tradicional chilena', *Revista musical chilena*, no 131 (1975), 87

GERARD BÉHAGUE

Danner, Christian (Franz) (baptized Schwetzingen, 12 July 1757; *d* Rastatt, 29 April 1813). German violinist and composer, son of Johann Georg Danner. A pupil of his godfather Christian Cannabich, he was a supernumerary violinist in the Mannheim court orchestra as early as 1770, and by 1776 was receiving a salary of 400 florins. His great ability on the violin is confirmed by Mozart, who taught him composition in Mannheim (as recorded in a letter from Mozart's mother, 14 December 1777). He accompanied the court when it moved to Munich in 1778, and there gave violin instruction to his most famous pupil, J. F. Eck. In 1785 he became Konzertmeister in Zweibrücken, and three years later he took over the same position at Karlsruhe. From 1803 he held the title of musical director to the Grand Duchy of Baden. His only known work is a violin concerto composed in Munich in 1785 and published about two years later by Sieber in Paris and Amon in Heilbronn.

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- K. Mossemann. 'Die Musiker der Mannheimer Schule', *Badische Familienkunde*, II–III (1969)

ROLAND WÜRTZ

Danner, Johann Georg (baptized Mainz, 11 Nov 1722; *d* Karlsruhe, 28 March 1803). German violinist and oboist, possibly of Alsatian descent, father of Christian Danner (a Danner is recorded as organist in Strasbourg in 1733). From 1743 he held the position of *Kammermusicus* at Zweibrücken, but at the 'reform' of the court music, on 9 February 1755, he was dismissed. He found employment in 1756 (according to Walter, 1757) at Mannheim as a violinist, later also as 'musical instructor' to the children of the court. Account lists show that he was still at Mannheim in 1776 and 1778, but he went to Munich when the seat of the court moved there in the latter year. After 1802 he lived in retirement in Karlsruhe with his son, the violinist Christian Danner.

For bibliography see DANNER, CHRISTIAN

ROLAND WÜRTZ

Dannreuther, Edward (George) (*b* Strasbourg, 4 Nov 1844; *d* Hastings, 12 Feb 1905). English pianist, writer and teacher of German origin. After some lessons during childhood in Cincinnati from F. L. Ritter, he studied at Leipzig with Moscheles, Hauptmann and Richter (1859–63). He made a successful Crystal Palace début as a pianist, introducing the first complete English performance of Chopin's F minor Piano Concerto (11 April 1863), then establishing himself as a prominent figure in London musical life. His many services to Wagner began with the founding of the Wagner Society (1872), two of whose series of concerts he conducted (1873–4); he also acted as English agent in the supplying of the dragon and other of what were described as the 'stage fauna' of the *Ring* for the first Bayreuth Festival in 1876, helped to promote the London Wagner Festival in 1877 (when Wagner and Cosima stayed in his house at 12 Orme Square and Wagner read for the first time the complete poem of *Parsifal*), and, not least, translated some of Wagner's writings and wrote and lectured on Wagner.

An enthusiast for new music, Dannreuther introduced to England the concertos by Grieg, Liszt (A major) and Tchaikovsky (B♭ minor); but he was equally a defender of the classics, which featured strongly in his chamber concerts at his house (1874–93), in his public performances and in his lectures. He taught the piano at the RAM, and greatly helped and encouraged the young Hubert Parry by both his teaching and his performance. He was a valued contributor to the earlier editions of *Grove*, his article on Wagner is now outdated, but contains some interesting details and first-hand observation. His published compositions include two sets of songs and one of duets.

Though he was a brilliantly equipped practical musician, Dannreuther's writings tend to concentrate on Wagner's theories of opera rather than their actual embodiment in music. But for a critic writing originally before the completion of the *Ring* his perspicacity is astonishing, and subsequent revisions to his book on Wagner's operatic reform extend and support but do not substantially contradict his original perception. A good English stylist, he produced vivid versions of Wagner's often difficult prose, and intelligently added to his translation of *Beethoven* two relevant extracts from Schopenhauer (from *Versuch über das Geistersehen* and *Die Welt als Wille und Vorstellung*).

His volume in the *Oxford History of Music* takes a strongly German viewpoint, excluding from serious consideration much nationalist music, even Russian, of crucial Romantic importance, nevertheless, he befriended Tchaikovsky, and even persuaded him, where Nikolay Rubinstein had failed, to accept emendations to the solo part of his First Piano Concerto. His treatise on ornamentation, which covers the 16th to 19th centuries, was for long a standard work.

His brother Gustav (*b* Cincinnati, 21 July 1853; *d* New York, 19 Dec 1923) was a violinist who studied in Berlin with Joachim and De Ahna, and lived in London before returning to the USA. He played in the Boston SO, directed the Buffalo Philharmonic Society (1882–4) and founded a string quartet in 1884 in New York, where he settled. He led the New York Symphony and Oratorio Societies and taught at Vassar College from 1907.

WRITINGS

Richard Wagner his Tendencies and Theories (London, 1873) [orig publ in *MMR*, II (1872), 49, 66, 81, 93]

Richard Wagner and the Reform of the Opera (London, 1873, rev 2/1904)

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E. Newman: *The Life of Richard Wagner*, iv (London, 1947)

J. Friskin: 'The Text of Tchaikovsky's B♭ minor Concerto', *ML*, 1 (1969), 246

JOHN WARRACK

Dannström, (Johan) Isidor (b Stockholm, 15 Dec 1812; d Stockholm, 17 Oct 1897). Swedish singer, teacher and composer. While still in his teens he studied music at the Academy of Music in Stockholm (1826-9), where J. E. Nordblom (singing), T. Byström (piano) and E. Drake (harmony) were his teachers. His father having decided that he should try a career in commercial life, he worked as a clerk between 1829 and 1836. However, by giving guitar and flute lessons he earned enough money to resume his musical studies. In 1835 he returned to Drake for lessons in harmony and counterpoint, and at the same time Isak Berg became his singing teacher. From 1836 he devoted himself wholly to music. In 1837, shortly after the publication of his first song, he began a journey through Europe which lasted four and a half years. He studied music theory with S. W. Dehn in Berlin and singing with Forini in Bergamo, in Paris the Italian opera was his main interest and for a short time Rubini became his teacher. Later he gave concerts in Warsaw and Kraków and also visited Vienna before he returned to Sweden. He was engaged as a baritone at the Kungliga Teatern in Stockholm in 1841, and together with Jenny Lind, Giovanni Belletti and J. Günther he created an outstanding period in the history of the Stockholm Opera. He made his début in Mercadante's *Il bravo*. One of his best roles was Don Giovanni; he accompanied himself in the serenade.

In 1844 Jenny Lind left Sweden, which seems to have caused Dannström to do the same. He went to Paris, where he studied with Jenny Lind's teacher Garcia for a year. After his return to Stockholm he established himself as one of the most sought-after singing teachers and as a successful composer. In 1849 he published his *Sång-method* which for many years remained the best tutor in Swedish (2/1876). He conducted the Harmoniska Sällskapet (1847-8) though he had no real interest in choral music. For some years around 1850 he wrote music criticism in different Stockholm papers, *Dagligt allehanda* and *Aftonposten* (1848-9), and *Aftonbladet* (1854-5), and from 1851 he was a very active member of the Academy of Music. During his journey to America in 1853-4 he stayed mostly in Washington, D.C., where he gave concerts and took pupils. In 1856 he founded a successful music shop in Stockholm.

All Dannström's compositions are vocal music. His operetta *Doktor Tartaglia* had its first performance at the Kungliga Teatern in 1851 (a revised version was given in Göteborg as *Crispinos giftmål*, 1878). He was also successful with his music for the comedies *Skomakaren och hans fru* (1847), *Herr och fru Tapperman* (1848) and *Lordens rock* (1861). Some of his popular songs, the 'polskas', are of folkdance character but embellished with rich coloratura. Others, such as *Hur ljuvt det är att komma*, are sacred songs. In 1876 one of his song collections was awarded a prize by the

Musikaliska Konstföreningen. Among his duets the comic *Duellanterna* is the best-known. As an old man he published his memoirs, *Några blad ur Isidors Dannströms minnesanteckningar* (Stockholm, 1896), in which he gives interesting portraits of Jenny Lind and many others of his contemporaries.

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T. Norlind: 'Dannström, Johan Isidor', *SRI* [incl. full list of works] FOLKE BOHLIN

D'Annunzio, Gabriele (b Pescara, 12 March 1863; d Gardone Riviera, 1 March 1938). Italian writer. A strong influence on Italian music in the early 20th century, he gave evidence of a deep musicality in his writings, such as the odes to Bellini and Verdi in the second book of *Laudi* (Milan, 1904) and the passages on Monteverdi and Wagner in the novel *Il fuoco* (1896-8). To have recognized Monteverdi's stature before 1900 itself reveals a searching mind; and D'Annunzio was also ahead of his time in admiring Wagner as an artist while refusing to accept his philosophy and theories. Moreover, throughout his life - from his passionate concert-going in Rome around 1880 to his retirement in the Vittoriale, where he even had his own string quartet, the Quartetto del Vittoriale - he sought the company of musicians and won their respect for his knowledge and penetrating insight many fell completely under the spell of his personality.

D'Annunzio collaborated directly with composers on several occasions. *Parisina* was created as a libretto for Mascagni, and *Fedra*, although initially conceived as a play, was written with the idea of adapting it as a libretto for Pizzetti, with whom D'Annunzio was for a time on very close terms (he even invented for him the quintessentially D'Annunzian pseudonym 'Ildebrando da Parma'). Pizzetti's elaborate incidental scores for *La nave* and *La pisanella* were both commissioned as integral parts of the dramas' conceptions, while the texts were being written, this was also the case with Debussy's music for *Le martyre de St Sébastien*. Other composers who used adaptations of D'Annunzio plays as opera librettos included Franchetti, Zandonai, Montemezzi and G. F. Malipiero; the list of those who set his poetry in songs or choral pieces is long, ranging from Tosti to Casella and Dallapiccola. Furthermore, many Italian composers were influenced in a more general way, for better or worse, by the hedonistic aesthetic of 'dannunzianesimo', that cult of the elaborately picturesque, the exotic, the selfconsciously archaic, the gratuitously barbaric and the sensual which underlies much of D'Annunzio's art. Respighi in particular, although quite unlike D'Annunzio personally, often came remarkably close to the D'Annunzian spirit in his works.

On a more practical plane, D'Annunzio played a significant part in encouraging both the resurgence of Italian instrumental music and the revival of music from the remoter Italian past - he was even director, at least nominally, of *I Classici della Musica Italiana*, a series of editions of early music for which he wrote an introduction in 1917. That he was also enthusiastically involved in the foundation of Casella's *Corporazione delle Nuove Musiche* (1923) is a further proof of the vast range of his interests.

WORKS SET TO MUSIC

DRAMATIC

La città morta (play, 1898) opera *La ville morte* by R. Pugno and N. Boulanger, 1911, unpubd, unperf

- Sogno d'un tramonto d'autunno* (play, 1899) music by G. Napoli, 1911, opera by G. F. Malipiero, 1913-14, unpubd, unstaged, concert perf. RAI, 1963
- Francesca da Rimini* (play, 1901) music by Scontrino, Rome, 1901, unpubd, opera by Zandonai, Turin, 1914, music by Veretti, Rome, 1938
- La figlia di Iorio* (play, 1904) opera by Franchetti, 1905-6, Milan, 1906, music by R. Bossi, 1929, Milan, 1930, opera by Pizzetti, 1953-4, Naples, 1954
- La fiaccola sotto il moggio* (play, 1905) opera Gigliola by Pizzetti, 1914-15, inc
- La nave* (play, 1905-7) music by Pizzetti, 1905-7, Rome, 1908, opera by Montemezzi, Milan, 1918
- Fedra* (play, 1909) opera by Pizzetti, 1909-12, Milan, 1915, music by Honegger, Rome, 1926
- Le martyre de St Sébastien* (play, 1911) music by Debussy, Paris, 1911
- Parisina* (opera, 1912) opera by Mascagni, Milan, 1913
- La piovanelle, ou La mort parfumée* (play, 1912) music by Pizzetti, Paris, 1913
- Cabiria* (film, 1914) music by Pizzetti, dir. G. Pastrone

CONCERT WORKS
(vocal orchestral)

- L'ere novo* (from *Intermezzo di rime*, 1883) music by Zandonai, Bar. orch, 1912
- Canto augurale per la nazione eletta* (from *Laudi*, bk II, 1904) music by Lattuada, T. chorus, orch, 1933
- Nel primo centenario della nascita di Vincenzo Bellini* (from *Laudi*, bk II, 1904) set as *Cantata* a Bellini by Savagnone, S. orch, 1935
- La canzone del Quarnero* (1918, from *Canti della guerra latina*, 1914-18) music by Dallapiccola, T. male chorus, orch, 1930, unpubd
- (choral)
- Pizzetti *Cade la sera*, mixed vv [no 1 of *Tre composizioni corali*] 1942
- (songs)
- R. Brogi *Un ricordo*, Spandono le campane (1916), Casavola *La sera*, Van gli effluvi, O falce di luna calante (1924), Casella *La sera hesolana*, 1923, Castelnuovo Tedesco *La sera fiesolana*, lv. vc, pl 1923, unpubd, P. Coppola *Vecchi pastelli* (1914), Freitas Branco *Despedida*, 1920, Giandomini 3 liriche, op 9, 1900-02, Tristezza di una notte di primavera, op 22, 1905-23, nos 1-2 of 5 liriche, op 28, 1911-14, 5 liriche, op 30, 1914 [= nos 5-9 of 12 liriche (1919)], G. F. Malipiero *I sonetti delle fate*, 1909, *Ditirambo dell'estate* [no 4 of *Le stagioni italiane*], 1923
- Musella *Rabhrivisce il mare*, 1926, Orehee *Plenilunio*, 1918, Pick-Mangiagalli *Ecco settembre*, op 3, 1903, Pilati *Lunella*, 1926, Pizzetti *I pastori*, 1908, Erotica, 1911, Reger *Wenn lichter Mondenschein*, op 35 no 6 (1899), Respighi *O falce di luna calante*, Van gli effluvi [nos 1-2 of 6 liriche] (1909), Mattinata [no 3 of 6 melodie] (1909), 4 liriche (1920), Sgambati *Ninna nanna*, lv, str qt, 1895, unpubd, Rose, op 41 (1910), Simiaglia *La tregua*, op 23 no 3, 1901, *Canto dell'ospite*, op 37 no 1 (1912)
- Tosti *Buon capo d'anno* (1882), 4 canzoni di Amaranta (1907), *A vucchella* (1907), 2 piccoli notturni (1911), *Ninna nanna* (1912), *Le sera*, 1916, *Consolazione* (1919), M. V. White *Isotta Bianzesmano* (1906)
- Other songs by G. Benvenuti, A. Berisso, A. Cais di Pierlas, S. Caltabiano, M. Campagna, G. dall'Adria, E. Desderi, M. di Marsiconovo, P. di Pietro, M. di Veroli, G. Fioravanti, A. Gasco, G. F. Ghedini, M. Maini, G. Mancini, F. Mantica, M. Marangoli, M. Mariotti, A. Mazzuoli, G. Seresi, G. Settacchi, A. Tronchi

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JOHN C. G. WATERHOUSE

Danon, Oskar (b Sarajevo, 7 Feb 1913) Yugoslav conductor and composer. He studied at the Prague Conservatory and took his doctorate in musicology at Prague University. From 1938 he established himself as an orchestral and theatrical conductor in Sarajevo. During the war he took part in the Resistance movement against German occupation. In 1945 he was appointed director and conductor of the Belgrade Opera, but in 1960 he gave up administrative responsibilities in favour of full-time conducting.

Although Danon had earlier conducted performances of *The Bartered Bride* in Prague, his international fame began in 1958 with the Belgrade Opera performances of Borodin's *Prince Igor* and Massenet's *Don Quichotte* at the Lausanne Festival and at the Théâtre des Nations Festival in Paris. He conducted the company in Prokofiev's *Love for Three Oranges* with great success at the 1959 Wiesbaden Festival and the Paris Opéra's *Boris Godunov* (in the Rimsky-Korsakov edition) in 1960. The Belgrade company's proficiency in the Russian repertoire was particularly valued at a time when the West had virtually no contact with Soviet operatic enterprise. Although the company performed at home in Serbo-Croat, it was engaged to record in Russian. Danon's conducting of *Prince Igor* was accordingly the first complete recording of that work ever to reach the West (1955), followed in 1956 by Glinka's *A Life for the Tsar* (*Ivan Susanin*). In a later recording of *A Life for the Tsar*, conducted by Igor Markevich (1959), Danon did not disdain the role of chorus master. At the Edinburgh Festival of 1962 he was much commended for his vigorous and varied conducting of the Belgrade company in *Don Quichotte*, *Prince Igor* and the first performances in Britain of Prokofiev's *The Gambler* and *Love for Three Oranges*. Later the same year he conducted *Prince Igor* in the Chicago Lyric Opera season. Outside the Slavonic repertoire he also conducted *Tristan und Isolde* (Barcelona, 1969), Richard Strauss's *Arabella* (Amsterdam, 1970) and other works. Danon's career has been mainly but not exclusively devoted to opera: he has written a Symphonic Scherzo, chamber works, and music to several plays including Shakespeare's *Much Ado about Nothing* and Jonson's *Volpone*; he is a professor at the Musical Academy in Belgrade.

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D'Anossa, Giuseppe. See AVOSSA, GIUSEPPE.

Danoville (fl Paris, 1687). French viol player and writer on music. He held the title 'Escuyer' and lived in the Rue St Jacques, Paris; his first name is unknown. He published *L'art de toucher le dessus et basse de viole* (Paris, 1687/R1972), which appeared in the same year as Jean Rousseau's *Traité de la viole*. Both authors attributed recent advances in the technique of the viol to SAINTE-COLOMBE, and in his preface Danoville described Sainte-Colombe's excellent manner of playing. In the body of the work he discussed the position of the left hand and the holding of the bow and provided an explanation of tablature and staff notation and of seven ornaments (*tremblement, pincé, port de voix, coulé du doigt, tenue, couché du doigt* and *balancement*)

MARY CYR

Danse macabre (Fr.) DANCE OF DEATH.

Dansk Selskab for Musikforskning (Danish Musicological Society). A society founded in 1954 by J. P. Larsen, Nils Schjørring, Henrik Glahn and Sven Lunn to promote musicology in Denmark, through publications and lectures, and to be a link with similar organizations abroad. It arranged congresses of Scandinavian musicologists at Copenhagen (1958) and Århus (1966) and the 11th IMS congress in Copenhagen in 1972. It has published the *Dansk århøg for musikforskning* from 1961 and has produced volumes for the series *Dania Sonans*

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Dansse real. Medieval French term which appears at the head of one monophonic, textless and possibly instrumental piece in *F-Pn* fr.844 (a manuscript of troubadour and trouvère chansons – see SOURCES, MS), and may be extensible to other pieces. It bears some resemblance to the forms of the ESTAMPIE and DUCTIA

The piece concerned follows (f.104v) immediately after eight other monophonic textless pieces, each labelled 'estampie real', and was probably entered by the same hand (very different from the main body of the manuscript), all nine pieces being in a mensural notation (unlike the chansons) which, however, is not without its ambiguities. They were probably copied into the manuscript before 1325 (see Aubry). The *Dansse real* strongly resembles the estampies except for the fact that it comprises only three melodic sentences, and that these are not repeated.

On f.5 of the same manuscript there are two pieces, probably in the same hand, which strongly resemble the above. Both pieces consist of repeated sentences with *ouvert* and *clos* endings. These endings are written out only on their first occurrence, with the words *ouvert* and *clos* actually written under them, and with fairly clear indications that the same endings were to be repeated after all sentences. The first of the two pieces has four such repeated sentences, the second has three. Thus the latter seems to correspond completely to the description given by Johannes de Grocheo for the ductia. It is, however, labelled 'Danse', while the former is without label.

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HENDRIK VANDERWERF

Dante Alighieri (b Florence, May or June 1265; d Ravenna, 14 Sept 1321). Italian poet and theorist. Italy's greatest poet became prominent in the 1280s as a leading member of a group of young poets who were transforming the style and content of the fashionable, elevated love-lyric; later he characterized the achievement of those years as the 'dolce stil novo'. He included the best of his early poems in his short prose work *La vita nuova* (c1292–3), the record of his love for Beatrice and his grief at her early death in June 1290. In the mid-1290s he fell in love with Philosophy, personified in his poems as a noble lady, and devoted himself wholeheartedly to the study of logic, ethics, physics, metaphysics and theology – indeed, to almost every branch of medieval science. Simultaneously he began to be active in the political life of the turbulent Florentine republic. He rose to be one of the six Priors in 1300, before suffering exile after a *coup d'état* by his political opponents in November 1301. He never returned to Florence. In exile he continued to write lyric poetry (88 poems survive) and pursued his philosophical studies, writing several learned prose works. Two of these demand attention: *Convivio* (c1304–8), a 'banquet' of learning written in the vernacular to reach a lay audience, and *De vulgari eloquentia* (c1305), a Latin work defining the language, style and metrical form proper to the highest reaches of vernacular poetry.

The great work of Dante's maturity, a narrative poem he called simply *Commedia*, presents in fictional form a radical reassessment of his involvement in politics and philosophical study. It falls into three more or less equal parts: *Inferno*, *Purgatorio* and *Paradiso*. It is divided into 100 cantos, each of about 140 lines. Perhaps its greatest debt to the medieval art of music lies in the many intricate numerical symmetries that govern its structure, and in what these symbolize; the metre itself, *terza rima*, rhyming *aba, bcb, cdc* etc, and linking the hendecasyllabic lines to make a pattern of threes in an unbroken chain, mirrors the greater art of the Three-person Creator. The poem is at once extremely simple and linear, and extremely complex. Over a cantus firmus, represented by the realistic narrative of the journey, Dante wove the equivalent of many polyphonic strands by giving the story an allegorical dimension, by introducing prophecies, flashbacks, digressions and learned discourses, and by spinning a complex web of correspondences and patterns of meaning through a virtually unbroken flow of simile, metaphor and allusions to history, myth and legend. Music is significantly absent in Dante's *Inferno*: Hell reverberates with 'sighs, screams and lamentations', and 'different tongues make not sweet harmony but an eternal tumult in the dark air' (*Inferno* iii.22–30, set by Luzzaschi). In *Purgatorio* music plays an important part: on every terrace the souls sing an appropriate hymn or antiphon from the liturgy. But the emphasis falls on the 'therapeutic' power of such music, sung as an act of corporate worship and as part of a rite of expiation. It is in Heaven (or rather in the heavens) that music assumes its proper role: in association with images of the dance, music conveys the order, beauty and bliss (*dolcezza* is the key term) of eternal beatitude and perfect love, the state men may enjoy when they have been not only

redeemed and restored but 'transhumanized' (*Paradiso* 1.70, xxx.57) and made divine. No-one who has read *Paradiso* will lightly misjudge the purely sensuous sweetness of music in Dante's day. And Dante is still unsurpassed in his power to suggest in poetry the impact of great music on the listener, the experience of ecstasy or transport in which everything else is forgotten (e.g. *Purgatorio* ii.106-20; *Paradiso* xiv.118-26, xxiii.96-111, 127-9). He declared himself unable to express 'la dolce sinfonia di Paradiso' (*Paradiso* xxi.59), but the reader is left feeling that he too has heard.

Conversely, Dante's poetry has been poorly served by musicians. No contemporary settings of any of his verse have survived, and the earliest that have date only from the first half of the 16th century (see Einstein). The madrigalists rarely used texts by him. Romantic composers (Liszt, Tchaikovsky: see below) responded with characteristic abandon to the horror of certain scenes and the pathos of tragic encounters in the *Inferno*, but these are really uncharacteristic of the *Commedia* as a whole.

Dante's scattered remarks about the relationship of poetry and music are often quoted, and often misrepresented. 'Poesis nichil aliud est quam fictio rhetorica musicaque poita', he wrote in *De vulgari eloquentia*, II, iv.2. This was wrongly rendered (with an earlier reading of 'posita' or 'composita' for 'poita') as 'poetry is a rhetorical fiction set to music', making the musical setting a condition of poetry. A better translation might be 'poetry is simply a work of imagination [fictio] composed or made [poita, from Gk *poein*] according to the rules of rhetoric and music'. Good prose is *rhetorica poita*, so the musical organization of words is certainly that which distinguishes poetry from prose. But 'musica' is here used both in a precise and limited technical sense (as governing the rules of rhythm) and in a general sense which allowed Dante to speak of his craft as 'harmonizing words' (*Convivio*, II, xiii.23; *De vulgari eloquentia*, II, viii.5). To bring words into harmony is to organize the sequence of syllables rhythmically and numerically so that they form lines of verse with a fixed number of syllables and certain cadences (*musica poita* in the technical sense). It is also to temper the harsher and smoother sounds of words (scrupulously defined in *De vulgari eloquentia*, II, vii.4-6) so that they will combine to form a structure that is pleasing and appropriate to the meaning (*De vulgari eloquentia*, II, i; *Rime* ciii.1-2; *Inferno* xxxii.1-3). Further, it is to bind the lines of verse into groups of three, four or more by rhyme, thus creating the larger metrical units that make up the constituent parts of the stanza in a canzone or ballata, or the quatrains and tercets of a sonnet. Poems can be called *rime* ('rhymes') when *rima* is used in the broad sense to denote 'all speech which is governed by numbers and time and ends in rhymed consonances' (*Convivio*, IV, ii.12). The sweetness of poetry depends on its *armonia* so understood. Like music itself, poetry is 'tutta relativa' (*Convivio*, II, xiii.23), and 'the more beautiful the relationship [proportion], the sweeter is the resultant harmony'; this is why the sweetness of poetry cannot survive translation, since the aural relationship of the parts must inevitably be broken (*Convivio*, I, vii.14).

There is another sense in which a canzone stanza is *musica poita*: it has to be constructed so that it can be set to music ('omnis stantia ad quandam odam recipiendam armonizata est', *De vulgari eloquentia*, II, x.2) according to the musical conventions of the day. These

were similar to the rules of *Meistergesang* as explained by Hans Sachs in Act 2 of *Die Meistersinger*, and they required that the stanza be set to two contrasted melodies, of which the first must be repeated (*AAB*). Hence the stanza had to have two metrically identical *pedes* with shared rhymes (Ger. *Stollen*) followed by a metrically distinct *sirma* with contrasted rhymes (Ger. *Abgesang*: see BAR FORM). But it is perfectly clear that, for Dante, the poem already had its own 'harmony' and was complete when the poet's work was done: it did not need a musical setting to exist as a 'song'.

Madrigal settings of Dante survive by Luzzaschi, Marenzio, Claudio Merulo, Domenico Micheli, G. B. Mosto, Soriano and Pietro Vinci. Composers' interest in him seems to have been slight, and only with the onset of the Romantic period did it revive, chiefly with reference to the Francesca da Rimini episode. 'Nessun maggior dolore' (*Inferno* v) is sung under Desdemona's window by gondoliers in Rossini's *Otello* (1816) Mercadante (1828) and Morlacchi (1839) wrote operas called *Francesca da Rimini*. Donizetti composed a setting of the hymn to Mary (*Paradiso* xxxiii) for bass and piano, and an opera called *Pia de' Tolomei* (1837). Boito and Verdi set Dante texts (Zandonai's *Francesca da Rimini*, 1914, is a setting of a libretto by D'Annunzio based on Boccaccio's commentary to Dante), and Liszt and Pacini wrote symphonies inspired by his work.

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PATRICK BOYDE

Danyel [Daniel], John (b Wellow, nr. Bath, baptized 6 Nov 1564; d c1626). English lutenist and composer. His elder brother was Samuel Daniel (b 1562), the court poet. He was a student at Christ Church, Oxford, and supplicated for the degree of BMus on 16 December 1602; he was awarded the degree on 14 July 1603. The Stationers' Register for 9 April 1606 records the entry of Thomas Adams to publish 'A booke of songs in folio for the Lute violl and voices by Master John Daniell bachelour in Musicke'. Danyel dedicated the collection to 'Mrs Anne Grene the worthy Daughter to Sr William Grene of Milton Knight'; from the dedicatory poem and the title of the lute solo which ends the book we can infer that Danyel was Anne Grene's lute teacher, and from the Grene's address that he worked in the Oxford area. He received livery as a musician of the royal household for the mourning for Prince Henry in 1612. On 10 July 1615 his brother Samuel was granted a warrant to build up 'a company of youths to perform Comedies and Tragedies' at Bristol. One week after the grant of this warrant the direction of the players at

Bristol was given over officially to John, and in 1618 John again replaced his brother, now as 'allower of the plays' at Philip Rosseter's Blackfriars playhouse. He collaborated with Simon Waterson the printer to produce a complete edition of Samuel's poetry in 1623. In 1625 Danyel is last mentioned as one of the royal musicians (at the funeral of King James I), and he can be presumed to have died shortly afterwards. Though contemporary references to his activities as a composer and player are few, Danyel seems to have been held in high regard. Tomkins dedicated the two parts of a madrigal in his *Songs of 3. 4. 5. and 6. parts* (London, 1622) to Dowland and to Danyel this linking of Danyel's name with that of the best-known lutenist of his day is surely a significant tribute to his skill.

Notable among Danyel's songs is *Like as the lute delights*, in which he indulged his talent for word-painting: at 'a wailing descant on the sweetest ground' he wrote a ground in the lute part of a scale from *e*^b up to *c'* and down again, above which the descant in the voice wails with suspensions and a false relation (see ex.1). Perhaps his best-known song, however, is *Can*

Ex 1 *Like as the lute delights*

The musical score for 'Like as the lute delights' is presented in two systems. The first system shows the voice part (soprano) and the lute part (treble clef). The voice part has the lyrics 'A wail - ing descant, a wail - ing' and the lute part has a descending scale from *e*^b to *c'*. The second system shows the voice part and the lute part. The voice part has the lyrics 'des - cant on the sweet est ground' and the lute part has a descending scale from *c'* to *e*^b.

dolefull notes (in three sections), which seems to be his contribution to the arguments of the time about the best kind of music to accompany poetry. The accompaniment here is relentlessly contrapuntal, and a chromatic motto phrase in the second section, 'No, let chromatique tunes', anticipates part of Dowland's setting of *From silent night* (*A Pilgrimes Solace*, London, 1612). Danyel's lute music shows him to have been a skilful player, with a distinctive variation technique. *Mrs Anne Grene her leaves bee greene* is the first English solo to use the French *cordes avallées* tuning, in this case *A''-D'-G-A-e-a-c'-f#'-f#'*.

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 DAVID SCOTT

Danzi. German family of musicians of Italian origin.

(1) **Innozenz** [Innocent] **Danzi** (b. Italy, c.1730; d. Munich, 17 April 1798). Cellist. In F. W. Marburg's list of members of the Mannheim orchestra (1756) he is noted as being 'from Italy'. He joined Johann Stamitz's Mannheim court orchestra on 29 May 1754 and married Barbara Toeschi, the sister of Carl Joseph Toeschi. With 1000 florins a year he was one of the highest-paid musicians in Mannheim. In 1778 he moved with the court to Munich, and in 1783 retired on a pension. Mozart met him at the rehearsals for *Idomeneo* in Munich (letter of 24 November 1780).

(2) **Johann Baptist Danzi** (b. Mannheim, baptized 17 Jan 1758). Violinist, son of (1) Innozenz Danzi. He was a supernumerary violinist of the Mannheim court orchestra from 1773 to 1776 and held a permanent post from 1777 to 1785.

(3) **Franziska** (Dorothea) **Danzi** (b. Mannheim, 24 March 1756; d. Berlin, 14 May 1791). Soprano and composer, daughter of (1) Innozenz Danzi. See *LEBRUN* family, §(2).

(4) **Franz** (Ignaz) **Danzi** (b. Schwetzingen, 15 June 1763; d. Karlsruhe, 13 April 1826). Composer, son of (1) Innozenz Danzi. He had his first instruction in the cello, the piano and singing from his father, and at the age of 15 was able to work as a cellist in the famous Mannheim orchestra. The rich musical and cultural life of the town during its last ten years as the seat of the Palatine court made such an impression on the young musician that when the court moved to Munich in 1778 he preferred to stay in Mannheim and join the orchestra of the newly founded National Theatre, where his colleagues included the Kapellmeisters Ignaz Fränzl and Peter Ritter (the aging Holzbauer was no longer active). The elector's endeavours to establish a native German opera were continued at the new National Theatre, giving the young Danzi his first chance as a composer, after the completion of his studies at Abbé Vogler's Mannheim School of Music. As a composer and conductor of incidental music (e.g. for Schiller's *Die Räuber*, 1782) he gained experience and his first successes.

In 1783 he succeeded his father as a cellist in Munich. He first appeared before the Munich public as a composer for the stage with the comic opera *Die Mitternachtsstunde*, one of his most successful works, which was performed in many theatres and published by Simrock in Bonn. In 1790 he married the singer Margarethe Marchand, and in the following years they led a successful life of travel together, performing in Hamburg, Leipzig, Mannheim, Prague, Florence and Venice, lastly as Kapellmeister and prima donna respectively with the Guardasoni company. In 1796 an engagement of Margarethe took the couple back to Munich, where on 18 May 1798 Danzi was made deputy Kapellmeister (under Peter Winter), with responsibility for the German comic opera and the church music at court. His wife's early death in 1800, however, moved him to retire from all duties. After a short stay in

his native Mannheim and some concert tours he was appointed Kapellmeister in Stuttgart in 1807, a position formerly held by Zumsteeg. There his professional dissatisfaction was eclipsed by his friendship with Carl Maria von Weber, 23 years his junior. Weber's novel *Tonkünstlers Leben* and many epigrams bear witness to his affection and respect for his older friend and patron. As well as performing Weber's *Abu Hassan* Danzi also helped the composition of *Silvana* with suggestions and encouragement. Although Danzi's responsibilities were increased in 1812 when he was entrusted with the teaching of composition at the newly founded Institute of Art, he chose to accept the offer in the same year of the post of Kapellmeister at Karlsruhe. As Kapellmeister to the Baden court it was due to him that the Karlsruhe orchestra was enlarged and, through his training, improved to meet modern demands. The repertory at Karlsruhe reflected his partiality for the Classicism of Mozart, but also for the beginnings of Romanticism found in Weber. The premières of Weber's operas *Preziosa*, *Der Freischütz* and *Euryanthe* were quickly followed by performances in Karlsruhe.

In view of Danzi's work as a theatre Kapellmeister it is natural that music for the stage should form the focus of his career as a composer, and he cultivated it in all its forms. incidental music, ballet, entr'actes, melodrama, Singspiel and, in *Iphigénie en Aulis*, even continuous serious opera without spoken dialogue. The rhythmic flexibility, bold harmonies and cantabile instrumental style that Danzi had learnt from Vogler were supplemented in his works by the impressions of his years in the Mannheim orchestra (in such works as Schweitzer's *Alceste* and Holzbauer's *Günther von Schwarzbürg*) and by the modern elements of chromatic inner parts, use of unusual registers of orchestral instruments and liking for the clarinet that derived from his young friend Weber. He was also a prolific composer of vocal, orchestral and above all chamber music (which has been particularly favoured in the modern revival of his music), and his broad general education in Mannheim found expression in his writings on musical topics, which included essays in *Aurora* and the *Allgemeine musikalische Zeitung*, as well as a necrology of Carl Cannabich.

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 L'Abbé de l'Attaignant oder Die Theaterprobe (opera, 1), Karlsruhe, 14 Sept 1820
 Viola (entr'acte), *Mth*

Incidental music, written for Mannheim. Der Wiederkauf, composed c1780, Der Schiffbruch, 4 March 1781; Albert von Turneisen (Iffland), 27 May 1781, Laura Rosetti (d'Aren), 15 Aug 1781, Die Rauber (Schiller), 13 Jan 1782, Lanassa (K. Plümcke), 29 Dec 1782, Der Liebhaber ohne Namen (Götter), 30 Jan 1783, Franz von Sickingen, 27 Feb 1783, Liebe um Liebe (Iffland), 20 Nov 1785
 Incidental music to Wilhelm Tell (Schiller), Munich, 11 Sept 1806

CHORAL

- Masses no 1, 4vv, org (Offenbach, c1814), no 2, 4vv, insts, org (Offenbach, c1814); 1 for S, A, T, B, insts, org (Munich), others, *A-Wn*, *D-Mbs*
 Other sacred Abraham auf Moria, oratorio, 1808, *Bds*, Preiss Gottes, cantata (Leipzig, 1803), 9 lateinische Vesper-Psalmen, S, A, T, B, 6 insts, org (Munich, n d); Der 6 Psalm, 4vv, org, op 60 (Offenbach, 1823), Psalmus 128, 4vv, insts, op 65 (Leipzig, 1823), Te Deum, 4vv, insts, 14 Jan 1806, *Bds*, *F-Pc*, Tantum ergo, Salve regina, Ave regina, Alma Redemptoris, litany, 4-5vv, insts, org (Munich, n d), others, *D-Bds*, *Mbs*
 Secular Das Freudenfest, cantata, 4vv, insts (Leipzig, 1804), Cantate am Jahrestage von Mozarts Tod, vv, kbd (Mainz, c1805), An die Freude (Schiller), ode, 1v, 4vv, pf (Berlin, n d)

SONGS

- 1v, pf 6 canzonette, op 13 (Munich, n d), 6 deutsche Lieder, op 14 (Augsburg und Munich, n d), 6 deutsche Lieder, op 15 (Leipzig, c1795), 6 deutsche Gesänge, op 19 (Munich, n d), 8 Volkslieder (Schubert) (Leipzig, 1809), 6 deutsche Gesänge (Leipzig, 1813), 6 romances françaises (Bonn, c1813), 12 canzonette, op 40 (Munich, n d), Balladen und Romanzen, op 46 (Leipzig, 1814), 6 petits duos (Offenbach, c1818), 6 Gesänge, op 63 (Offenbach, n d), 3 canzonette con variazioni, op 65 (Offenbach, 1829), 6 Lieder, op 69 (Leipzig, 1823), 6 Lieder, op 70 (Leipzig, 1823), arias, S/T, some with insts, publ Munich or MS, other single lieder
 4 4vv, pf 6 Gesänge, S, T, B, op 16, 2 vols (Leipzig, c1800), 8 Gesänge, S, S, T, B, op 17 (Leipzig, c1800); 3 Soldatenlieder, 4vv, op 58 (Offenbach), Gesänge der Hellenen, 4vv, op 72 (Leipzig, n d), 6 qts, S, S, T, B (Bonn, 1821), 6 Gesänge, S, S, T, B, op 74 (Leipzig, c1825), other single lieder, canons etc
 Singing exercises, incl opp 24, 32, 50 (Berlin und Leipzig, 1800-20)

ORCHESTRAL

- Syms and symphonies concertantes Sinfonia concertante, Eb, fl, ob, hn, bn, 1785, ed H. Zirnbauser (Mainz, 1939) [for fl, ob, cl, bn, 1786, *D-3H*], Symphonie concertante, Bp 2 vn (Paris und Zurich, n d), Sinfonie, d (Leipzig, c1800), Sinfonie, C (Leipzig, 1804), Concertante, fl, cl, op 41 (Offenbach, c1814), Concerto concertant, cl, bn (Bonn, c1818), as Concertante, op 47 (Leipzig, c1819), 2 grande sinfonie, Bp, d (Offenbach, c1818), Ov (Sinfonia), *Rit* [for thematic index see DTB, xii, Jg.vii/2 (1906), xxxii]
 Concs 1 for fl, Ep, op 4 (Mainz, n d), Munich, c1800), 1 for pf, D, MS, 1 for hpd, *A-Wgm*, 4 for fl, no. 1, G, op 30 (Leipzig, c1806), no 2, d, op 31 (Leipzig, c1806), no 3, d, op 42 (Leipzig, 1814), no 4, D, op 43 (Leipzig, 1814) 5 for vc, D, C, A, Bp (Zurich, n d), d, *D-Mbs*, Concertino, vc, op 46 (Leipzig, 1813), 5 for bn, C, F, B, F, *Mbs*, F, g, *DO*, 1 for hn, F, *Rit*
 Other Ov, e, *D-HR*, Ov, Fp, 10 insts, *AB*, 3 potpourris, cl, orch, no 1, op 45 (Leipzig, 1814), nos 2-3 (Bonn, c1818), Pot-pourri, vn, orch, op 6 (Offenbach, 1823), Andante, hpd, str, *B*

CHAMBER

(for thematic index see DTB, xviii, Jg.vii/2 (1915))

- For 5-6 insts Sextetto, ob/vn, 2 va, 2 hn, vc, op 10 (Munich, n d; Mainz, c1800), Sextuor, 2 vn, va, vc, 2 hn, op 15 (Munich, c1798), Qnt, pf, ww, op 41 (Leipzig, 1810), 3 qnts, fl, str, op 50 (Offenbach, c1818), 2 qnts, pf, ww, opp 53-4 (Offenbach, c1821); 3 qnts, ww, op 56 (Paris und Berlin, n d), 3 str qnts, op 66 (Offenbach, 1824), 6 qnts, ww, opp 67-8 (Offenbach), mentioned in *EitnerQ*
 For 3-4 insts 3 str qts, op 5 (Munich, c1790), 3 str qts, op 6 (Munich, n d), 3 str qts, op 7 (Munich, n d), Mainz, c1790), Str Qt, op 16 (Munich, 1800), 3 str qts, op 29 (Leipzig, c1805); 3 str qts, op 44 (Leipzig, c1813), Pf Qt, op 40 (Leipzig, 1810), Pièces détachées, fl/ob, vn, va, vc (Bonn, c1813), 3 qts, vn, va, bn, vc, op 40 (Offenbach, c1814), 3 str qts, op 55 (Offenbach, c1821), 3 qts, fl, vn, va, vc, op 56 (Offenbach, c1821), Qt, ob, vn, va, vc, *A-Scs*, 3 sonates, pf, vn, b, op 1 (Paris, n d); Trio, vn, hn, bn, op 23 (Munich, n d), Sonata, 2 pf, vn, op 42 (Offenbach, 1819), 3 trios, fl, vn, vc, op 7 (Offenbach, c1824), pf trio, *Bds*
 Duos 6 sonatas, 2 vc, op 1 (Zurich, n d), 24 petits duos, 2 vc (Zurich, n d), 3 for va, vc (Paris und Zurich, n d); 3 for va, vc, op 9 (Munich, n d); Sonata, pf, hn/vc, op 28 (Leipzig, c1805); Sonatine, pf, fl/vn, op 34 (Munich, n.d.), Sonata, pf, hn/vc, op 44 (Leipzig, 1814); Sonata, Bp, cl, pf (Bonn, c1818), Sonata, basset hn/vc, op 62 (Offenbach, c1823), 3 petits duos, fl, vc, op 64 (Offenbach, c1823); Sonatine, pf, fl (Munich und Mainz, n d), Variations on O Clori, lass ihn schwinden, fl, pf, *A-Wgm*
 Pf; 3 sonatas, 4 hands, incl op 2 (Munich, c1797), op 9 (Leipzig, 1808); 3 sonatas, op 3 (Munich, n d), op 12 (Mainz, 1798), op 33 (Munich, n d) [? also in Délassement musical]; Pièces détachées, 4 hands,

op.11 (Munich, n.d.), 6 pièces faciles, op.73 (Leipzig, ?1824), *Délassement musical*, 2 and 4 hands, 8 vols (Munich, 1807) [also incl. works for v, pf and works publ. separately]; *Marche des chevaliers* (n.p., n.d.); *Marsch aus Agnes Bernauerin* (Munich, n.d.), 6 montferrines (n.p., n.d.), doubtful

(5) **(Maria) Margarethe Danzi** [née Marchand] (b. Frankfurt am Main, 1768; d. Munich, 11 June 1800). Soprano and composer, wife of (4) Franz Danzi. The daughter of Theobald Marchand, a theatrical director at Mainz, Frankfurt am Main, Mannheim and Munich, she was acquainted with the stage early in life, and appeared on the Mannheim stage as early as 1777. Together with her younger brother Heinrich she received tuition from Leopold Mozart at his home in Salzburg from 1781 to about 1785. She made her début at Munich in Carnival 1787 in Vogler's *Castore e Polluce*; in 1790 she married Franz Danzi and began a successful career with her husband. From 1796 she was a member of the German Theatre in Munich, and her three violin sonatas op.1 were published there by Falter (no.1 ed. in *Varie musiche di Baviera*, i, Giebing, 1967).

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 J. Warrack *Carl Maria von Weber* (London, 1968)
 P. M. Alexander *The Chamber Music of Franz Anton Danzi. Sources, Chronology, and Style* (diss., Indiana U., in preparation)
 ROLAND WÜRTZ (work-list with PETER M. ALEXANDER)

Danzi, Franziska. German singer; see LEBRUN family

Danzig (Ger.). GDAŃSK.

Danzi Wind Quintet. Dutch ensemble. It was formed in 1957 for the first performance in the Netherlands of Schoenberg's Wind Quintet op.26, and consisted of Frans Vester (flute), Leo Driehuys (oboe), Pem Godri (clarinet), Brian Pollard (bassoon) and Adriaan van Woudenberg (horn). In 1958 they presented themselves as the Danzi Wind Quintet (after one of the first composers for wind quintet, Franz Danzi, 1763-1826). Driehuys was succeeded by Koen van Slogteren, Maarten Karres, and, in 1973, Han de Vries; Pem Godri's place was taken by Piet Honingh in 1962. At first the quintet performed mostly 20th-century music, including works composed for them by Van Baaren, Escher, Ton de Leeuw, Schat and Van Vlijmen. They gave the first Dutch performance of Stockhausen's *Zeitmasse* in 1960 and the première of Kreněk's 'Alpbach' Quintet in 1962, and they introduced Schoenberg's Wind Quintet to England, Poland and Yugoslavia. Gradually they expanded their repertory to include classical works, which gained from their technique developed for the modern repertory. Vester has

brought much unknown 18th- and 19th-century music to light through his research, and the players gradually began to use authentic early instruments. They appeared at the 1966 Edinburgh Festival, and have since played at festivals in Salzburg, Warsaw and Darmstadt, and have made extensive tours.

TRUUS DE LEUR

Danzón. A formal ballroom couple-dance in rondo form derived from the *contradanza* and habanera traditions of the 19th century. The Cuban *danzón* has developed within the urban popular tradition with increasingly obvious African influences. Among these are extensive use of the symmetrical *cinquillo* and *tresillo* patterns, staggered rhythmically to create complex instrumental cross-rhythms. Structurally the *danzón* consists of a series of alternations between verses, *estribillos* (refrains) and instrumental solos.

WILLIAM GRADANTE

Da-Oz [Daus], **Ram** [Avraham] (b. Berlin, 17 Oct 1929). Israeli composer of German birth. He moved to Palestine with his parents in 1934 and began studies of the piano in 1945 and the oboe in 1947. Blinded in the Palestine War of 1948, he studied theory and composition privately with Hajos for three years, and he graduated from the Tel-Aviv Academy of Music in 1953. Two years later he had a string quartet, a piano sonata and some songs publicly performed. Parts of these works showed a personal expressive quality, which became more apparent in the sombre orchestral *Metamorphoses of Grief and Consolation*. Earlier tendencies toward fast chromatic modulations developed into atonal writing in the piano *Capriccio*, the String Trio and the *Lea Goldberg Songs* (1962); the influences of Prokofiev and Bartók gave place to those of Schoenberg. The dodecaphony ruling the *Movimenti quasi sonata* for piano, the Second Quartet and the Piano Trio was then replaced by shorter motivic sets. *Changing Phantoms* for chamber orchestra and *Improvisation on a Song* are perhaps his most imaginative and well-shaped works.

WORKS

(selective list)

- Orch. *Metamorphoses of Grief and Consolation*, 1959, Conc., vn, str., Conc., rec. str., *Changing Phantoms*, chamber orch, 1967
 Chamber Str Trio, 1961; Str Qt no 2, 1964, Pf Trio, 1964
 Improvisations on a Song, ens., 1968, Suite, fl, ob, vc, hpd, 10 Dialogues, 2 cl, Illuminations, vn, Sonata, vn, pf
 Pf Capriccio, 1960, *Movimenti quasi sonata*, 1962, Suite, duet
 Vocal Madrigals, chorus, 3 Duets, female vv, 12 songs

Principal publishers. Israel Music Institute, Israeli Music Publications

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NATHAN MISHORI

Da Palermo, Mauro. See CHIAULA, MAURO.

Da Ponte, Lorenzo [Conegliano, Emmanuele] (b. Ceneda [now Vittorio Veneto], 10 March 1749; d. New York, 17 Aug 1838). Italian librettist and poet. On 29 August 1763 his father Geronimo, a Jewish tanner and leather dealer, became a Christian in order to marry Orsola Pasqua Paietta; his three sons by a previous marriage also converted. According to custom the Coneglianos took the name of the Bishop of Ceneda, Lorenzo Da Ponte. The father was baptized Gasparo, the eldest of the three sons Lorenzo.

Da Ponte had no regular schooling until he was 14 or

15, when he and his brother Girolamo entered the seminary at Ceneda. The death of the Bishop of Ceneda (1768) left Lorenzo without financial support and he decided to take holy orders. In 1769 he moved to the seminary at Portogruaro, where he became professor of literature (1770) and assistant director (14 April 1772). At that time he was writing Italian and Latin poems, among them *Dirambo sopra gli odori*, in which he glorified wine. On 27 March 1773 he administered the sacraments for the first time, having been ordained priest; in autumn 1773 he left the seminary and went to Venice, where he fell in love with a patrician, Angiola Tiepolo. He was professor of humanities in the seminary at Treviso until the end of 1776, when he was dismissed for his views on natural laws and forbidden by the republic of Venice to teach in any capacity within its domains. Banned from the city on 17 December 1779 for 15 years because of adultery, Da Ponte went to Gorizia, where he made a living by writing occasional pieces.

The date of Da Ponte's first visit to Vienna is not definitely known. A forged letter from the librettist C. Mazzola was instrumental in bringing him to Dresden, and on the way he stayed for three days in Vienna, probably in late November or early December 1780. During his six months as Mazzola's guest in Dresden he gained insight into the work of an operatic poet and made some attempts at libretto writing. The publication of his favola *Filemone e Bauci* shows that he was in Vienna by 1781, through the Hofkapellmeister Salieri, to whom Mazzola had recommended him; he gained an audience with Joseph II, who had him appointed librettist to the newly founded Italian theatre. Out of gratitude he dedicated his first libretto, *Il ricco d'un giorno*, to Salieri, but when the opera failed Salieri rebuffed him and joined the opposite camp of the Abbate Casti, who had come to Vienna in 1783. Da Ponte now placed his hopes on Martin y Soler, for whom he wrote his next libretto *Il burbero di buon cuore* (1786). His first

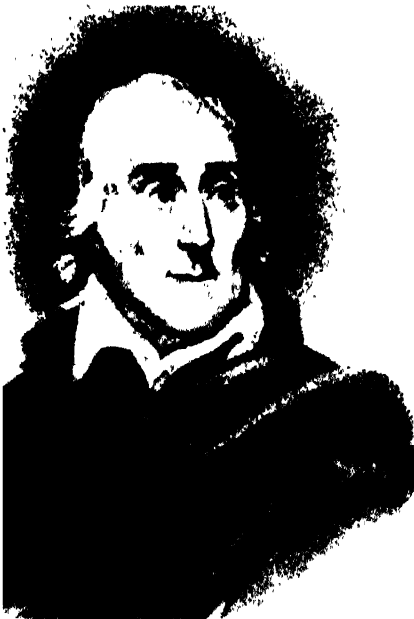
success was his adaptation of Beaumarchais' comedy *Le mariage de Figaro* which, according to him, had been suggested by Mozart. His next was the libretto for Martin y Soler's *Una cosa rara*; a contemporary reviewer wrote that the opera had almost driven the Viennese to a frenzy. In autumn 1787 Salieri, Mozart and Martin y Soler all asked Da Ponte for librettos. For Salieri he reworked Beaumarchais' *Tarare* as *Axur, Re d'Ormus*, for Mozart he wrote *Don Giovanni* and for Martin y Soler *L'arbore di Diana*. His last work for Mozart was *Così fan tutte*.

Da Ponte's autocratic bearing and cliquishness had antagonized the Viennese theatrical world by 1790 and he was left without support by the death of his patron Joseph II in 1792. He had already been dismissed from the imperial service by spring 1791 and in that year and the next he was in Trieste with the singer Ferrarese. The Da Ponte documents in the Vienna Haus-, Hof- und Staatsarchiv show that he held four men particularly responsible for his dismissal – the Hofkapellmeister Salieri, the auditor of the Burgtheater Johann Thorwart, the bass-baritone Francesco Bussani and the secret agent at the imperial court, Giuseppe Latenzi.

In the autumn of 1792 Da Ponte travelled with Nancy Grahl to London by way of Prague (where he visited Casanova) and Dresden. His hopes of becoming librettist to the Italian Opera in London were at first disappointed, and he failed to establish an Italian theatre company in Holland and Belgium in summer 1793, but at the end of that year he became librettist at the King's Theatre, London. The succeeding years were marked by business worries, and his intrigues and business methods gained him many enemies (including Martin y Soler). In autumn 1798 he went to Italy to engage singers for the London theatre, but having lost his post as librettist he founded an Italian bookshop in London and became partner in a printing works. Gradually he sank into financial difficulties which eventually became so pressing that by June 1805 he had emigrated to the USA with Nancy Grahl and the children of their union (they lived together until 1832). In New York he started up as a grocer but, not being equal to the business practices of the New World, became a teacher of Italian language and literature in New Jersey, Pennsylvania and New York (from 1825 at Columbia College). In 1823 he published his memoirs, the climax of his life in the USA was the production of *Don Giovanni* in New York in 1825.

Many of Da Ponte's librettos were commissioned. He did not have the originality of his rival Casti, and the quality of his texts lies not so much in their inventiveness as in their brilliant adaptation of works by other writers. He assimilated all the literary influences of his time: he wrote light, flowing verse in the manner of Goldoni, partaking of both the Arcadian grace of Metastasio and the simplicity of Calzabigi. The comic scenes in his *opere buffe* often depend on antithesis, particularly that between reality and caricature. The portrayal of grand passions was not his strength; in this Casti was far superior.

Da Ponte showed considerable aptitude in suiting each libretto to its intended composer, as his group of texts written in the 1787–8 season for Martin y Soler, Mozart and Salieri demonstrates. His librettos for Mozart are brilliantly designed to exploit the composer's particular gifts, and it may be supposed that the two men worked together in planning the dramatic



Lorenzo Da Ponte; engraving by Michele Pekenno after N. Rogers

structures of these works. Da Ponte added typical *buffo* detail to Beaumarchais' original of *Le nozze di Figaro*, especially to the secondary characters Bartolo, Marcellina and Basilio, while at the same time muting its overt political content and concentrating its action. In *Don Giovanni* he made use of familiar devices from contemporary *opera buffa* – disguises, beatings, games of hide-and-seek – to extend the subject matter of Bertati and Gazzaniga; while he was obviously dependent on his model, his numbers are wittier, more striking and more polished, and his figures and types more sharply and flexibly drawn. Da Ponte's libretto for *Così fan tutte*, much criticized in the 19th century as frivolous and immoral, is arguably his finest, with its elegant diction, its cleverly devised symmetrical structure, and its opportunities for raising serious human issues in what is essentially a stylized, artificial framework.

WRITINGS

(dates are of first performance)

LIBRETTOS AND OTHER MUSICAL TEXTS

- Il ricco d'un giorno* (dramma giocoso, 3), Salieri, 1784, *Il burbero di buon cuore* (dramma giocoso, 3, after Goldoni *Le bourgeois bienfaisant*), Martin y Soler, 1786, *Il finto cieco* (after *L'aveugle clairvoyant*), Gazzaniga, 1786, *Le nozze di Figaro* (commedia per musica, after Beaumarchais), Mozart, 1786, *Il Demogorgone ovvero Il filosofo confuso* (dramma giocoso), Righini, 1786, *Una cosa rara o sia Bellezza ed onestà* (dramma giocoso per musica, 2, after Velez de Guevara *La luna della sierra*), Martin y Soler, 1786
Gli equivoci (dramma buffo, 2, after Shakespeare *Comedy of Errors*), Storace, 1786, *Il Bertoldo* (dramma giocoso, 2, after Brunati), Piccchio, 1787, *L'arbore di Diana* (dramma giocoso, 2), Martin y Soler, 1787, *Il dissoluto punito o sia Il Don Giovanni* (dramma giocoso, 2, after G. Bertati: *Il convitato di pietra*), Mozart, 1787, *Axur, Re d'Ormus* (dramma tragico-comico, 5, after Beaumarchais *Tarare*), Salieri, 1788, *Il talismano* (commedia per musica, 3, after Goldoni), Salieri, 1788
Il pastore fido (dramma tragicomico, after Guarini), Salieri, 1789, *L'ape musicale* (commedia per musica, 2), Salieri, Martin y Soler, Gazzaniga, Gassmann, Anfossi, Cimarosa, Mozart, Giordani, Monibelli, Piccinni, Tarchi, Paisiello, 1789, *La cifra* (dramma giocoso, 2, after G. Petrosellini *Dama pastorella*), Salieri, 1789, *Così fan tutte o sia La scuola degli amanti* (dramma giocoso, 2), Mozart, 1790, *Nina o sia La pazza per amore* (dramma giocoso, 2, B. Lorenza, after Marschner), Paisiello, 8 numbers by J. Weigl, 1790
La quacchera spiritosa (commedia per musica, after G. Palomba), Guglielmi, 1790, *La caffettiera bizzarra* (dramma giocoso, 3), Weigl, 1790, *I voti della nazione napoletana* (cantata), Piccchio, 1791, *Flora e Minerva* (cantata), Weigl, 1791, *Il Davide* (oratorio sacro, 4), 1791, *L'ape musicale rinnovata*, 1791 [see version of 1789]; *Per la ricuperata salute da Ophelia*, Salieri, Mozart, Cornet, text and music lost, *Il sacrificio di Jefe* (cantata), lost
Il ritorno felice, lost, *Il sogno* (cantata), lost, *Mezenzio* (tragedia nuovissima, 5), 1791, later adapted into the lib. Massenzio for the soprano Mara, *I contadini bizzarri* (comic opera, after T. Grandi *Le gelose villane*), Sarti, 1794, *Il capriccio drammatico* (comic opera, 1, after G. M. Diodate), Cimarosa, 1794, *La bella pescatrice* (comic opera, 1, after S. Zini), Guglielmi, 1794, *La Semiramide* (musical drama, after F. Moretti), Bianchi, 1794, Sonnet for benefit of the soprano Banti, London, King's Theatre, 29 May 1794
La Frascata (comic opera, 2, after earlier lib), Paisiello, 1794, *La vittoria* (cantata), Paisiello, 1794, *La capricciosa corretta o La scuola de' maritati* (dramma giocoso per musica, after Shakespeare *The Taming of the Shrew*), Martin y Soler, 1795, also known as *Gli sposi in contrasto* and *La moglie corretta*; *Alceste o sia Il trionfo dell'amore coniugale* (tragedy, after R. de Calzabigi), Glück, 1795, *L'isola del piacere o The Island of Pleasure* (comic opera, 2), Martin y Soler, 1795
La bella Arsene (heroic opera, 3, after Favart), Mazzinghi, 3 numbers by P. A. Monsigny, 1795, *Antigona* (serious opera, 2), Bianchi, 1796, *Il tesoro* (opera buffa, 2), Mazzinghi, 1796, *Il consiglio imprudente* (comic opera, 1, after Goldoni *Un curioso accidente*), Bianchi, 1796, *Le nozze di Tamigi e Bellona* (cantata for naval victory of 14 Feb 1797, originally for wedding of Prince of Wales), Bianchi, 1797, *Merope* (serious opera, 2, after Voltaire), Bianchi, 1797
Cinna (serious opera, 2, ? after A. Anelli), Bianchi, 1798, *Angelina* (comic opera, 2, after C. P. DeFranceschi), Salieri, 1801, *Muridate* (opera, after A. S. Sografi), Nasolini, 1802, *Armida* (serious opera, 2), Bianchi, 1802, *La grotta di Calipso* (dramma, 2), Winter, 1803, *Castor e Polluce o Il trionfo dell'amor fraterno o The Triumph of Fraternal Love* (serious opera, 3), Winter, 1804, *Il ratto di Proserpina o The Rape of Proserpine* (serious opera, 2), Winter, 1804, *Eco ei Narciso*, lost, *Il disinganno de' morti*, lost

OPERA TRANSLATIONS

- Zemira e Azor* (after J. F. Marmontel *Zémire et Azore*, Grétry), 1796, *Evelina or The Triumph of the English over the Romans* (after N. F. Guillard *Arvine* or *Eveline*, Sacchini, completed by J.-B. Rey), 1797, *Atys e Cibele* (after P. Quinault *Atys*, Piccinni), collab. C. Mazzola, 1780, *L'Ifigenia in Tauride* (after Guillard and Roulet *Iphigénie en Tauride*, Glück), 1783

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- Epistola nell'Abate Casti* (Vienna, 1786)
Storia compendiosa della vita di Lorenzo Da Ponte scritta da lui medesimo a cui si aggiunge la prima letteraria conversazione tenuta in sua casa, il giorno 10 di marzo dell'anno 1807, in New York, consistenti in alcuni composizioni italiane tradotte in inglese dai suoi allievi (New York, 1807)
An Extract from the Life of Lorenzo Da Ponte with the History of Several Dramas written by him, and among others, il Figaro, il Don Giovanni and La scuola degli amanti, set to music by Mozart (New York, 1819)
Memorie di Lorenzo Da Ponte da Ceneda scritte da esso (New York, 1823-7, rev., enlarged 2/1829-30), Eng. trans., ed L. A. Sheppard (London, 1929), ed A. Livingston and F. Abbott (Philadelphia, 1929/R1967)
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RUDOLPH ANGERMÜLLER

Daquin, Louis-Claude (b Paris, 4 July 1694; d Paris, 15 June 1772). French organist, harpsichordist and composer. He was generally considered the outstanding organist of his generation. Coming from a part-Jewish family of intellectual distinction, he was something of an infant prodigy – he played before the king at the age of six, and only two years later directed a performance of his *Beatus vir à grand chœur avec symphonie* in the Sainte-Chapelle – and appears to have required little formal musical education. Nicolas Bernier, his composition teacher and *maître de musique* at the Sainte-Chapelle, found that the boy divined far more than he ever learnt. In 1706, Daquin turned down the offer of the post of organist at the Sainte-Chapelle (succeeding

Marin de la Guerre, whose wife the composer Elisabeth-Claude Jacquet de la Guerre was his godmother) in favour of an appointment to Petit St Antoine; he was then only 12. In 1727 he successfully competed against Rameau for the post at St Paul, and in 1732 succeeded Louis Marchand, his former teacher, as organist to the Cordeliers. His appointment in 1739 as *organiste du roi*, in succession to Dandrieu, marked the summit of his career. Later, the chapter of Notre Dame (in direct imitation of the court) nominated Daquin as one of four organists to follow Calvière (d. 1755). Daquin's son, who styled himself Pierre-Louis D'Aquin de Château-Lyon (1720-97), documented some of his father's more notable successes, his *Lettres* give an account of Daquin's career, to which filial loyalty doubtless added colour, and are the main source for the laudatory biographical notices found in de Fontenay and La Borde, which emphasize Daquin's admirable qualities not only as a musician, but also as a man.

Daquin's extant compositions - four suites for harpsichord in his *I^{er} Livre de pièces de clavecin* and 12 settings of Christmas carols in his *Nouveau livre de noëls pour l'orgue et le clavecin* - fail to explain his reputation. His book of harpsichord pieces, coming as it does in the wake of those of Couperin and Rameau, shows a distinct falling-off in invention and technique, saved, however, by a certain spontaneous naivety in approach which, in such pieces as the famous 'Le coucou', accords well with the 'naturalness' expected of French music by this time.

Daquin's noëls, 'of which the majority may be played on violins, flutes, oboes etc' (alternative scorings which the composer also licensed for some of his harpsichord pieces), reveal the attraction this composer must have held for Parisian church-goers. Settings such as 'A la venue de noël' (the first in the book) brilliantly match passage-work with bold declamation, while others (such as nos. 2 and 3) conjure up, to great effect, the more relaxed atmosphere of shepherds piping on the hillside. Such noëls, which cannot lay claim to any particular musical distinction - the same may be said of those by Gigault (1682), Lebègue (1685) and Raison (1714) - must, in their context, have greatly charmed Daquin's admirers. He is said to have left behind a certain amount of vocal music, mostly in MS (see de Fontenay), but only a single *air à boire* seems to have survived.

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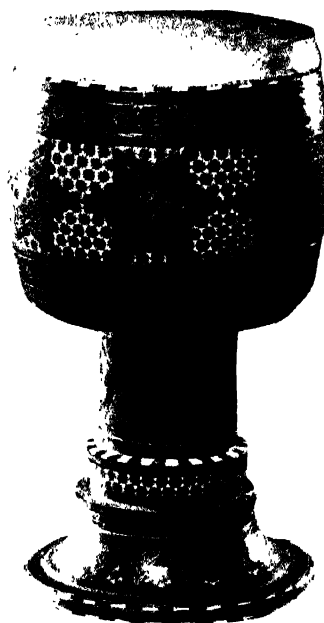
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EDWARD HIGGINBOTTOM

Darabukka [darbukka]. A single-headed goblet drum found in the Islamic Middle East and north Africa. It is made from pottery, wood or metal, and is played under



Iranian dombak

the arm or resting on the player's leg. The bottom is open and the skin head is directly attached by nails or glue. The origin of the term *darabukka* is very confused (see Picken, p.116), but probably lies in the Arabic word *darba* ('to strike'). There are many variations of the name (see Picken, p.118, for local variations in Turkey alone), the most important being *dombak*, *dombek* or *zarb* (Iran), *derbocka* (Morocco and Algeria) and *deblek* (Turkey).

The Turkish *deblek* (usually of metal or pottery) is used principally in folk ensembles. The large Iranian *dombak* is carved from a solid block of wood, usually decorated with an inlay design, often ornate, it is the principal percussion instrument in a classical Persian music ensemble and is played by many classical musicians as a second instrument. Andalusian ensembles from Algeria and Morocco play a pottery *derbocka* in their folk and traditional ensembles, and in Lower and Upper Egypt the goblet drum of Nile boatmen and other folk musicians is called the *hoqa*. The *darabukka* is also found in Albania and Bulgaria. Other primitive forms are found in Malaya and Indonesia; these have a snakeskin head laced with split cane to a wooden body. On Celebes one large form serves as a temple instrument, set on the ground when played: this is a survival of the original use of goblet drums in Babylonia and Sumeria from as early as 1100 BC. The *darabukka* has found its way into western European orchestral music through the works of Berlioz, Delibes and Milhaud.

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WILLIAM J. CONNER, MILFIE HOWELL

D'Arányi, Adila. See FACHIRI, ADILA.

Darasse, Xavier (b Toulouse, 3 Sept 1934). French organist and composer. He studied at the Paris Conservatoire with Duruflé for harmony (*premier prix*), Plé Caussade for counterpoint and fugue, Falcinelli for organ and improvisation, Rivier for composition and, most important, Messiaen for analysis. In 1962 he joined France Musique as a producer and in 1965 he was appointed professor of the organ and composition at the Toulouse Conservatory. He is also a member of the Commission Supérieure des Orgues Historiques. As a performer he has specialized in the modern repertory, from Messiaen's cycles to works by de Pablo, Chaynes and others (his own compositions incline to the latter pole), and in French Baroque music. He has also recorded Romantic works (Liszt and Widor) and has contributed articles on 19th- and 20th-century French organist-composers to this dictionary.

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Principal publisher Salabert

PAUL GRIFFITHS

D'Arcais, Francesco, Marquis of Valverde (b Cagliari, 15 Dec 1830; d Castel Gandolfo, 14 Aug 1890) Italian music critic and composer. In 1853 he became music critic for the *Rivista contemporanea* of Turin and later that year of *L'opinione* in Rome, with which he was associated for 36 years, achieving a position of great influence. He also wrote for the *Gazzetta musicale di Milano*, the *Illustrazione italiana*, *Il trovatore* and the *Nuova antologia*. He strongly supported the movement for the revival of instrumental music in Italy. Originally hostile to Wagner and Boito, he was later converted to admiration for both. He joined with some musicians and artists in a 'league of orthography' which was directed against the claque then extremely powerful in the Rome theatres and which upheld an ideal of the theatre as 'art'. He was a member of the selection committee of the Sonzogno Competition which in 1890 awarded first prize to *Cavalleria rusticana*. He composed two operas and dramatic and vocal music.

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SERGIO MARTINOTTI

Darcis [d'Arcis, d'Arcy], **François-Joseph** (b Vienna, 1759-60; d ?Moscow, c1783). French composer. He was so precocious that his parents, a French actor-singer in the Opéra-Comique troupe at Vienna and his German wife, were encouraged to try 'to write the second volume of the young Mozart' (Grimm). He was brought to Paris about 1769, exhibited at court to Mme Adélaïde and the Duke of Chartres (whose protection was acknowledged in the dedications of his first two publications), and entrusted to the tutelage of Grétry, who was persuaded of Darcis' talent by the sight of the nine-year-old boy, pulled away from the piano by his younger brother and sobbing on the floor, clutching his

pen and still committing precious music to paper. In April 1771 he had a prodigy's triumph at the Concert Spirituel, playing a concerto by J. C. Bach and pieces by Schobert and Wagenseil. His first stage work, *Le bal masqué*, a one-act *opéra comique*, was given in 1772 before the royal family at Versailles; Grimm (or Diderot), who heard it at the Comédie-Italienne, said that 'the music . . . by a 12-year-old scamp named Darcis . . . is pitiable from start to finish . . . Not the shadow of talent . . . He could spend 20 years with Grétry and would come out as inept as he went in'. The public liked it well enough to support a run of six performances and a revival. A second one-act *opéra comique*, *La fausse peur*, which opened in 1774, had more success: the *Mercur de France* (October 1774) called the *airs* 'agreeable and effective; the piece has action and humour that give it appeal in the provinces'.

By the time it was revived, in 1778, his parents had sent him to Russia on the advice of the police (Fétis). 'His passions were a continual storm', according to Grétry, 'he loved women, and they liked him, for besides his talents he had a charming face'. In 1778 *L'intendant*, on a Russian libretto by N. Nikolev, was given at the Grand Theatre in Moscow: it was a brilliant success, and there are records of performances for 21 years, rare for a Russian comic opera of the period. But not even Russian winters could cool Darcis' passions: apparently in the wake of some scandal he either was killed in a duel with a Russian officer (Grétry) or committed suicide (Mooser).

The style of Darcis' *ariettes* is hardly different from that of his sonatas, and both are very like those of the young Mozart. The writing is mostly in two parts, the accompaniments to formula, the phrases clear and symmetrical with little contrast. His sonata op.2 no.3 contains a 'Polonoise' rondeau sicilienne.

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DAVID FULLER

Darclée, Hariclea (b Bucharest, 1860; d Bucharest, 12 Jan 1939). Romanian soprano. She studied in Paris with J. B. Faure, and in 1888 made her début at the Opéra in *Faust*. In 1890 she scored a great success at La Scala in Massenet's *Le Cid*, and was immediately engaged by all the leading Italian theatres. Between 1893 and 1910 she appeared frequently in Moscow, St Petersburg, Lisbon, Barcelona, Madrid and Buenos Aires; she returned several times to La Scala. Her repertory ranged from



Hariclea Darclee in the title role of Puccini's *Tosca*

the coloratura soprano roles (Gilda, Ophelia in *Hamlet*) to the dramatic *falcon* or heavier Verdi roles (Valentine, Aida), including many in other categories of the Franco-Italian lyric soprano repertory. Violetta, Desdemona, Massenet's and Puccini's Manon, Mimi, Santuzza, Wally, Iris and Tosca (she created the last three)

Her versatility depended upon exceptional vocal gifts (she had one of the most beautiful voices of the period); to power, and sweetness of tone were added range, evenness, agility and an excellent technique. She was extremely handsome, with a stage presence as elegant as her vocal line. As an interpreter, however, she rarely managed to overcome a certain coldness of temperament, so that in the *verismo* repertory she sometimes sounded less convincing than other, not so gifted sopranos such as Bellincioni, Carelli or Storchio. She sang until 1918 (as late as 1916 she appeared at La Scala as Santuzza) but by then her voice was declining. Reduced to poverty, she spent some of her old age in the Verdi Home in Milan

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RODOLFO CELLETTI

Darewski, Herman(n E.) (b Minsk, 17 April 1883; d London, 2 June 1947). British composer and band-leader. His father, Eduard Darewski, was a Polish singing professor. Herman Darewski was educated in London and studied music in Vienna (1897–1900). After his first successful songs he joined the publishers Francis, Day & Hunter (1906), for whom he wrote music hall, pantomime and musical comedy songs, including *Sister Susie's sewing shirts for soldiers* (1914). He composed a series of successful revues,

including *Business as Usual* (1914), *Push and Go* (1915), *Joyland* (1915), *Razzle Dazzle* (1916), *The Better 'Ole* (1917), *Carminetta* (1917), *Buzz-Buzz* (1918), *As you Were* (1918), *The Eclipse* (with Melville Gideon, 1919) and *Just Fancy!* (1920). In 1919 he formed a publishing company, which was short-lived, and a successful band in the style of the American jazz-dance bands then in vogue. He became musical director at the resorts of Bridlington (1924–6, 1933–9) and Blackpool (1927–30) and at a London cinema (1930–32). His memoirs were published in 1937. His brother Max Darewski (1894–1929) was a child prodigy composer and conductor and a pianist and composer for revues in London.

ANDREW LAMB

Dargason [Sedany]. An eight-bar 'circular' tune (having no conclusion on the key-note) which has lent itself to combination with others, as in the three-men song 'Oft have I ridden' in Ravenscroft's *Pammelia* (1609) and the ostinato movement of Holst's *St Paul's Suite* (1913). As an instrumental piece it occurs in Dowland's lute manuscripts (*GB-Cu* D d 2.11, D.d.3.18, D d 4.23, D.d.9.33, D d 14.24), in Playford's *New Lessons for Gittern* (1652), in his *Dancing Master* (1651, 8/1690, ed C. Sharp, *Country Dance*, ii, 1911) where it is allied to the dance 'Sedany', in Edward Jones's *Musical Relicks of the Welsh Bards* (1784) as 'Melody of Cynwyd', in the *Journal of the Welsh Folk-song Society*, i/3 (1911), p. 115, as 'Sidanen', and in Holst's Second Military Band Suite op. 28 (1911). Dargason was known as a ballad tune in the early 16th century: 'The merry ballet of the Hawthorne Tree' (*GB-Lhm* Cotton, *Vespasian A25*; pubd in Ritson's *Ancient Songs*, 1790) is to be 'songe after "Donkin Dargason"', and similarly 'Shropshire Wakes' (in *Oh Douce*, Ballads, f.207, and *Cmc Pepys*).

According to Chappell, it appears that the word 'dargason', perhaps derived from Anglo-Saxon *duergar* ('dwarf', 'fairy'), is a personal name occurring in an unidentified romance (hence 'Donkin Dargason'), and is used to signify fairyland in John Day's *Isle of Gulls* (1606) and Ben Jonson's *Tale of a Tub* (1633). *Sidanen* (Welsh 'silken') is a Tudor epithet for a fine woman; the dance 'Sedany', as described by Playford, like its tune, proceeds ad infinitum.

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MARGARET DEAN-SMITH

D'Argentille, Charles. See CHARLES D'ARGENTILLE.

Dargies, Gautier de. See GAUTIER DE DARGIES.

Dargillières. French family of 16th- and early 17th-century organ builders and organists. They were based in Paris and played an important part in the development of French Renaissance organ building. Antoine (c.1518–1572), organist and 'faiseur d'orgues de la chapelle du roi', built instruments at St Gervais, St Geneviève-des-Ardents and Ste Marie-l'Egyptienne. Gabriel was active in a number of French cities. In 1559 he built the organ at Sarcelles near Paris, and in Paris he built organs in Ste Madeleine-de-la-Cité, the Hôtel-Dieu and St Pierre-des-Arcis. Nothing is known of him after 1581. Roch (baptized Paris, 27 Jan 1559), the son of Antoine, built the organs at Chartres Cathedral and

St Michel, Rouen, as well as organs in a number of other provincial cities. Jehan, probably also a son of Antoine, built harpsichords as well as organs and was referred to as 'maître faiseur d'orgues et de tous autres instruments'. He worked on the instruments in the Sainte Chapelle and St Etienne-du-Mont and on many privately owned organs. Other members of the family, active about 1600, were Guillaume, Paul and Raoul.

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GUY OLDHAM

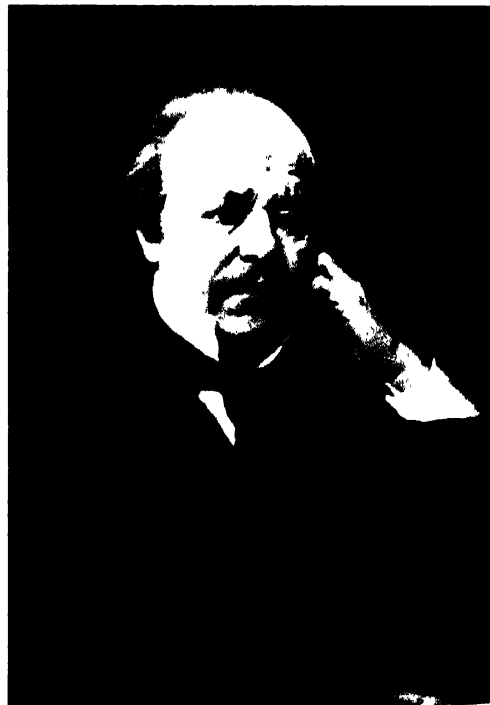
Dargomizhsky, Alexander Sergeyevich (b Troitskoye, Tula district, 14 Feb 1813; d St Petersburg, 17 Jan 1869). Russian composer. With Glinka, he established a tradition of national opera based upon folksong and a concern for dramatic truth, within which such diverse composers as Musorgsky and Tchaikovsky could produce their operatic masterpieces. His songs and orchestral works are also of historical importance in the development of Russian music.

Dargomizhsky's father, the illegitimate son of a nobleman, and a wealthy landowner in the Smolensk district, possessed a caustic wit his son was to inherit. He had eloped with Princess Kozlovskaya, a minor poetess whose sentimental verses and pallid dramatic scenes were published during the 1820s and 1830s. Her interest in French culture was communicated to their six children. Though it is recorded that she disliked music, her eldest son Viktor was an accomplished violinist, a daughter played the harp, and Alexander showed remarkable early promise as pianist and composer. He was born on his father's country property where his parents had taken refuge from the Napoleonic army. A sickly child, he began to speak only at the age of five. Thanks to lessons with the fashionable master Zcibig, he was to become a noted singing teacher, but his voice was always high-pitched and squeaky. In 1817 the family settled in St Petersburg. The children received the customary home-based education in which the arts played an important role. Dargomizhsky's first piano teacher was his German governess, Louise Wohlgeboren, but he soon made sufficient progress to take lessons with Danilevsky, whom he later described as 'a fine musician'. Danilevsky did not consider composition a fitting occupation for a young aristocrat and tried to discourage his pupil's creative tendencies. (Apparently he met with little success since a number of songs and piano pieces, chiefly dances, survive from the 1820s.) Dargomizhsky completed his practical studies with Franz Schoberlechner, a pupil of Hummel, and was much in demand as a pianist at society gatherings and charity concerts. From 1822 he studied the violin with Vorontsov. Although he was often asked to make up a quartet, he never fully mastered the problems of intonation (a shortcoming celebrated by his brother Viktor in satirical verse) and soon lost interest in the instrument.

Following in his father's footsteps, he entered government service in autumn 1827; a reputation for efficiency won him regular promotion. Like most young men of his class, he regarded music as a leisure activity rather than a serious pursuit. Though several of his compositions were published – some in journals, others perhaps at his own expense – he received no training in the theory of music. However, in the winter of 1833–4, he was introduced to Glinka, who lent him the notebooks

in which he had worked exercises in thoroughbass and counterpoint for Siegfried Dehn. With Glinka he played piano duets, organized concerts, and analysed Beethoven's symphonies and Mendelssohn's overtures. He also attended the orchestral rehearsals of *Ivan Susanin* and determined to follow Glinka's example by writing a full-length opera. His love of French literature led him to base his first libretto on Hugo's *Lucrèce Borgia*, but he had made little progress by 1837 when, on the advice of Zhukovsky, he gave his attention to the libretto which Hugo had prepared for Louise Bertin from *Notre-Dame de Paris* (the novel was in great vogue in Russia during the late 1830s). By 1841 Dargomizhsky had completed the music and a Russian translation of the text of his first opera, *Esmeralda*, and had given the score to the director of the Imperial Theatres. However, the opera is rooted in the by then outmoded tradition of French grand opera, and at this time the repertory of the Russian opera houses was dominated by Italian works, so the young composer had to wait until 1847 for its première. In spite of the generally acknowledged power of the dramatic passages and the assured handling of the choral scenes – surprising in so inexperienced a composer – it had little success and was not revived until many years after the St Petersburg premiere in 1851.

Dargomizhsky was understandably depressed by the delay in obtaining a performance of his first large-scale work, and his feelings were exacerbated by Glinka's continuing popularity. However, he obtained some comfort from the flattering attentions of his numerous female singing pupils (V. T. Sokolov recalled that he gave lessons 'only to ladies and girls' and took no monetary payment.) Indeed, about this time he remarked, 'If



Alexander Sergeyevich Dargomizhsky portrait by A. Makovsky

there had been no women in the world, I should never have been a composer. They have inspired me throughout my life'. For these uncritical admirers he wrote a series of songs (the larger part of his vocal music is for women's voices), many of which were published and became popular. While most are typical examples of the abstract romance, chiefly interesting for their melody, several, including *Vlyublyon ya* ('I am in love'), *Lileta* and *V krov' gorit* ('The fire of desire'), suggest an early interest in melodic declamation.

In 1843 Dargomizhsky resigned suddenly from the civil service with the rank of titular councillor, and in September 1844 went abroad. In Brussels he became acquainted with Fétis, and he was introduced to Auber, Meyerbeer and Halévy in Paris, where he stayed for six months. The grand operas which he had previously admired now struck him as unnatural, but he was full of praise for the satirical vaudevilles and fascinated by the steady procession of rogues through the French law courts. Like Glinka a decade earlier, not until he was absent from his native land did he realize the merits of its culture, he wrote to a friend on his return in May 1845, 'There is no nation in the world better than the Russian, and, if the elements of poetry exist in Europe, they exist in Russia'. He began to experiment in his songs with the imitation of characteristic melodic patterns of folk music and the intonation of the Russian speech (*Dushechka-devitsa* 'Darling girl', *Likhordushka* and *Me'nik* 'The miller') and undertook a serious study of Russian folksong, the fruits of which were seen in the opera *Rusalka*, completed in 1855.

The mid-19th century was a period of great social upheaval in Russia. Denied the usual outlets by strict censorship, social critics were obliged to turn to the arts for purposes of propaganda. The 'realist' philosopher Chernishevsky, who considered that it was the moral duty of every artist to enlighten and educate his fellow men by portraying 'reality and truth', concluded that, since vocal music is not art but 'the direct expression of the emotions', composers could best play a part in the reform of society by responding simply and naturally to texts dealing with subjects drawn from everyday life. Dargomizhsky was certainly in sympathy with at least part of this philosophy. In the majority of his songs composed after about 1847 his chief concern was with the 'direct expression' of the emotional content of the text through 'simple and natural' musical means – usually a basically declamatory vocal line and straightforward harmonic accompaniment. Though some writers have seen *Rusalka* as an outspoken attack on social inequality, it is probable that Dargomizhsky's role as a social reformer has been much overplayed. His interest in humanity was not that of a philanthropist, when in the late 1850s, stimulated by his involvement with a group of progressive writers and artists, he wrote a handful of songs (*Stariy kapral* 'The old corporal', *Chervyak* 'The worm', *Titulyarniy sovetnik* 'Titular councillor') which deal with 'subjects drawn from everyday life', his choice of texts was determined as much by their humorous and dramatic content as by their social relevance.

Nevertheless, there is little doubt that he was encouraged to sustain an interest in the expressive potential of music by the prevailing aesthetic philosophy of his day. In 1857 he wrote an oft-quoted letter to a friend and pupil, in which he attacked those who loved Italian opera with its 'melodies flattering to the ear'. He

continued, 'I want the note to express the word directly. I want truth'. This manifesto marks the beginning of a new and final phase in Dargomizhsky's career. He forsook society drawing-rooms to move in higher artistic circles. In 1859 he was elected to the committee of the newly founded Russian Musical Society, and formed a slightly uneasy relationship with the group of young composers which had grown up around Balakirev, the Moguchaya Kuchka ('The Five'). But, as he cast around for a suitable subject for another opera – rejecting Pushkin's *Poltava*, abandoning a fairy opera, *Rogdana*, and (as he later recorded) 'recoiling' (for the time being at least) from the 'huge undertaking' of setting *Kamennyi gost* ('The stone guest; the third of Pushkin's *Malenkiye tragedii*, 'Little tragedies') *Rusalka* was withdrawn from the repertory of the Imperial Theatres and once again he grew dissatisfied with his position in Russian musical life. The Moguchaya Kuchka, weary of his self-centred grumbings and apparent hypochondria, dubbed his group of friends 'the Invalids', and no longer frequented his soirées. As in the dark days of the early 1840s, he turned his thoughts to Europe and, no doubt reckoning that orchestral pieces were more likely to gain a performance there than an opera, completed two fantasias based on folksongs, *Baba-Yaga* and *Kazachok*. From late 1864 to early 1865 he was abroad, visiting Warsaw, Leipzig, Paris, London (with which he was favourably impressed) and Brussels, where he achieved public success with *Kazachok* and excerpts from *Rusalka*. Moreover, the management of the opera house expressed a wish to produce *Esmeralda*; however, Dargomizhsky pressed the claims of his opera-ballet, *Torzhество Vukha* ('The triumph of Bacchus'), completed in 1848 but still unperformed, and eventually negotiations floundered. On this journey also he was cordially received by Liszt.

In the spring following his return to Russia, heartened by his success in Brussels, he embarked upon an ambitious project, the culmination of his quest for truthful and accurate musical expression of emotions. Reconsidering the play he had previously put aside, Pushkin's *The Stone Guest*, he decided to set it 'just as it stands, without altering a single word' (in fact, he made a few minor alterations) so that the underlying meaning, the inner 'truth' of the text should in no way be distorted. To this end also, he employed the most 'simple and natural' compositional techniques – 'continuous melodic recitative' supported by a mainly chordal accompaniment. This 'strange work', as he himself described it, attracted the attention of the Moguchaya Kuchka, in particular Cui, who was at that time formulating his own theories of operatic reform. Spurred on by the encouragement of these young composers, he shook off his depression at the disastrous failure of the first performance of *The Triumph of Bacchus* and worked at his operatic experiment 'in a kind of fever', but the demands made upon his time by the presidency of the Russian Musical Society, to which he was elected in 1867, weakened his already failing health. As he prophesied, *The Stone Guest* was to be his 'swansong'. He died in January 1869, leaving the opera in piano score and still incomplete. At his request, Cui wrote the Prelude and the end of the first scene, and Rimsky-Korsakov finished the orchestration by the end of 1870. However, as a matter of principle, Dargomizhsky had insisted upon a higher performing fee than the Imperial Theatres were empowered by law to pay. Eventually the balance was

raised by public subscription, and *The Stone Guest* was staged in February 1872. It met with a cool reception, and, unlike *Rusalka*, which soon recovered from an unsatisfactory first performance and now commands a more or less regular place in the repertory, it has never been popular, even in Russia.

And yet, in western Europe, where it is still more rarely performed, *The Stone Guest* and not the more obviously attractive *Rusalka*, with its colourful folk scenes and splendid comic role of the miller, is the work by which Dargomizhsky's name is known. First described by Cui as 'the "Bible" which Russian composers will consult on matters of declamation and of faithful setting . . . of the text', *The Stone Guest* has been seen by European writers as 'the most influential failure' in the history of opera – the work from which the Moguchaya Kuchka and perhaps other Russian composers also distilled their philosophy of operatic art. This view, though containing the seeds of truth, is misleading. Musorgsky certainly learnt much from Dargomizhsky's experiments. At his, admittedly half-humorous, suggestion, backed up more seriously by Cui, Musorgsky began work on his own essay in continuous melodic recitative, *Zhenitba* ('The marriage') and drew on this experience when he wrote *Boris Godunov*. But Cui (whose slender talents lay rather in the direction of lyrical melody) and Rimsky-Korsakov, after their early operas, strayed far from such a narrow and uphill path (though Cui continued throughout his life to pay lip-service to Dargomizhsky's ideals, and Rimsky-Korsakov, during the 1890s, a period of spiritual crisis, returned briefly to melodic declamation in *Vera Sheloga* and *Mozart* and *Salieri*). Borodin, who admired *Chukhon'skaya fantaziya* ('Finnish fantasy'), was apathetic toward *The Stone Guest* and Balakirev was quite untouched by it. While Stravinsky felt he may have learnt something about the nature of recitative from *The Stone Guest*, Tchaikovsky was quite out of sympathy with Dargomizhsky's aims: 'But if anything is more dislikeable and false than this unsuccessful attempt to introduce truth in a branch of art where everything is based on pseudo and where truth, in the usual sense of the word, is not required at all – I do not know it'. However, he recognized the merits of *Rusalka*. So, apart from encouraging Musorgsky to seek dramatic 'truth' through declamation, a direction in which his own inclinations were already leading, it is difficult to see wherein the influence of *The Stone Guest* lies. Perhaps the view that *The Stone Guest* was a showpiece and its composer a figurehead for a group wishing to establish an identity is nearest the truth.

It is sometimes suggested that *The Stone Guest* is based on a garbled interpretation of Wagner's theories of opera. Though Wagner's theories, if not his music, were well known in Russia by the 1860s, there is much evidence to suggest that this is unlikely. Dargomizhsky's rooted antipathy to Wagner and his ideas, recorded by Rimsky-Korsakov, is further evinced by the 120-bar sketch in the form of a strict fugal exposition on the motto theme 'A.D.', marked 'a poor imitation of "Zukunft Musik"', and the sketches and cartoons in the journal *Iskra* ('The spark') with which Dargomizhsky was associated. The inspiration behind *The Stone Guest* is not Wagner but the theories of the 'realist' philosophers, Dargomizhsky's own artistic beliefs, and perhaps the operas of Gluck, whom Dargomizhsky admired. Musically, it owes little or nothing to Wagner. The

melodic line contains more than the occasional echo of the stock-in-trade phrases of French or even Italian recitative, and the harmonic oddities of the accompaniment were surely found while improvising at the piano. On the page, the deficiencies of *The Stone Guest* loom large – the very limited characterization and an unvaried musico-dramatic pace – yet some critics, both of 19th-century and more recent performances, have been strangely impressed. Perhaps on the stage *The Stone Guest* has a dramatic power more or less unsuspected by those who have been obliged to study it from the score alone.

In Russia Dargomizhsky's songs are acknowledged as an important contribution to the repertory. They range from the attractive and expressive lyrical romances and the engagingly simple 'composed folk-songs' of the late 1840s and early 1850s (pieces which point the way to Tchaikovsky's vocal music) to the vivid and powerful dramatic ballads and the low-key but telling comic sketches of his later years, in which he proves himself a worthy forerunner of Musorgsky. His orchestral pieces, full of high spirits, are effective 'curtain-raisers', though neither the use of a programme nor of a series of variations on a folksong can prevent *Baba-Yaga* and *Kazachok* from showing up Dargomizhsky's limited powers of musical architecture. There is little doubt that his predilection for vocal music was a result, at least in part, of the need to use a text as a formal prop. *The Finnish Fantasy*, Dargomizhsky's only essay in sonata form, is more successful. Historically, these pieces are important for continuing the series of orchestral works initiated by Glinka which was to form the basis of the Russian symphonic tradition developed by subsequent generations.

In the century since his death Dargomizhsky has been remembered, in western Europe at least, for the supposed influence of *The Stone Guest* rather than for his achievements. In his own country, his reputation as a composer in his own right rests assured. Though he cannot be ascribed to the first rank of Russian composers, the merits of his songs alone suggest that a reassessment of his music by Western writers and performers is now overdue.

WORKS

(printed works first published in St Petersburg unless otherwise stated)

Editions *A. Dargomizhsky. Polnoye sobraniye romansov i pesen* [Complete collection of romances and songs], ed. M. S. Pekelis (Moscow and Leningrad, 1947) [S]

A. Dargomizhsky. Polnoye sobraniye vokal'nykh ansambley i khorov [Complete collection of vocal ensembles and choruses], ed. M. S. Pekelis (Moscow and Leningrad, 1950) [C]

A. Dargomizhsky. Sobraniye sochineniy dlya fortepiano [Collected piano works], ed. M. S. Pekelis (Moscow and Leningrad, 1954) [P]

A. Dargomizhsky. Sochineniya dlya simfonicheskogo orkestra [Works for symphony orchestra], ed. M. S. Pekelis (Moscow, 1967) [O]

STAGE

Esmeralda (opera, 4, Dargomizhsky, after V. Hugo: Notre-Dame de Paris), 1838–41, Moscow, Bol'shoy, 17 Dec 1847, full score ed. M. S. Pekelis (Moscow, 1961)

Torzhество Vakhra [The triumph of Bacchus] (opera-ballet, after Pushkin), 1848, Bol'shoy, 23 Jan 1867, vocal score (Paris, 1867), full score ed. (Moscow, 1969) [orig. composed as cantata, 1843–6, perf. St Petersburg, 1 April 1846]

Rusalka (opera, 4, Dargomizhsky, after Pushkin), 1848–55, St Petersburg, 16 May 1856, vocal score (1856), full score ed. (Moscow, 1949)

Kamenniy gost [The stone guest] (opera, 3, Pushkin), 1860s, completed C. Cui, orchd. N. Rimsky-Korsakov, St Petersburg, Mariinsky, 28 Feb 1872, vocal score (1871, rev. 1906), full score (Leningrad, 1929)

Mazepa (opera), frag., Duet (1872), see 'Vocal'
 Rogdana (fairy opera), frag., 5 excerpts (1874-5), see 'Vocal'

ORCHESTRAL

(all ed. in O)

Bolero, late 1830s, St Petersburg, sum. 1839, pf score (1839)
 Baba-Yaga (S Volgi nach Riga) [From the Volga to Riga], fantasia, completed 1862, St Petersburg, 31 Jan 1870 (1872-3)
 Kazachok, fantasia, completed 1864, Brussels, 26 Dec 1864, score and arr (by Tchaikovsky), pf 4 hands (1868)
 Chukhonskaya fantaziya [Finnish fantasy], c1863-7, St Petersburg, 6 March 1869 (1872-3)

VOCAL

(for 2vv, pf unless otherwise stated)
 (all ed. in C)

Deva i roza [The maiden and the rose] (Delvig), early 1830s (1843)
 Ti i vi [Tu et vous] (Pushkin), late 1830s-early 1840s (1848); orig. 1v, pf, 1830s-40s; arr. pf, late 1840s
 Chto, moy svetik luna [What, my radiant moon] (Vyazemsky), early 1840s (1844)
 Ritsari [The knights] (Pushkin), 1842 (1844)
 Devitsi, krasavitsi [Beautiful girls] (Pushkin), arr. 2vv, orch, USSR-LA, 1844-5 (1849)
 Nenaglyadnaya ti [You my wondrous beauty], c1849 (1849)
 Esli vstrechus s tobroy [If I encounter you] (Koltssov), c1849 (1849)
 Dushcheka-devitsa [Darling girl] (trad.), 1v, female chorus, 1850 (1851), orig. 1v, pf, 1849-50
 Zastol'naya pesnya [Drinking-song] (Delvig), 1v, chorus, 1844-5 (1851)
 Minushikh dney ocharovanya [The fascination of the past] (Delvig), early 1850s (1852)
 Skazhi, chto tak zadumchiv ti? [Tell me, why are you so thoughtful?] (Zhukovsky), 3vv, pf, 1851-2 (1852)
 Nochevala tuchka zolotaya [In the night there was a golden cloud] (Lermontov), 3vv, mid-1850s (1856)
 Nocturne (trans. Levik), mid-1850s (1856)
 Schastliv, kto ot khlada let [Happy is he who from years of coldness] (Zhukovsky), mid-1850s (1857)
 Chto mne do pesen [What good are songs to me] (1857)
 K druzyam [To my friends] (Pushkin) (1858), orig. 1v, pf, 1850-51
 Vladiko dney moikh [Master of my days] (Pushkin) (1860)
 Molitva [Prayer] (Pushkin), 4vv, pf, 1860, orig. 1v, pf, after 1837
 Nad mogiloy [Above the grave] (Delvig), 4vv, pf, early 1860s (1861), orig. Epitafiya, 1v, pf (1852)
 Kamen tyazholiy [Heavy stone], early 1860s (1863), orig. 1v, pf, early 1830s
 Ne trite glaza [Do not rub your eyes], 3vv, pf, ?1856-64, pubd in *Muzikal'noye obozreniye* (1887), no 26
 Duet from Esmeralda (Hugo, trans. Dargomizhsky), 1830s-early 1840s (1858)
 Duet from Mazepa (Pushkin), early 1860s (1872)
 5 excerpts from Rogdana, early 1860s (1874-5) Komicheskaya pesnya [Comic song] (Weltman), 1v, chorus, Duetino, Vostochniy khor otshelnikov [Eastern chorus of hermits] (Pushkin), Khor vol'shebnykh dev nad spyashchey knyazhey Rogdanoy [Chorus of enchanted maidens over the sleeping princess Rogdana], Khor devushek [Chorus of girls] (Weltman)
 [13] Peterburgskiy serenadi [Petersburg serenades], chorus, mid-1840s-early 1850s, nos 1-9 (1850), complete (early 1850s): Iz strani, strani dalekoy [From a far-off land] (Yazikov), Gde nasha roza [Where is our rose] (Pushkin), Voron k voronu leut [The raven flies to the crow] (Pushkin), Pridi ko mne [Come to me] (Koltssov), Chto smolknul vesel'ya glas [What has silenced the laughter in your eyes] (Pushkin), Pyu za zdoraviye Meri [I drink to Mary's health] (Pushkin): Na severe dikom [In the wild north] (Lermontov), Po volnam spokoynim [On calm waves], V polnoch lesniy [The wood-goblin at midnight]: Prekrasny den, schastlivy den [Fine day, happy day] (Delvig), Burya, mgloyu nebo kroyet [The storm covers the sky with darkness] (Pushkin); Govoryat, est strana [They say there is a land] (Timofeyev), Vyanet, vyanet leto krasno [Glorious summer is fading, fading] (Pushkin)

Many arrs. of works by other composers, for 2 3vv, all in C

(for 1v, pf)
 (all ed. in S)

Tolko uzna ya tebya [If only I had recognized you] (Delvig), 1835-6 (1836)
 V tyomnu nochku v chistom pole [In the dark night in the open field] (M. B. Dargomizhskaya), 1830s (1836-7)
 O, ma charmante (Drug moy prelestniy) [My charming friend] (Hugo, trans. Solovtsova), 1830s (1836)
 Lezhimskaya - pesnya [Lezhinka song], after 1835 (1839)
 La sincere (Iskrenneye priznaniye) [A sincere confession] (Desbordes-Valmore, trans. Solovtsova) (1839)
 Kayus, dyadya [I confess it, uncle] (Timofeyev), ?1835 (1843)
 Golubiye glaza [Blue eyes] (Tumansky), early 1830s (1843)

Molitva [Prayer] (Vladiko dney moikh) [Master of my days] (Pushkin), after 1837 (1843), arr. 4vv, pf, 1860
 Kolibel'naya pesnya (Bayu, bayushki, bayu) [Lullaby] (M. B. Dargomizhskaya), 1830 (1831)
 Ti khoroshen'kaya [You are a pretty one], early 1830s (?1843)
 Privet [Greetings] (Kozlov, after Byron) (1843)
 Svad'ba [The wedding] (Timofeyev), after 1835 (1843)
 Ya vas lyubil [I loved you] (Pushkin), early 1840s (1843)
 Odelas' tumanami Sierra-Nevada [The Sierra Nevada was covered with mist] (Shirkov), bolero 1839-40 (1843)
 Baba staraya [The old woman] (Timofeyev), after 1838 (1843)
 Kak mila eyo golovka [How dear is her little head] (Tumansky), 1839-40 (1840-41)
 Elegiya [Elegy] (Ona pridyt) [She is coming] (Yazikov) (1843), arr. 1v, va/vc, 1861
 Skroy menya, burnaya noch [Hide me stormy night] (Delvig), 1842 (1843)
 Vertograd (Pushkin), early 1840s (1843)
 Ya umer ot schastiya [I died of happiness] (Uhland, trans.), early 1840s (1843)
 Moy suzheniy, moy ryazheniy [My promised one, my parted one] (Delvig), ballad, mid-1830s (1843)
 Vlyublyon ya, deva-krasota [I am in love, my maiden my beauty] (Yazikov), 1830s-40s (1844)
 Slyoza [A tear] (Pushkin), early 1840s (1844)
 Ti i vi [Tu et vous] (Pushkin), 1830s-40s (1844), arr. 2vv, pf, 1830s-40s, pf, late 1840s
 Elegiya [Elegy] (Ne sprashivay, zachem) [Do not ask why] (Pushkin), early 1840s (1844)
 Lileta (Delvig), 1842 (1844)
 V krovi gorit ogon zhelanya [The fire of desire burns in my blood] (Pushkin), early 1840s (1844)
 Nochnoy zehr struit efir [The night zephyr stirs the air] (Pushkin), 1830s-40s (1844)
 Shestnadtsat' let [Sixteen years] (Delvig), early 1840s (1844)
 Yunosha i deva [The girl and the youth] (Pushkin), 1841-2 (1844)
 Tushki nebesniye [Heavenly clouds] (Lermontov), 1841-2 (1844)
 Molitva [Prayer] (V minutu zhizni trudnyu) [At a difficult moment in life] (Lermontov), 1840-42 (1844)
 Ti skoro menya pozabudesh [You will soon forget me] (Zhadovskaya), 1846 (1847)
 I skuchno i grustno [It is both tedious and sad] (Lermontov), 1847 (1847)
 Ne nazivay eyo nebesnoy [Do not call her heavenly] (Pavlov), 1848 (1848)
 Mne grustno [I am sad] (Lermontov), 1848 (1849)
 Ya skazala, zachem [I have said why] (Rostopchina), 1847-8 (1849)
 Ne sudite, lyudi dobriye [Do not judge, good people] (Timofeyev), 1843 (1844)
 Dieu, qui sourit (Bog vsyom darit) [God bestows all] (Hugo), 1846, facs (1913)
 Ballade (from A. Dumas Catherine Howard, trans. Solovtsova), early 1840s (1848)
 Slislu li golos tvoy [Do I hear your voice] (Lermontov), c1848-9 (1849)
 Ne skazhu nikomu [Tell no-one] (Koltssov), 1849-50 (1851)
 Dushcheka-devitsa [Darling girl] (trad.), 1849-50 (1851), arr. 1v, female chorus, 1850 (1851)
 Dayte krilya mne [Give me wings] (Rostopchina), 1849-50 (1851)
 Likhoradushka (trad.), 1849-50 (1851)
 Mel'nik [The miller] (Pushkin), 1850-51 (1851)
 Bog pomoch vam [God help you] (Pushkin), 1850-51 (1851)
 Mechti, mechti [Dreams, dreams] (Pushkin), 1850-51 (1851)
 K druzyam [To my friends] (Pushkin), 1850-51 (1851), arr. 2vv, pf (1858)
 Potseluy [A kiss] (Baratinsky), 1850-51 (1851)
 Ya vsyo eshcho evo lyublyu [I still love him] (Zhadovsky), 1851 (1851)
 Bushuy i volnuysya glubokoye more [Rage and be turbulent, deep O deep sea] (Rostopchina), 1850-51 (1851)
 K slave [To fame] (Obieukhov), 1850-51 (1851)
 Kudri [Curls] (Delvig), 1852 (1852)
 Zastol'naya pesnya [Drinking-song] (Delvig), early 1850s (1852)
 Vostochniy romans [Eastern romance] (Pushkin), 1852 (1852)
 Okh, tikh, tikh, tikh, ti (Koltssov), 1850-52 (1852)
 Epitafiya [Epitaph] (Delvig) (1852), arr. as Nad mogiloy [Above the grave], 4vv, pf, early 1860s
 Ya zateplyu svechu [I will light the candle] (Koltssov), early 1850s (early 1850s)
 Kamen tyazholiy [Heavy stone], early 1830s (mid-1850s); arr. 2vv, pf, early 1860s
 Starina [Olden times] (Timofeyev), ?early 1840s (mid-1850s)
 O, milaya deva [O dearest maiden] (Mitskevich), early 1850s (1856)
 Lyubila, lyubilyu ya, vek budu lyubit [I have loved, I love, for ever I will love], early 1850s (1856)
 Elegiya [Elegy] (Ya pomnyu, gluboko) [Deep down I remember] (Davidov), ?c1855-6 (1856)

Moya milaya, moya dushechka [My dear, my sweetheart] (Davidov), early 1850s (1856)

Bez uma, bez razuma [At one's wit's end] (Koltsov), early 1850s (1856)
Kak u nas na ulitse [As in our streets] (Dargomizhsky), early 1850s (1856)

Jamais (Nikogda), early 1850s (1856)
Au bal (Na balu) (Virs), 1840s (1856)
Ispanitskiy romans [Spanish romance] (Pushkin, from The Stone Guest), mid-1850s (1856)

Kak chasto slushaya [How often I listen] (Zhadovsky), c1857 (1857)
U nevo li rusi kudri [He has light brown curls], gypsy song, early 1850s (1857)

Rusaya golovka [Light brown hair] (Polonsky), 1855–7 (1857)
Chto mne do pesney [What good are songs to me], mid-1850s (1858)
O, schastlivitsa ti, roza [O you lucky rose], ?1840s (1850s)
Stariy kapral [The old corporal] (Béranger, trans. Kurochkin), 1857–8 (1858)

Chervyak [The worm] (Béranger, trans. Kurochkin), after 1856 (1858)
Vostochnaya anya [Eastern aria] (O deva-roza, ya v okovakh) [O maiden rose, I am in chains] (Pushkin), 1858 (1858)

Rasstalis gordo mi [We parted proudly] (Kurochkin), c1859 (1859)
Chto v imeni tebe moyom? [What is my name to you?] (Pushkin), 1859 (1859)

Mne vsyo ravno [It's all the same to me] (Miller), 1859 (1859)
Paladin (Zhukovskiy), ballad, c1859 (1859)
Titulyarniy sovetnik [Titular councillor] (Wienberg), 1859 (1859)
Mchit menya v tvoi obyayta [I rush into your arms] (Kurochkin), 1859 (1860)

Kolibelnaya pesnya [Lullaby], c1861 (1861)
Pesn ribki [Song of the fish] (Lermontov), 1860 (1861)
Tivsa polna ocharovanya [You are quite fascinating] (Yazikov), recit., c1860 (1861)

Charuy menya, charuy [Bewitch me] (Zhadovsky), 1861 (1861)
Escho molitva [Still a prayer] (Zhadovsky), 1861 (1861)
Ti ne ver, molodets [Fine fellow, do not believe it], ed M S Pekelis (Leningrad, 1947)

Na razdolye nebes [In the expanse of the heavens] (Shcherbina), 1865–6 (1866)
Nozhki [Legs] (Pushkin), c1866 (1866)

Vi ne sbilis [You did not appear] (Yazikov), c1866 (1866)
Two songs (Calderón: Eres v Angli trans Grekov), c1866, ed M S Pekelis (Leningrad, 1947): 1 V adu nam suzhenno [In hell we are judged], 2 Tsveti poley [The flowers in the field]

Chto delat s ney [What can you do with her], late 1850–early 1860s (1872)
Kak prishol muzh izpod gorok [A man came from the hills], late 1850s–early 1860s (1872)

Ya zdes', Inezilya [I am here, Inezilya] (Pushkin, from The Stone Guest), late 1860s, *Lsc*

Rabotnik Kholmogorskiy [Kholmogorsk worker] (from Rogdana), early 1860s (1875)

Jalous du bel objet (Revnuyesh ti) (Hubert), late 1850s–early 1860s (n.d.)

Bezumno zhazhdai tvoy vstrechi [They madly long to meet you] (Hubert), c1858–62 (1862), on theme by Johann Strauss (ii)

Lyubit sebya ya pozvolayyu [I allow self-love] (Martinov) (1872), on theme by Johann Strauss (ii)

PIANO (all ed. in P)

5 early pieces, 1820s: Marche, Française (Kontradans), Valse mélancolique, Valse, Cosaque (Kazachok)

Blestyashchiy vals [Brilliant waltz], 1829–30 (1831)
Variations on a Russian theme (Vinyat menya v narode) [They accuse me among the people], late 1820s–early 1830s (1836)

Mechti Esmeraldi [Esmeralda's dreams], fantasia, 1838 (1839)
Galop, from Esmeralda, 1838–41 (early 1840s)

March, from Esmeralda, 1838–41 (Paris, 1850)
2 dances on themes from Esmeralda, completed c1847 (late 1840s). Polka-mazurka, Mazurka

2 novye mazurki [2 new mazurkas], late 1830s (1840)
Pochta [The post], quadrille, mid-1830s–40s (late 1840s)
Polka, c1844 (1844)

Scherzo, 1842–3 (1844)
Filkoat i khladnokrovie [Passion and composure], scherzo, c1845–7 (1847)

Tabakerochiy vals [Snuff-box waltz], 1845 (1846)
Pesnya bez slov [Song without words], mid-1840–50s (1851)

Fantasia on themes from Glinka's Ivan Susanin, early 1850s (1854–5)
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Ti i vi [Tu et vous], romance, ?late 1840s (mid-1850s), orig. lv, pf, 1830s–40s

Slavyanskaya tarantella, pf 4 hands, 1864–5 (Paris, 1866)
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JENNIFER SPENCER

Dark [Darke], John (b ? between 1495 and 1500; d ? 1569). English composer. He may have been the John Dark who was a vicar-choral at Exeter Cathedral from about 1519 to about 1569. The only surviving composition known to be by him is a five-part *Magnificat*, now lacking the tenor (in *GB-Cu* Peterhouse 471-4); it is one of the few contemporary English settings not based on a faburden melody, using instead an unidentified cantus firmus which bears some resemblance to a *De profundis* chant (*LU*, 291). It is also unusual among English *Magnificat* settings in being entirely in *tempus imperfectum*.

NICHOLAS SANDON

Darke, Harold (Edwin) (b London, 29 Oct 1888, d Cambridge, 28 Nov 1976). English organist. He studied the organ with Parratt and composition with Stanford at the Royal College of Music. As organist of St Michael's, Cornhill, for 50 years (1916-66), he gave a midday recital each Monday that made him a city institution. Bach (played in the legato style of Schweitzer) was his speciality, and although he made every organ he played sound like that of St Michael's, he won a world-wide reputation as a performer. He founded the St Michael's Singers in 1919, and remained its conductor until 1966. Vaughan Williams and Howells, among others, composed works for his choral festivals. During the absence on war service of Boris Ord, Darke was acting organist of King's College, Cambridge (1941-5), and then a Fellow (1945-9). In later years his powers did not diminish: he recorded Elgar's *Organ Sonata* in his early 70s and gave recitals at the Festival Hall to mark his 75th, 80th and 85th birthdays. He composed extensively for organ and choir, but will probably be best remembered for his *Meditation on Brother James's Air* and for his tuneful setting of the carol *In the bleak mid-winter*. An Oxford DMus and an honorary Cambridge MA, he was president of the Royal College of Organists (1940-41) and a member of the RCM teaching staff (1919-69). He was appointed CBE in 1966.

STANLEY WEBB

Darlow, Denys. English musician, founder and conductor of the THURFORD BACH SOCIETY.

Darmstadt. City in the Federal German Republic. From 1567 to 1918 it was the residence of the Landgraves of Hesse, and also, from 1806, that of the Grand Dukes of Hessen-Darmstadt; from 1918 to 1945 it was the regional capital, and has since been a centre of local government. Its musical and theatrical traditions date from the 17th century, when Singballette, tournaments and masquerades were performed. The Pädagogium, founded in 1629, had a boys' choir to provide sacred music. In 1670 a comedy theatre was established; among works performed there were *Das triumphierende Siegespiel der wahren Liebe* (1673) by Wolfgang Carl

Briegel, Hofkapellmeister from 1671 to 1709 and Lully's *Arctis et Galatée* (1687). Under Count Ernst Ludwig, himself a composer, court music flourished, particularly opera. In 1709 the count appointed as Hofkapellmeister Christoph Graupner, who composed at least three operas and other works for Darmstadt.

Under Grand Duke Ludwig I (1790-1830) the court opera reached its peak. The Hofkapelle, often conducted by Ludwig himself, comprised 89 musicians, in addition to a chorus of 54, and included many fine singers. Georg Joseph Vogler was Hofkapellmeister and director of a music school, and Weber and Meyerbeer were among his pupils. J C H. Rinck was organist between 1805 and 1846. In 1819 the grand duke's rebuilt theatre was opened with a performance of Spontini's *Ferdinand Cortez*. The theatre was burnt down in 1871, replaced in 1879 and finally destroyed, together with many of Darmstadt's other musical institutions, in 1944. Important Wagner productions, produced by Kapellmeister Louis Schindlmeisser in collaboration with the scenic designer Carl Barndt (who had worked in Bayreuth) were mounted after 1850. Subsequent conductors have included Willem De Haan, Weingartner, Michael Balling, Böhm, Kleiber and Szell. The last grand duke, Ernst Ludwig (1892-1918), was sympathetic towards modern art, and a tradition of contemporary opera production grew up, with such directors as Carl Ebert and Arthur Maria Rabenalt working in Darmstadt.

Musical societies flourished in the 19th century, including the Musikverein (founded in 1831, conducted by C L A Mangold, 1839-89), the Mozartverein (1843), the Stadtkirchenchor (1874; conducted by Arnold Mendelssohn, 1891-1912) and the Instrumentalverein (1883). The Stadtische Akademie für Tonkunst, founded in 1851, encouraged chamber music and orchestral playing. The chair in musicology at the Technische Hochschule has been held by Wilibald Nagel (1898-1913), Friedrich Noack (1920-58) and Lothar Hoffmann-Erbrecht (1961-).

After World War II a temporary theatre was established, enabling the operatic tradition to be maintained, and in 1972 a new theatre with two stages was opened. Darmstadt's operatic tradition has also been enriched by the city's associations with contemporary music, particularly that of the avant garde. The Internationale Ferienkurse für Neue Musik (International summer courses for new music) were initiated in 1946 by Wolfgang Steinecke, who continued to be closely associated with them until his death in 1961. The courses, held annually until 1970 and subsequently every two years, have encompassed both composition and interpretation and include premières of new works. Among the many distinguished lecturers to have appeared are Adorno, Fortner, Alois Hába, Heiss, Krenek, Leibowitz, Messiaen, Varèse, Scherchen, Kolisch, Rehfuss, Steuermann, Wildgans and, more recently, Babbitt, Béro, Boulez, Cage, Christoph Caskel, Gazzelloni, Henze, Lejaren Hiller, Aloys Kontarsky, Ligeti, Maderna, Nono, Palm, Pousseur, Stockhausen, David Tudor and Xenakis.

The Städtisches Fachinstitut für Neue Musik was founded by Steinecke in 1946 to provide an institutional basis for the courses. It was known as the Kranichsteiner Musikinstitut from 1949 to 1962, and in 1963 became the Internationales Musikinstitut Darmstadt, an international information centre for contemporary

music, housing a library and sound archives. Since 1958 it has published the *Darmstädter Beiträge zur Neuen Musik* and *Neue Musik in der Bundesrepublik Deutschland*, the yearbook of the German section of the International Society for Contemporary Music. The Institut für Neue Musik und Musikerziehung, founded in 1947 by Herbert Barth, has held its annual conferences in Darmstadt since 1951.

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ERNST THOMAS

Darnton, (Philip) Christian (b Leeds, 30 Oct 1905). English composer. He studied with Charles Wood at Caius College, Cambridge (1924-5), and privately with Butting in Berlin (1928). Appointments followed as music master at Stowe School (1929) and assistant editor of the *Music Lover* (1930-32). During the next two decades Darnton's music enjoyed success in Britain and abroad: notable premières include those of the *Suite concertante* (with Appia as soloist and Scherchen as conductor, Lausanne, 1938), the *Five Pieces for Orchestra* (ISCM Festival, Warsaw, 1939) and the cantata *Jet Pilot* (London, 1950). The last of these was followed by a silence of 20 years, broken by the *Concerto for Orchestra*. Darnton published *You and Music* (Harmondsworth, 1939, 2/1946).

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(selective list)

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 Vocal. *Swansong* (R. Nichols), S, orch, *Jet Pilot* (cantata, Swingle), Bar, chorus, str, perf 1950
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COLIN MASON/PAUL GRIFFITHS

Darondeau, Benoni (b Munich, 1740; d Paris). Composer and singing teacher. He lived from 1782 in Paris, where his works were published. They include several volumes of 'petit airs' with harp accompaniment and one opera, *Le soldat par amour* (Opéra-Comique, 1789).

BRIAN PRIMMER

Darondeau, Henry (b Strasbourg, 28 Feb 1779; d Paris, 30 July 1865). French composer and theatrical musician, son of Benoni Darondeau. In 1802 he entered the Paris Conservatoire, where he studied the piano with Ladurner and composition with Berton. Although he achieved no formal academic distinction there, he was a

sound student and became an able and respected teacher. He lived in Bourges from 1836 to 1860, when he returned to Paris. As composer and musical arranger to the Théâtre des Variétés he moved in the same circles as Adolphe Adam and Habeneck, with both of whom he became friendly.

Darondeau was a prolific composer of popular romances, piano-variations, fantasies and theatrical pots-pourris. He also wrote two operas and many ballets, which were staged in various Paris theatres including the Opéra. A volume of his church music appeared in 1857. His music possesses little interest today since his inventive power was small and his imagination commonplace. Occasionally, however, his songs have a harmonic piquancy or rhythmic interest which is attractive and typical of the salon taste of the period at its best.

BRIAN PRIMMER

D'Arras, Adam. See ADAM DE LA HALLE.

Darrell, Peter (b 1929). British choreographer; see DANCE, §VII, 1(iv).

Dart, (Robert) Thurston (b Kingston, Surrey, 3 Sept 1921; d London, 6 March 1971). English musicologist, performer and teacher. Dart was educated at Hampton Grammar School, where he was a chorister of the Chapel Royal, Hampton Court. From 1938 to 1939 he studied at the RCM, and subsequently read mathematics at University College, Exeter, receiving the London degree of BSc in 1942. He served in the Royal Air Force from 1942 to 1945. At the end of the war he studied in Belgium with Charles van den Borren. Returning to England in 1946, he began a career as a harpsichordist. In 1947 he was appointed an assistant lecturer in the Faculty of Music at Cambridge University.

This appointment was the first of several in which he was to influence English musical life. He was editor of the *Galpin Society Journal* from its inception in 1947 to 1954. From 1950 to 1965 he was secretary of the series *Musica Britannica*, and remained the driving force behind the series to the end of his life. He became a member of the Royal Musical Association council in 1952, and later a member of the editorial committee of the *Purcell Society*. He was elected a member of the library committee of the English Folk Dance and Song Society in 1965.

During this period he gave frequent recitals on the harpsichord, clavichord and organ, and gave many broadcast talks. In about 1950 there began his long association with the firm of Oiseau-Lyre, Monaco, for which he made many recordings both as solo keyboard player and continuo player. The patronage of its proprietor, Mrs Louise Hanson Dyer, did much to accelerate his growing international reputation as a recitalist.

He became in 1952 a full lecturer at Cambridge, and in 1953 was granted a fellowship at Jesus College, Cambridge. He was a visiting lecturer at Harvard in 1954. In 1955 he became the artistic director of the Philomusica of London (having played with its forerunner, the Boyd Neel Orchestra, since 1948). From then until 1959, when ill-health compelled him to relinquish his orchestral commitments, he lived an immensely energetic triple life of teaching, writing and editing, and concert-giving. In 1962 he was appointed professor of music at Cambridge. His two-year tenure of the Chair

was strife-ridden, and ended when he was offered the newly created King Edward Professorship of Music in the University of London, in 1964. In that year he established a teaching Faculty of Music at King's College, London, and proceeded to create radically revised syllabuses for the London music degrees.

Dart's main fields of scholarship and performance lay in the music of J. S. Bach, in keyboard and consort music of the 16th, 17th and 18th centuries, and in particular the life and music of John Bull (on whom he left a book unfinished at his death). He wrote a great many articles on a wide variety of subjects. The essence of his work was his preoccupation with musical sources themselves. Most of his hypotheses – and many of them were audacious – arose directly from the study of a source, its preparation, ownership and use. He trained a generation of scholars not only in clear, critical thinking about musical topics but also in palaeographic, diplomatic and bibliographic skills, and emphasized the study of the history and techniques of printing. He was an impulsive, generous man, and a dynamic teacher. Towards the end of his life he advanced controversial theories concerning Bach's orchestral suites and Brandenburg Concertos, and embodied them in recordings with the Academy of St Martin-in-the-Fields. Among his 90 recordings are 'Masters of Early English Keyboard Music', keyboard works by Bach, Froberger, Handel and Purcell, and Couperin's *Les nations*. He was joint editor of many editions. Apart from his own numerous editions he also supervised revised editions of E. H. Fellowes's series the English Madrigal School (as the English Madrigalists) and the Collected Vocal Works of William Byrd (as the Collected Works of William Byrd) as well as M. Cauchie's edition of François Couperin. He was a frequent judge for international keyboard competitions and panellist at colloquia. He was a widely cultured man, possessing not only a fine collection of musical instruments and a vast personal library including manuscripts and early printed editions, but also a large collection of 20th-century drawings, paintings and sculpture.

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 I. D. Bent, ed. *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart* (London, in preparation) [incl. complete list of writings, discography, and appreciation by A. Percival]

IAN D BENT

Dartington String Quartet. English string quartet. Formed in 1958, its members are Colin Sauer (*b* New Southgate, Middlesex, 13 July 1924) and Malcolm Latchem (*b* Salisbury, 28 Jan 1931), who replaced Peter Carter in 1969, violins; Keith Lovell (*b* London, 24 Dec 1932), viola; and Michael Evans (*b* Monmouth, 15 Jan 1932), who replaced Alexander Kok in 1960, cello. They are the resident quartet at Dartington Hall, Devon, where they were originally formed for the annual Summer School of Music held there. They are also attached to the music departments of Exeter University (from 1966) and Bristol University (from 1971). Sauer studied at the RAM, Latchem and Lovell at the RCM, and Evans at the GSM and the Hamburg Academy of Music. As a quartet they received intensive coaching at Dartington Hall from Hans Keller. They made their

début for the BBC in 1959 and their public début in London in 1961. They have appeared at the Aldeburgh, Cheltenham and Athens festivals as well as touring widely in Great Britain and abroad, including a first tour of Germany in 1963. They have given many broadcast performances including several complete Schoenberg series for the BBC; they repeated this series, with the addition of the complete quartets of Gerhard, at the Queen Elizabeth Hall in 1973. They gave the first performances of quartets by Hugh Wood (nos. 1 and 2, which are dedicated to them), Skalkottas (no. 3), Frankel (no. 5) and Duncan Druce. Although they are one of the leading British ensembles specializing in contemporary music, they also play a large number of works of the standard quartet literature.

RONALD KINLOCH ANDERSON

Dartington Summer School. A combination of advanced coaching, musical holiday and concert festival organized for four weeks each August at Dartington Hall, an arts and education centre in the country near Totnes, Devon. The Summer School of Music began in 1948 at Bryanston School, Dorset, was registered the following year as a non-profit-distributing company and moved to Dartington from 1953. It originated in a suggestion by the pianist Schnabel, at the inaugural Edinburgh Festival, that students, teachers and artists might work together as a festival community. William Glock (a Schnabel pupil) was the first director of music, succeeded in 1979 by Peter Maxwell Davies, the secretary is John Amis, the registrar Beatrice Musson.

From the first year, when tutors included Nadia Boulanger, Hindemith and Schnabel, the summer school has continued to attract distinguished international and leading British composers and other musicians to coach, lecture and perform. The mixture of instruction, musical participation and professional performance attracts people with a variety of abilities and interests. Most enrol on a fee-paying basis, but a limited number of bursaries are provided for bona fide music students who could not otherwise afford to attend. The general aim of the summer school is to supplement the normal academic training for students, and to broaden and refresh musical enthusiasm among amateurs, in the surroundings of a summer holiday.

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NOËL GOODWIN

Darvas [Steinberger], Gábor (b Szatmárnémeti, 18 Jan 1911). Hungarian composer and musicologist. He studied composition under Kodály at the Budapest Academy of Music (1929–32). From 1939 to 1948 he lived in Chile where he worked as assistant conductor to Kleiber (1939–41) and later as a musicologist. After returning to Hungary he continued this work, being particularly concerned with music of the 15th and 16th centuries. He began to compose only in the 1960s, combining ideas drawn from Bartók's music with aleatoricism and serialism in the orchestral pieces *Improvisations symphoniques* and *Sectio aurea*; this synthesis was developed in the works that followed. Darvas was one of the first Hungarian composers to work with tape – his *Medália* ('Medal') was given at the 1966 ISCM Festival and at Darmstadt in 1968 – and he has been interested in the association of electronic music with film.

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(selective list)

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Principal publisher Editio Musica

WRITINGS

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Évezredek hangszerei [Instruments of 1000 years] (Budapest, 1961)

A zene anatómiája [The anatomy of music] (Budapest, 1974)

F. ANDRÁS WILHEIM

Darwish, Sayed [Sayyid] (b Alexandria, 17 March 1892, d Alexandria, 15 Sept 1923). Egyptian composer and singer. He is the most popular figure in Egyptian music. He had a hard childhood, during which he learnt the cantillation of the Koran and religious chants, as well as picking up the current secular songs at school. For two years he studied at the religious school, a branch of Al Azhar, but he then decided to make his career as a singer-composer. He had to sing at modest local cafés, and when he began to compose vocal music he attributed it to a famous composer. Under family pressure he was sometimes forced to take manual jobs, and his early marriage, the first of four, complicated matters. Once, while working as a builder and singing to entertain his fellow workers, he was heard by the Syrian brothers Attalah, who engaged him to sing with their drama troupe on a trip to Syria. There he learnt a great deal about classical Arab forms from the master Osman El Mawsily. His important compositions in the *dawr* and *muwashshah* forms are proof of his deep understanding of the modal subtleties and rhythmic complexities of traditional art music.

Returning to Egypt he achieved some fame as a singer-composer. An important turning-point came when he went to Cairo, probably in 1917, and Salama Higazy introduced him to his theatre public, the beginning of a brilliant career as a composer for the theatre. Although his first 'operetta', *Faysouzshah*, was a failure, he soon achieved success, becoming the favourite composer in this genre and even forming his own (short-lived) troupe. His 26 operettas opened up new vistas for Egyptian music: the slow, repetitive, over-ornamented vocal style was replaced by a light, truly expressive manner making apt use of the choir. Besides this, Darwish's operettas owed their immense popularity to their social and patriotic subjects, and their workers' songs. The telling musical characterization is essentially Egyptian and strongly reminiscent of folk music. Darwish may have been influenced by the Italian opera performed in Cairo: he admired Verdi and had planned, just before his early death, to study in Italy. A prolific composer, he was a master of the old forms as well as the new theatre music, his ten *dawrs* and 21 *muwashshahs* (another 17 are of doubtful attribution) are classics of the repertory. Many of his tunes have been orchestrated by younger composers, such as Khairat, and a concert hall in Cairo was named after him. Examples of his work are published in *Sayed Darwish hayat wa naghām* ('Darwish: life and music'), edited by M. A. Hammad (Cairo, 1970).

SAMHA EL KHOLY

Dārziņš, Emīls (b Jaunpiebalga, 3 Nov 1875; d Riga, 31 Aug 1910). Latvian composer and critic. He studied the

organ with L. Homilius and composition with Rimsky-Korsakov at the St Petersburg Conservatory (1898–1901). From 1901 he lived in Riga; his early death occurred when he was run over by a train. He was one of the first notable Latvian composers of solo and choral songs. In his lifetime he was also known as a symphonist, but most of his orchestral works have been lost, apart from the *Melanholiskais valsis* ('Melancholy waltz'); only a fragment of the piano score of his opera *Rožainās dienas* ('Rosy days') has survived. All his extant works have won a firm place in the Latvian repertory; his songs, in particular, are captivating for their rich melodies and powerful emotional appeal. Specially remarkable are his large choral songs in symphonic style, such as the epic-dramatic *Lauztās priedes* ('Broken pines') and *Senatne* ('Ancient times'), and the lyrical-dramatic *Sapņu tālumā* ('In the distance of dreams'). Dārziņš was also one of the founders of professional Latvian music criticism and, through his writings, a leader of Latvian musical thought in the early 20th century.

WORKS

(selective list)

- Opera *Rožainās dienas* [Rosy days]
Orch *Melanholiskais valsis* [Melancholy waltz]
Choral *Lauztās priedes* [Broken pines], *Sapņu tālumā* [In the distance of dreams], *Senatne* [Ancient times], collected edn *Dziesmas koriem* [Choral songs] (Riga, 1960)
Songs collected edn *Dziesmas balsij ar klavierēm* [Songs for voice and piano] (Riga, 1959)

WRITINGS

- Alfrēds Kalniņš* (Riga, 1907)
Par operas izcelšanos [On the origins of opera] (Riga, 1907)
Jāzeps Vītoliš (Riga, 1908)
ed J Vītoliņš *Par mūziku rakstu krājums* [On music a collection of writings] (Riga, 1951)
ed A Darkevics *Raksti* [Writings] (Riga, 1975)

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JĒKABS VĪTOLIŅŠ

Daseian [dasian] **notation**. A system of notation used for organum in the 9th-century treatise *MUSICA ENCHIRIADIS*, and also in the slightly later Paris and Bamberg treatises. It uses the Greek *prosōdia daseia* sign transformed to designate the four notes of the tetrachord, and then further transformed to represent higher pitch tetrachords. The transformed signs are placed vertically at the left, and syllables of text to be sung are placed in horizontal alignment with them. See *NOTATION*, §§II, 6, III, I(vi), and fig.19; *ORGANUM*, §2.

Daser, Ludwig (b Munich, c1525; d Stuttgart, 27 March 1589). German composer. From an early age he was a member of the Bavarian Hofkapelle at Munich; he received his musical training there and in 1550 was a tenor. In 1552 he was promoted to be Kapellmeister. He was a success in this post, but he was relieved of it in 1563 because of strained relations with Duke Albrecht, which probably arose because he was a Protestant serving at a Catholic court. He was replaced by Lassus. In 1572 he was appointed Kapellmeister at the Württemberg court at Stuttgart, which had broken with the Roman Church in 1538; he appears to have carried out his duties effectively. After his death he was succeeded by Balduin Hoyoul, who was his son-in-law. The Munich court granted him a pension, which was paid until his death. He was admired in his day for his music, which shows that he was a well-trained and very able composer with a pronounced lyrical gift. It is conservative in style, as can be seen by the high proportion

of his works for four (rather than five) voices and by his use of cantus firmus technique in ten of his 22 masses. That he was well aware of current styles, however, is shown by his five parody masses and by some of his motets and German psalms and hymns, which date from his years at Stuttgart.

WORKS

(principal source, *D-Mbs*)

MASSES

- 'Ave Maria', 4vv, 'Beati omnes', 5vv; De virginibus, 4vv; 'Dixerunt discipuli', 5vv; Dominicalis (i), 4vv; Dominicalis (ii), 4vv, 'Ecce nunc benedicite', 4vv, Ferialis, 5vv; 'Fors seculent', 5vv, 'Grace et vertu', 4vv (doubtful), 'Jerusalem surge', 5vv, In fenis quadragesimae, 5vv, 'Inviolata', 5vv, Maria Magdalena, 5vv, 'Mins liefkins braun augen', 4vv, Paschalis, 4vv, 'Pater noster', 5vv, Per signum crucis, 4vv (?by Senfl); Praeter rerum seriem, 6vv, 'Qui habitat', 4vv, Sexti modi, 5vv, 'Un gay bergier', 4vv

- Mass proper De Sancto Spiritu infra septuagesima, 4vv
Mass proper De veneratione BVM, 4vv

OTHER SACRED

- Patrocinium musices passionis Domini nostri Jesu Christi historia, 4vv (Munich, 1578)
4 org transcrs, 1589¹⁷, 1594¹, 1617²⁴
2 Magnificat, 4–8vv
24 motets, 4–5vv, ed in EDM, 1st ser., xlvii (1964)
34 German hymns and psalms

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E Schmid 'Der Vorgänger Orlando di Lassos in der Leitung der Münchener Hofkapelle', *75 Jahre Stella Matutina*, 1 (Feldkirch, 1931), 453
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K Kellogg *Die Messen von Ludwig Daser (1525–1589)* (diss., U of Munich, 1935)
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D T Politoske *Balduin Hoyoul a Netherlander at a German Court Chapel* (diss., U of Michigan, 1967)

DANIEL T. POLITOSKE

Dash. (1) If vertical and standing above or below a note or chord, it indicates a more or less reduced duration of sound followed by a sufficient silence to complete the value, for purposes of articulation, and resulting in a greater or lesser degree of STACCATO, but usually greater than that indicated by a dot in similar positions; (2) if horizontal in similar positions, it indicates the fullest practicable duration of the sound intensified by a certain weightiness, with an effect between legato and staccato sometimes called portato; (3) if horizontal and following a number or sign in FIGURED BASS it indicates the continuation of the same harmony upon as many bass notes as the dash covers.

It is immaterial whether the vertical dash as in (1) is



in the form of a line, as in ex.1a, or in the form (common in the 18th century) of a wide wedge, as in ex.1b, or in the form (subsequently common) of a slim wedge, as in ex.1c. The usage apparently dates, as a feature of

notation, from the later Baroque period, though it was no novelty then as a feature of expression. In Baroque notation, the vertical dash and dot were usually (although not invariably) regarded as interchangeable; one deliberate or incidental implication might be to contra-indicate inequality (see NOTES INÉGALES).

The horizontal dash as in (2) was also a late Baroque innovation as a feature of notation. As (3), the horizontal dash occurs in 18th-century treatises rather than in ordinary compositions (with some – mainly German – exceptions), and never became as prevalent in actual scores as its theoretical prominence and obvious utility would seem to have warranted. As a feature of interpretation, however, it was and remains an important responsibility of continuo players to decide the continuation of the same harmony over what are thus treated as passing notes in the bass, whether or not the notation includes such horizontal dashes.

ROBERT DONINGTON

Dasian notation. See DASEIAN NOTATION.

Dassoucy [D'Assoucy; Coypeau, Coipeau, Couppeau], **Charles** [Assoucy, Charles d'] (b Paris, 16 Oct 1605, d Paris, 29 Oct 1677). French satirical poet, lutenist and composer. In 1637, through the Duke of St Simon (father of the author of the *Mémoires*), Dassoucy came to the attention of Louis XIII. Until 1653 he stayed in Paris and made friends with the *libertins* Tristan, Scarron, La Mothe le Vayer, Cyrano and Chapelie, and with musicians such as Nyert and Luigi Rossi, whom he met at court, where he worked as a lutenist and composer. The king admired his musical verve and his astonishing powers as a lutenist, and he made him music master to the future Louis XIV. Dassoucy's major works, the music of which is nearly all lost, were probably all composed towards the close of this period in his life.

After 1653 he left Paris and toured the provinces; at Lyons he met Molière, with whom he travelled to Avignon and Montpellier, where he was imprisoned. He later went to Turin, where he worked for Christine, Duchess of Savoy (Louis XIII's sister), and travelled to Mantua, Modena, Florence and Rome, where in the early 1660s the French ambassador, the Duke of Chaulnes, protected him. Accused of atheism, he was imprisoned again, as he recorded in his *Les aventures d'Italie* (Paris, 1677). He returned to Paris about 1670, when Molière was at the height of his career and Lully well launched on his. Unable to rival the latter, Dassoucy hoped to renew his friendship with Molière, but the playwright preferred to work with Charpentier. Furthermore, the art of lute playing was going out of fashion. Nevertheless, in 1673, undeterred, Dassoucy announced a series of novel works, 'concerts chromatiques'; they have not survived and were never performed, for he was again imprisoned, perhaps as a result of Lully's jealousy. He spent his last years adding to his output of literary works, of which he published eight, between 1651 and 1677.

The music for Corneille's *Andromède* and the words and music of *Les amours d'Apollon et de Daphné*, a musical comedy dedicated to the king, were important stages in the development of French theatre music towards opera; both works combine numerous songs, dialogues and instrumental pieces, designed to enhance the effects of spectacle and to arouse emotion. The

patchwork effect of songs and dialogues, of intrigues and rivalries, stitched together, is both a comment on the continuing significance attached to the words in these works and an anticipation of styles that were to be developed in the comic operas of the 18th century.

WORKS

STAGE

Les amours d'Apollon et de Daphné, 1650, comedy, text as well as music lost

Andromède, 1653, tragedy, music lost except for a few extracts in *Airs*

Les biberons, ballet, lost

Les enseignes des cabarets de Paris, ballet, lost

SONGS

Airs à 4 (Paris, 1653), incomplete

Other songs in *F-Pn Vm* 275, incomplete

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— 'Les singulières aventures de Monsieur Dassoucy', *ReM*, xvii (1937), 209, xix (1938), 14, 86, 273, xx (1939), 190

MARGARET M. MCGOWAN

Dattari [Dattaro], **Ghinolfo** (b Bologna, c1535, d Bologna, 1617). Italian composer and singer. He sang in the choir of S Petronio, Bologna, from 1555 to 1617. He was appointed acting *maestro di cappella* there in 1597 after the death of Andrea Rota, but returned to his position as singer two years later when Pompilio Pisanelli received the permanent appointment. His delightful villanellas of 1568 are all chordal, strophic, dance-like and popular in tone. The 5–3 harmonies are strongly tonal in their frequent dominant-tonic relationships, and there are occasional parallel triads in stepwise motion. Not only is the entire collection dedicated to a Bolognese nobleman, Count Giulio Pepoli, but each piece is individually dedicated to different Bolognese noblemen and ladies.

WORKS

[34] *Canzoni villanesche*, 4vv (Milan, 1564)

Le [30] villanelle, 3–5vv (Venice, 1568), 16 ed. G. Vecchi (Bologna, 1955)

2 works, 1570¹⁶, 1569²⁴

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FRANK TIRRO

D'Attili, Dario (b Rome, 26 March 1922). American violin maker, restorer and expert. He is among the most highly respected authorities on fine old violins and bows. His family emigrated from Rome to the USA in 1935, and in 1938 he went to work at the bench of Fernando Sacconi at the shop of Emil Herrmann in New York. Apart from a period in the armed forces in World War II, he worked continuously with Sacconi (to 1973). In 1951, when Herrmann moved from New York, they both joined Rembert Wurlitzer, establishing a workshop there that became second to none. Following the untimely death of Wurlitzer himself, D'Attili was appointed general manager in 1964. In spite of the demands of restoration work and, later, appraisals and other business, there has seldom been a time when a new violin was not under construction at home. These fine-sounding and much appreciated instruments show a keen understanding of the work of the great old Italians, and a special admiration for that of Pietro Guarneri of Mantua. D'Attili has devoted much time to the study of violin varnish, with excellent results.

When Wurlitzer closed in 1974 D'Attili continued to work at home and became associated with William Moenig & Son in Philadelphia.

CHARLES BEARE

Daube, Johann Friedrich (b ?Hesse, c1730; d Vienna, 19 Sept 1797). German theorist and composer. At the age of 11 he was a theorbist at the Berlin court of Frederick the Great. In 1744 he went to Stuttgart, where on 29 July he was appointed *Cammer-Theorbist* to the Prince of Württemberg. In 1750 he was listed in court records as chamber flautist, a position he retained until 1755. At this time, for unknown reasons, he was dismissed, and when he was re-employed in 1756 he received the much lower rank of flautist in the court orchestra. In 1770 he appeared in Vienna with the title of 'Council and First Secretary' to the royal Franciscan Academy of Free Arts and Sciences, an organization centred in Augsburg where Daube may have spent some time after 1765.

Although Daube remains an obscure figure, his several treatises on performing practice and composition prove him to be a scholar of great knowledge, and are almost untouched resources for insight into the compositional practices and music aesthetics of the Classical period. His first work, the *General-Bass in drey Accorden* (1756), reflected the impact of Rameau's theories on the harmonic thought of Classical composers and theorists. Daube seems to have been the first to import into Germany the French theorist's concept of the three fundamental chords (I, IV⁺, V⁷), which he used to generate all other harmonies in realizing a thoroughbass. In addition the work throws much light on thoroughbass realization in the mid-18th century. His *Der musikalische Dilettant* (1770-73), as Benary has emphasized, is a remarkably original contribution to a doctrine of composing expressly orientated to the Classical style. Still reflecting the Baroque tradition of the thoroughbass as the primary foundation of compositional rules, Daube nevertheless put forth a number of original views, calling for a reduction of the number and complexity of contrapuntal passages, melodic and formal symmetry, and appropriate orchestration in symphonic writing. In his final treatise, *Anleitung zur Erfindung der Melodie und ihrer Fortsetzung* (1797), he wrote with enthusiasm about the contemporary Viennese musical scene, with Haydn, Mozart, Beethoven, Salieri, Vanhal, Weigl and others as his inspiration. This treatise provides a detailed guide to melodic composition in the Classical style, with emphasis on periodicity among many other characteristics. Daube deserves to be included together with such major 18th-century theorists as Mattheson, Quantz, Kirnberger and Koch. A history of Classical style has much to gain from a greater awareness of his contributions to music theory.

WRITINGS

- (published in Vienna unless otherwise stated)
General-Bass in drey Accorden, gegründet in den Regeln der alt- und neuen Autoren (Leipzig, 1756)
Der musikalische Dilettant, 1. eine Abhandlung der Composition, welche nicht allein die neuesten Setzarten der 2-, 3-, und mehrstimmigen Sachen sondern auch die meisten künstlichen Gattungen der alten Canons, der einfachen und Doppelfugen deutlich vorträgt und durch ausgesuchte Beispiele erläutert (1770); II: eine Abhandlung des Generalbasses durch alle 24 Tonarten, mit untermengen Operarien, etc., Solis, Duetten und Trio für die meisten Instrumenten (1771), III: eine Abhandlung der Composition . . . durch ausgesuchte Beispiele erklärt (1773) [orig. publ weekly as *Der musikalische Dilettant eine Wochenschrift*]

Beweis, dass die gottesdienstliche Musik von den allerältesten Zeiten an unter allen Völkern des Erdbodens fortgewähret und auch in Ewigkeit dauern werde (1782)

Anleitung zur Erfindung der Melodie und ihrer Fortsetzung, I (1797); II: welcher die Composition enthält (1798) [both vols also publ as *Anleitung zum Selbstunterricht in der musikalischen Composition, sowohl für die Instrumental- als Vocalmusik* (1798)]

WORKS

- Orch 3 sinfonias, 2 vn, va, 2 hn, b, 4-Wgm, D-Bds (holograph, ?lost), sinfonias, nos 1-3, formerly DS, lost
 Chamber trio, lute, fl, bc, ROs, ?lost, ed H. Lemacher: *Handbuch der Hausmusik*, ccxlv (Berlin, 1927), pf sonata in Oeuvre mêlées, xi/2 (Nuremberg, 1765)
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GEORGE J BUELOW

Daubenrock, Georg (fl early 17th century). German music teacher. He referred to himself as 'Vinariâ Tyngeta'; it may be assumed, therefore, that he originated from (or near) Weimar in Thuringia. Apparently he studied in Regensburg, since in his theoretical work he mentioned his teacher, Andreas Raselius, who was working there. In the first years of the 17th century he was in Eferding, near Linz, the territory of the Count of Starhemberg in what was at that time Protestant Upper Austria. In 1609 he became school Kantor in Steyr which was also a predominantly Protestant city; it is known that he was still employed there in 1617-18. Daubenrock was one of a number of Kantors who went to Austria from the heart of the Lutheran areas after the Reformation and before the Counter-Reformation. His only known work is *Eptome musices pro tyronibus scholarum trivialis utriusque tam latinae quam teutonice linguae collecta* (Nuremberg, 1613); it is a bilingual music primer set out in what was the normal practice of listing by subject (definition of music, clefs, sol-fa etc). Three-part examples based on the hexachord and cantus firmus tricinia show that Daubenrock was a skilful composer.

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 WALTER BLANKENBURG

Dauberval, Jean (1742-1806). French ballet-master; see DANCE, §V, 1.

Daublaine & Callinet. French firm of organ builders. Established in Paris in 1838 as Daublaine & Cie, it purchased in 1839 the business of Louis Callinet (b Rouffach, Alsace, 1797) and became known as Daublaine & Callinet. (Callinet was from an Alsatian family of organ builders, and was successor to the builder Somer.) From 1842, the English organ builder Charles Spackman Barker ran the business as *contre-maitre*. In 1844 Callinet, excited by some dispute, destroyed all the work which he and his partners had just added to the organ at St Sulpice. Following this, he left the firm and became a workman for Cavaillé-Coll. The firm was then reorganized as Girard & Cie and in 1845 as Ducroquet & Cie. Under Barker's direction, it recon-

structed the organs at St Germain-des-Prés (1844) and St Eustache (after 1845) and restored that at St Sulpice (1844–6). The St Eustache organ was taken to the Great Exhibition in 1851, where its maker was the only French firm to exhibit; it won a Council medal, and as a result was awarded the Croix de la Légion d'honneur (22 November 1851). The specification of this organ is given in Sumner (no.33).

Ducroquet (*d* Varennes, 19 July 1877) was succeeded by a limited liability company (1855), which in turn was succeeded by Merklin, Schütze & Cie from Brussels, who had managed their predecessors' branches in Paris and Lyons. Merklin continued the business alone until his death at Nancy on 10 July 1905, with the principal factory at Lyons and a branch in Paris. The firm afterwards became the Société Gutschenritter & Decoq (1899), the mark of which was sold to Fortin. It no longer exists as a factory.

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 P. Wilhams *The European Organ 1450–1850* (London, 1966), 198
 GUY OLDHAM

Dauer, Johann Ernst (*b* Hildburghausen, 1746, *d* Vienna, 12 Sept 1812). German tenor. He began his career in 1768, and in 1771 was engaged in Hamburg, where he sang in Singspiels and danced. Like many singers of the time he was also known as an actor, and played lovers (particularly ridiculous ones) and dandies, but he was principally required for Singspiel as he combined taste and correct singing with good acting. In 1775 he went to Gotha and in 1777 to Frankfurt am Main and Mannheim. In 1779 he was engaged for Vienna where he made his début as Alexis in Monsigny's *Le déserteur* (28 November).

Dauer sang the role of Pedrillo in the première of Mozart's *Die Entführung aus dem Serail* (16 July 1782; the previous evening he had appeared as Karl Denholm in the play *Die Lästerschule*, i.e. Charles Surface in Sheridan's *The School for Scandal*). He excelled in character roles; when he assumed straight parts, particularly those requiring dignified bearing, he received a poor public response and appalling notices. In his last years he suffered from losses of memory, but nevertheless remained with the Imperial Theatre until his death.

CHRISTOPHER RAE BURN

Dauner, Wolfgang (*b* Stuttgart, 30 Dec 1935). German jazz pianist and composer. After working as a mechanic he studied the trumpet and composition at the Stuttgart Musikhochschule, and in the early 1960s played in various jazz bands and festivals in Germany. His LP *Dream Talk* (1964), with a trio of piano, bass and percussion, was one of the earliest European essays in the newly developed idiom of 'free jazz'. He has made further jazz recordings, led his own group Et Cetera and directed the jazz ensemble of Radio Stuttgart. He is particularly interested in the electronic synthesizer, with which he has formed a novel, uniquely European extension of the language of jazz. Elements of music-theatre are shown in his works combining music, dance and light; he has composed church music, avant-garde pieces for the Donaueschingen Musiktage, a children's opera and music for films, radio plays and television productions.

JOACHIM E. BERENDT

Dauney, William (*b* Aberdeen, 27 Oct 1800; *d* Georgetown, British Guiana [now Guyana], 28 July 1843). Scottish musical scholar. The son of William Dauney of Falmouth, Jamaica, he was educated at Dulwich College, London, and at Edinburgh University. He was called to the Scottish Bar in 1823. About 1839 he left Scotland for British Guiana, where he became solicitor-general.

Dauney's importance as a scholar rests on his book *Ancient Scottish Melodies from a Manuscript of the Reign of James VI* (Edinburgh, 1838), which consists of a transcript of the Skene Manuscript as well as a lengthy 'Dissertation Illustrative of the History of the Music of Scotland' and some historical documents, also transcribed. The manuscript, in lute tablature, was compiled about 1625 by John Skene of Hallyards, Midlothian. In Dauney's time it belonged to the Advocates' Library in Edinburgh; it is now in the National Library of Scotland, Edinburgh (Adv.5.2.15). Dauney's transcription was valuable in drawing attention to early, simple versions of such Scottish tunes as *The Flowers of the Forest* and *John Anderson my Jo*. During the 18th century such tunes had become – at least in polite circles – encrusted with rococo melodic ornaments; the generation of arrangers after Dauney, however, were able to go back to these unadorned versions and interpret the Scottish national song tradition anew. Dauney's transcription is incomplete and slightly inaccurate, though highly commendable by the editorial standards of his time. The 'Dissertation', largely concerned with 17th-century music, contains much valuable information and is free of the anecdotal quality of earlier treatises on the subject. Dauney was imaginative in searching for facts, but level-headed in evaluating them.

W. H. HUSK, DAVID JOHNSON

Dauphin. German family of organ builders. By 1713 Johann Eberhard Dauphin (*b* c1670, buried Hoheneiche, 20 April 1731) was a citizen of Mühlhausen, where he worked as an organ builder. In 1715 he moved to Iba, near Rotenburg, where he built many instruments for churches in east Hesse. His masterpiece, the organ at Hessisch Lichtenau, was destroyed by fire in 1886; an inscription on this instrument mentioned his pupils Johann Christoph Papst (*b*1682 in Wolfenbüttel) and Johann Heinrich Braum. Johann Eberhard's organs, mostly small instruments in village churches, have one manual and pedals (in Hesse, organs based on 8' pitch, such as his instruments at Iba and Reichenbach, were already a rarity). There is little remarkable in their specifications, apart from the frequent appearance of a 16' Quintatön and a Gemshorn. The specification of the organ at Hessisch Lichtenau, one of the very few north Hessian organs with a *Rückpositiv*, is no longer known. Remaining details in various organs demonstrate Dauphin's great craftsmanship; the robust cases have three towers (the standard type in central Germany).

Johann Eberhard's brother Johann Christian Dauphin (*i*) (*b* ?Gummersbach, Neustadt, 22 Feb 1682, *d* Kleinheubach, 14 May 1730) studied for eight years with Johann Friedrich Wender in Mühlhausen and was recommended by him for the job of renovating the Seligenstadt organ. In 1707 Dauphin moved to Kleinheubach, where he worked on his most famous instrument, the organ at Waldürn. In 1714 he was given the supervision of all the organs of the earldom of Erbach. Compared with the registration of Wender's

contemporary organ for the church of St Severi at Erfurt, the registration of Dauphin's organ at Waldürn is limited in nature: the Pedal organ is weak in tone, and the harmonic distribution of the Zymbel and Mixtur stops is deficient. Against this can be weighed a greater number of Quintatön and Quint stops (two of each on the *Hauptwerk*). The deeper registers are strengthened, although the *Hauptwerk* is still based on 8' pitch, the Pedal, however, is based on 16' pitch. In an organ case at Kleinheubach, Dauphin followed the normal central German model. The arrangement at Waldürn is highly idiosyncratic: like the Pedal, the *Positiv* is divided and placed on either side of the *Oberwerk*/*Brustpositiv* group, it is strikingly rich in decorative detail.

John Christian Dauphin (ii) (1713–72), son of Johann Christian (i), applied in 1745 for his father's position as supervisor of the organs of the Löwenstein-Wertheim estate. His sons Johann Christian Dauphin (iii) and Johann Georg Dauphin, carried on the family tradition until 1810.

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based on *MGG* (xv, 1711–12) by permission of Bärenreiter
 DIFTER GROSSMANN

Dauprat, Louis François (b Paris, 24 May 1781, d Paris, 17 July 1868) French horn player, teacher and composer. As a boy he was a chorister at Notre Dame in Paris, and in 1794 studied the horn with Kenn at the Institut National de Musique (later the Conservatoire, where he continued his studies with Kenn, who had been appointed principal *cor basse* professor). In 1798 he was awarded a *premier prix* – the first ever given for the horn. The silver-mounted horn by L. J. Raoux which he received on this occasion is in the museum of the Paris Conservatoire. From 1799 he travelled with various military bands including the National Guard and the Consular Guard, but he soon returned to Paris where he played at the Théâtre Montansier and re-entered the Conservatoire to study harmony with Catel and composition with Gossec. Later he studied with Reicha, whose wind quintets he edited during his years of retirement. From 1806 to 1808 he played solo horn at the Grand Théâtre of Bordeaux; he then returned to Paris to succeed Kenn at the Opéra, and became solo horn in 1817 on the retirement of Frédéric Duvernoy. He held this position until Véron became director of the Opéra in 1831, but then refused to accept the new contract.

After 14 years as an honorary assistant professor at the Conservatoire, he was appointed professor in 1816, a position which he held until 1842. In 1811 he became an honorary member of the imperial chapel for Napoleon; he also played in the private bands of Louis XVIII and Charles X, and of Louis-Philippe from 1832 to 1842. He was one of the founders of the Société des Concerts du Conservatoire in 1828, remaining in the orchestra as principal horn until 1838. In 1842 he withdrew completely from public musical activities and went to live in Egypt, where he remained (except for occasional visits to Paris) until shortly before his death.

Despite his considerable success as a soloist, Dauprat

preferred to concentrate on teaching, orchestral playing and composition for the horn. He was a supreme teacher, and the educational value of his *Méthode pour cor alto et cor basse* has not been surpassed. In addition to his *Méthode*, Dauprat published a number of excellent studies with detailed instructions regarding their performance and often with a figured bass accompaniment. He also published five horn concertos, many horn solos and chamber works involving horns; his unpublished compositions include symphonies and stage works. He left in manuscript a *Cours d'harmonie et d'accompagnement de la basse chiffrée et non chiffrée de la mélodie sur la basse* and an analytical theory of music for use in schools.

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 REGINALD MORLEY-PEGGE/HORACE FITZPATRICK

Dauriac [d'Auriac], **Lionel-(Alexandre)** (b Brest, Finistère, 19 Nov 1847, d Paris, 26 May 1923). French musicologist and philosopher. He was educated at the Lycée Louis-le-Grand and, from 1867, at the Ecole Normale, where he gained the agrégé de philosophie (1872), in 1878 he took a doctorate with the dissertation *Des notions de matières et de force dans les sciences de la nature* and in the same year published his first philosophical work. He held a lectureship in the arts faculty of the University of Lyons (1879–81) and then the chair of philosophy of the University of Montpellier. In the early 1890s he became interested in music and the value of musicology as a university discipline, and travelled to Germany (1894) to study methods of teaching music in universities there. In 1895, when he became professor of philosophy at the Sorbonne, he tried to have a chair of music psychology founded there; this attempt failed and instead Dauriac was given the newly created professorship of musical aesthetics (1896–1903). In 1904 he founded, with Ecorcheville and Prod'homme, the Paris section of the IMS, of which he became president in 1907.

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Les orgues de Fribourg (Paris, 1898)
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Enquête sur la mémoire tonale (Paris, 1910)
Meyerbeer (Paris, 1913)
 Preface to *Oeuvres en prose de Richard Wagner*, iv (Paris, 1913)

JOHN TREVITT

Daus, Avraham (b Berlin, 6 June 1902; d Tel-Aviv, 1974). Israeli composer and conductor. He studied composition with Behm and the piano with Schmidt at the Berlin Hochschule für Musik (1919–21); at the Munich Academy (1921–2) he was a pupil of Courvoisier (composition) and Röhr (conducting). Between 1922 and 1933 he held conducting posts at opera houses in Breslau, Dortmund and other German cities. After his arrival in Palestine in 1936 he was

active as a composer, accompanist and vocal coach. In 1940 he received the Israel PO Prize for *Petach el hayam* ('An outlet to the sea') and in 1953 the Engel Prize for *Gvat*. From 1940 to 1963 he lived in agricultural settlements, working as a choral conductor and composer, and many works of the period reflect his pastoral environment. With the String Quartet (1954) he abandoned his former moderately dissonant tonal style for 12-note writing, developing a freer, more individual manner in the 1960s under the influence of the most recent developments.

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(selective list)

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ZVI KEREN

Daus, Ram. See DA-OZ, RAM

Daussoigne-Méhul, Louis Joseph (b Givet, Ardennes, 10 June 1790; d Liège, 10 March 1875). Franco-Belgian composer. He was the nephew and later became the adopted son of Méhul. Admitted to the Paris Conservatoire in 1799, he studied piano with Adam, harmony with Catel and composition with his uncle and Cherubini. He finished his studies in Italy, but returned to Paris and in 1816, the year before his uncle's death, was appointed professor of harmony at the Conservatoire. His first operas, *Robert Guiscard*, *Le Faux Inquisiteur* and *Le Testament*, were not accepted by the theatres, but at last *Aspasie et Périclès* was produced at the Opéra on 17 July 1820. He wrote recitatives for Méhul's *Stratonice*, performed in this version on 20 March 1821, and completed his unfinished *Valentine de Milan*, produced at the Théâtre Feydeau on 28 November 1822. His own last opera, *Les deux Sœurs*, was produced at the Opéra on 12 July 1824. He then left Paris and became director of the Conservatory of Liège, where he spent the rest of his life, resigning his post in 1862. Among his pupils was César Franck. Daussoigne's other works include a choral symphony *Une journée de la révolution*, a cantata for the reception of Grétry's heart in 1823, and several operatic transcriptions for piano. He also contributed various articles, mainly of a pedagogic nature, to the *Bulletins de l'Académie*.

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'Daussoigne', ES

E. VAN DER STRAETEN/R

Dauvergne [D'Auvergne], **Antoine** (b Moulins, 3 Oct 1713; d Lyons, 11 Feb 1797). French composer, violinist and administrator. His father, Jacques Dauvergne, was a musician and probably his first teacher. Antoine began his career as a violinist in Moulins and Clermont-Ferrand before moving to Paris in the late 1730s. According to Pierre de Bernis, he studied composition with Rameau (not with Leclair, as stated by La Laurencie and Pincherle). In 1739 he became a violinist in the

chambre du roi and obtained a privilege to publish his op.1, *Sonates en trio*. He joined the Opéra orchestra in 1744 and by 1752 had assumed some of the conducting responsibilities. His first stage work, *Les amours de Tempé*, a ballet in four acts, was presented at the Opéra in 1752, the reviewer of the *Mercure de France* commented favourably on Dauvergne's solid instrumental pieces, knowledge of harmony and taste. His greatest success and most important opera, *Les troqueurs*, followed in the next year, and established a theatrical career which was to last over 20 years.

In 1755 Dauvergne was appointed composer to the *chambre du roi* and successor to François Rebel as master of the *chambre du roi*. In 1762 he and Joliveau joined Caperan as directors of the Concert Spirituel, replacing Mondonville. The new directors modified the repertory (principally by replacing Mondonville's works with their own), added new artists to the orchestra and chorus, and appointed Pierre Gaviniès leader-conductor. Dauvergne's sacred works were all written for this organization, mostly in the earlier part of his 11-year term there. His tenure passed without notable incident until administrative and artistic misfortunes beset his final two years.

In 1769 Dauvergne became, with Joliveau, P.-M. Berton and J.-C. Trial, a director of the Opéra, and in the mid-1770s he was appointed *Surintendant de la musique du roi*. Perhaps the most significant aspect of his first term as director of the Opéra was his involvement in 1772-4 in the negotiations with Gluck. Dauvergne was unimpressed by Roullet's proposal to bring Gluck and his operas to Paris, so Gluck himself wrote to Dauvergne, enclosing the first act of *Iphigénie en Aulide* as a sample. Although Dauvergne admitted the novelty and potential influence of Gluck's work, he continued to discourage the composer by demanding five other operas. Marie-Antoinette intervened, however, and the première of *Iphigénie* at the Opéra in 1774 was a triumph.

Dauvergne's 1773 arrangement of Destouches' *Callirhoé* stimulated much adverse criticism of his knowledge of contemporary taste, and was his last dramatic setting. Nevertheless, he was named composer to the Opéra in March 1776, and the following month resigned as director. In 1780 he again became a director of the Opéra, but shortly thereafter numerous musicians complained in writing of his perpetual nagging and inept management. He was unable to rally support and resigned in 1782, pleading for an adequate pension. In 1783 and 1784 he was urged to assume the directorship of the newly established Ecole Royale de Chant; he declined the offers because of the low salary. He became director of the Opéra for the third time in 1785. Although his merit, honesty and wisdom were cited in the appointment, another series of letters, critical of his age, taste and management, made this term as unpleasant as the last. The death of his second wife in 1787, the increasing political instability (which inevitably caused financial and artistic difficulties) and his diminished abilities forced him to retire in 1790. He died, nearly forgotten, seven years later.

Dauvergne's earliest works are purely instrumental and, though clearly French, show some of the Italian traits which were being accepted in Paris during the 1730s and 1740s. The influence of the Italians, particularly Locatelli, on Dauvergne's melodic style has been well documented by La Laurencie. Among the

three-movement *Sonates en trio*, four begin with a slow movement and two with a quick French overture, all end with a minuet. Ten of the 12 *Sonates à violon seul* op 2 are four-movement works beginning with a slow movement. The motifs and thematic material in these sonatas fall into two types: brilliant, triadic, angular melodies, or fluid, ornamented, cantabile melodies. The sonatas require advanced technique, including agility in the higher positions and the ability to play double stops in these positions, thus indicating that Dauvergne's own technique must have been prodigious. Each of the *Concerts de symphonies* opp. 3-4 consists of two suites for two violins, viola and bass. In their fast movements the violins play in unison or in 3rds or 6ths, while in slow movements the second violin provides accompaniment to the melodic first. Throughout, the viola and bass supply harmonic background and movement somewhat independently of each other. The suites are entirely typical of the mid-18th century. La Laurencie recognized traces of Gluck in them, particularly in the dispositions of the melodies and the impressions of grandeur and serenity.

Although Dauvergne's sacred works have apparently not survived, reviews in the *Mercur* were generally approving, and six of the motets were performed 12 or more times in the years 1763-70. Burney, however, who heard the *Diligam te* and the *Te Deum* at the Concert Spirituel on 8 December 1770, reported that 'M. Dauvergne is a very dull and heavy composer even in the oldest and worst French style'.

Among Dauvergne's stage works, only *Les troqueurs* is important historically and musically. Based on a La Fontaine tale, it was the first thoroughly French comic opera constructed on Italian models, all of the music was original and recitative replaced the usual spoken dialogue. Italian influence is revealed by the opening *sinfonia* and by such devices as tremolos, widely varied dynamics and large melodic leaps. *Les troqueurs* was an instantaneous success, enjoyed numerous revivals, was presented in several European capitals and was parodied at least twice. According to Maret, Rameau admired the work. 'Forecasting to what degree of perfection this form might be carried in the future, he [Rameau] would think with emotion of the progress that taste for this opera would bring about in good music'. La Borde regarded Dauvergne's other operas highly: 'The arias are pleasing and often of great beauty. He combines great talent with modesty'.

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(all printed works published in Paris)

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(first performed in Paris unless otherwise indicated)

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Les troqueurs (intermède, 1, J.-J. Vade, after La Fontaine), Foire St Laurent, 30 July 1753 (n.d.), excerpts also pubd
La coquette trompée (comédie-lyrique, 1, C.-S. Favart), Fontainebleau, 13 Nov 1753
La sibylle (ballet, 1, F.-A. P. de Moncrif), Fontainebleau, 13 Nov 1753
Enée et Lavinie (tragédie lyrique, 5, B. L. de Fontenelle), Opéra, 14 Feb 1758 (n.d.)
Les fêtes d'Euterpe (ballet, 3, Favart, A. Danchet, Moncrif), Opéra, 8 Aug 1758 (n.d.), incl. *La coquette trompée*, *La sibylle*
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Hercule mourant (tragédie lyrique, 5, J.-F. Marmontel), Opéra, 3 April 1761, F-Pp
Alphée et Aréthuse (ballet, 1, Danchet), Choisy-le-roi, 15 Dec 1762
Polyxène (tragédie lyrique, 5, N.-R. Joliveau), Opéra, 11 Jan 1763 (1763)

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La vénitienne (comédie-ballet, 3, La Motte), Opéra, 3 May 1768, selected airs (n.d.)
La tour enchantée (ballet figuré, 1, Joliveau), Versailles, 20 June 1770
Le prix de la valeur (ballet héroïque, 1, Joliveau), Opéra, 4 Oct 1771
Le sicilien, ou L'amour peintre (comédie-ballet, 1, F. Levasseur, after Molière), Versailles, 10 March 1780
La mort d'Orphée (tragédie, Marmontel), unperf
Semiramis (tragédie, P.-C. Roy), unperf

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MICHAEL A. KELLER

D'Auxerre [Du Camp Guilbert], **Pierre** (fl. 1534-55). French singer and composer. Chappuy referred to him in his *Discours de la cour* (Paris, 1543) as a well-educated singer of the king. D'Auxerre also belonged to a royal band of oboists and violinists made up mainly of Italian musicians. He sang in the chapel of the Duke of Orleans until 1545, and in 1552 he was given the title of singer and *valet de chambre* to the king. Apparently D'Auxerre was still at court in 1572. One chanson of his, *Oeil peu constant*, survives in Attaignant's 15th book of chansons (*RISM* 1544?), and was reprinted by Du Chemin in 1549. It is a short, melancholy love song in the style of Sermisy.

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CAROLINE M. CUNNINGHAM

Davantes [Antesignanus], **Pierre** (b. Rabestenne, Hautes-Pyrénées, 1525; d. Geneva, 31 Aug 1561). French doctor, philologist and printer. He was known as a humanist. In 1554 he collaborated with Matthieu Bonhomme at Lyons, editing texts by Clenardo, Hippocrates and Terence. He settled at Geneva early in 1559 and on 25 May 1560 was granted a privilege to print 'une nouvelle invention de musique sur les Pseaumes'. This invention was a new and simple mnemonic aid for memorizing the music; it is explained and illustrated in a collection of 83 psalms printed by Michel du Bois in

1560. The system, based on numbers rather than solmization syllables, was later adopted by Jean-Jacques Rousseau (See NOTATION, fig.126.)

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FRANK DOBBINS

Davashe, Mackay (b East London, 17 Nov 1920; d Johannesburg, 29 Jan 1972) South African (Xhosa) composer and saxophonist. Entirely self-taught, he soon established himself as his country's leading jazz saxophonist, showing a natural and original talent for improvisation and helping to form an individual South African jazz idiom. By 1945 he was leading the first of several groups he formed, the best of which was the Jazz Dazzlers, still active at the time of his death. In 1958 he met Stanley Glasser and together they worked on the musical *King Kong*. His other works include popular songs, notably *Izikalo zegoduka* (also known as *Kilimanjaro*), part songs, pieces for jazz band (orchestrated in a manner akin to that of Ellington, e.g. *Kwela kong*) and the musical *Bobo* (1967), his last large-scale composition.

STANLEY GLASSER

Davaux [Davau, D'Avaux], **Jean-Baptiste** (b La Côte-St André, 19 July 1742; d Paris, 2 Feb 1822). French composer and violinist. He received a sound general and musical education from his parents and about 1767 went to Paris, where he soon established a reputation as a gifted composer and violinist. He held a number of non-musical posts during his career: he served in the household of the Prince of Rohan from 1775, and later as Secrétaire des Commandements to the Prince of Guénéme, after the Revolution he was an official in the Ministry of War and in the Grand Chancellery of the Légion d'honneur. On 28 September 1814 he was elected to the Légion d'honneur in recognition of his 30 years of government service. Davaux was a member of the Société des Enfants d'Apollon, withdrawing after his retirement in 1816 to become a corresponding member.

Davaux's first published compositions were the ariettes *Les charmes de la liberté* and *Le portrait de Climène* (1768). Except for a few similar vocal pieces and his two comic operas, his output consisted of instrumental music. Although he always referred to himself as an amateur, he enjoyed great public and critical acclaim: with the possible exception of Gossec, he was the French symphonist most esteemed by his countrymen. His fame was also extensive abroad, his works appeared in numerous (usually pirated) editions in the Netherlands, England and Germany, and his quartets were heard in the USA as early as 27 April 1782 (*New York Royal Gazette*). His music was popular, being uncomplicated, rich in short, pleasing themes and having a relative lack of technical problems.

A composer of appealing chamber music for strings, Davaux published six duos, six trios, at least 25 quartets and four quintets; the quartets represent a significant contribution to the history of the genre. His published orchestral output includes three symphonies, four violin

concertos and 13 *symphonies concertantes*. He was most famous for the last, which offered a novel alternative to the symphony and the solo concerto, and permitted capable instrumentalists to achieve status and financial independence by displaying their artistry while avoiding both the musical excess and technical demands of solo virtuosity. All except the two that appeared after the Revolution have two movements (an Allegro and a Minuet or Rondo). Most are scored for two principal violins and strings, with optional paired oboes and horns, and, in a few cases, with a third solo instrument – viola, cello or flute. Davaux's first *symphonies concertantes* were published about 1772 and his last in 1800. A *sinfonie concertante* of 1794 includes patriotic airs. His music was prominently featured in the programmes of the Concert Spirituel after 1773, as the new directors, Gossec, Simon Le Duc and Gaviniès, provided a fresh stimulus for the increased performance of instrumental music rather than the traditional vocal music with Latin texts. There, Davaux's music was interpreted by such famous Parisian instrumentalists as Capron, Devienne, Pierre Le Duc and Giornovich. In 1783, an opera-ballet choreographed by Gardel *l'ainé* entitled *La rosière*, which ended with a *pas de six* to one of Davaux's *symphonies concertantes*, received great praise (*Mercure de France*, August 1783).

Davaux's theatrical ventures were less successful. His two comic operas, *Théodore, ou Le bonheur inattendu* (1785), based on Hugh Kelly's comedy *False Delicacy*, and *Cécilia, ou Les trois tuteurs* (1786), based on Fanny (Burney) d'Arblay's well-known novel, were praised for their music, but severely criticized for their dramatic ineffectiveness.

Davaux introduced his *chronomètre* device with the publication of his *Trois symphonies à grand orchestre*, op.11 (1784), well before Maelzel. Numerical indications in the first violin parts give the precise tempo setting for each movement. The purpose and operation of this mechanism were explained in the *Journal de Paris* (8 May 1784) and in the *Mercure de France* (12 June 1784). France had been in the forefront of similar activity since the inventions of Loulié (1696), Sauveur (1701), Onzembray (1732) and Choquel (1762). Inspired by the discussion of such devices in Rousseau's *Dictionnaire de musique*, Davaux had his plans executed by Breguet, a manufacturer of scientific instruments. The Davaux-Breguet *chronomètre* appeared concurrently with the *plexichronomètre* invented by the harpist Renaudin, touching off extended polemics in the press.

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Ouverture et entractes de Théodore formant une symphonie concertante, fl, ob/vn, bn/vc, orch (1785), lost; 2, D, A, 2 vn, orch, op 13 (1787), *Sinfonie concertante mêlée d'airs patriotiques*, G, 2 vn, orch (1794); *Symphonie concertante*, D, 2 vn, orch, op.16 (1800).
 Other orch. [4] *Concerto*, vn, orch (1769-71), as op.2 (The Hague, 1775-9), 3 *symphonies*, str, no.1 with 2 ob, 2 hn, op.11 (1784), 1 sym, unpubd, mentioned by Eitner, *I-Mc*.
 Chamber 6 quartetto, 2 vn, va, b, op 6 (1773), as op 1 (The Hague, n.d.), numerous other edns; 6 *quatuors concertants*, str qt, op.9 (1779), as op 6 (The Hague, n.d.); 6 *quatuors d'airs connus*, str qt, op 10 (1780), 6 duos, 2 vn (1788), as op.7 (The Hague, n.d.), as op 9 (London, n.d.), 4 quartetti, str qt, op.14 (London, 1790); 6 trios, 2 vn, va, op 15 (c1792), 3 *quatuors concertants*, 2 vn, vc, b, op 17

(?1800), 4 Quintettos, 2 vn, 2 va, vc (London, n.d.), as op 10, bks 1 and 2

VOCAL

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 Cécilia, ou Les trois tuteurs (comedy with ariettes, 3, Descombes, after F (Burney) d'Arblay), Comédie-Italienne, 14 Dec. 1786, F-P
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BARRY S. BROOK, JOEL KOIK

Daveluy, Raymond (b Victoriaville, 23 Dec 1926) Canadian organist. He studied the organ with Conrad Letendre in Montreal and Hugh Giles in New York, composition with Gabriel Cusson in Montreal and the horn at the Quebec Conservatory in Montreal. In 1948 he won the Prix d'Europe. He has held the post of organist of several Montreal churches, St John the Baptist (1946-50), the Church of the Immaculate Conception (1951-9) and St Joseph's Oratory (1960-64). He became organ professor at McGill University, Montreal (1965), and professor at the Quebec Conservatory at Trois Rivières (1966). In 1967 he was appointed co-director of the Quebec Conservatory at Montreal and in 1970 he returned to Trois Rivières as director. Daveluy's compositions include three sonatas and three chorale-preludes for organ, as well as works for choir, piano and strings. He has made records of music by Bach, Marchand and Gaspard Corrette

JACQUES THÉRIAULT

Davenant, Sir William (b Oxford, baptized 3 March 1606, d London, 7 April 1668) English dramatist, theatre manager and poet. After his arrival in London in 1622, Davenant found employment in the households of various members of the nobility until in 1634 he entered the service of Charles I's queen. He then provided the texts of the last five court masques performed before the Civil War: *The Temple of Love* (1635), *Britannia triumphans* (1638), *Luminalia* (1638) and *Salmacida spolia* (1640), all staged at Whitehall, and *The Triumphs of the Prince d'Amour* (1636), given in the Middle Temple (edns. of the second and fifth in *Trois masques à la cour de Charles I^{er} d'Angleterre*, ed. M. Lefkowitz, Paris, 1970). The last was unusual in being entirely set to music (by Henry and William Lawes). In December 1638 the king granted Davenant an annual pension of £100, which in effect created him Poet Laureate, although he was never officially so entitled until after his death. Three months later he obtained a royal patent to

build a new theatre 'wherein plays, musical entertainments, scenes or the like presentments may be presented', but this attempt to bring music and spectacle to a wider public came to nothing. He was appointed governor of the Cockpit Theatre in June 1640, but by then he was becoming involved in the approaching Civil War. Five years later he went into exile in France. He was captured by Commonwealth forces while on a voyage to Maryland in 1650 and imprisoned in the Tower. In August 1654 he was released, deeply in debt, he sought to raise money by providing entertainment, even though the staging of plays was banned. In May 1656, at his home, Rutland House, he produced a series of dialogues interspersed with music entitled *The First Dayes Entertainment*. By 3 September 1656 he had prepared an opera, *The Siege of Rhodes*; political events probably prevented its performance then, but it may well have been staged in the spring of 1659 (see Buttrey). It was apparently set mainly in recitative, though each of its five 'entries' ends with a chorus. Although influenced by masques it differs from both the masques and the operas of the period in having a unified, dramatic plot based on a modern, heroic subject. The vocal music was written by Henry Lawes. Henry Cooke and Matthew Locke, the instrumental music by Charles Coleman and George Hudson, unfortunately none of it survives. Davenant staged two further entertainments, *The Cruelty of the Spaniards in Peru* and *The History of Sir Francis Drake*, in a proper theatre, the Cockpit, in 1658-9. Both contained dialogue, spectacle and music but were propaganda pieces with little dramatic action.

After the Restoration, Davenant obtained a patent to set up the Duke's Theatre. He made no attempt, however, to stage another opera, indeed he soon produced *The Siege of Rhodes*, in expanded form, as a spoken play. Nevertheless he had a profound influence on the subsequent development of English opera through his encouragement of the use of incidental music in the plays produced at the Duke's Theatre and particularly through his adaptations of Shakespeare's *Macbeth* (1663) and *The Tempest* (with Dryden, 1667), into which he introduced spectacular musical scenes performed by subsidiary supernatural characters.

For illustrations see MASQUE, figs 4c and 7, and OPFRA, fig 28

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 MARGARET LAURIE

Davenport, Francis William (b Wilderslowe, nr. Derby, 9 April 1847; d Scarborough, 1 April 1925). English composer and writer on music. He read law at University College, Oxford, then studied music with Sir George Macfarren, whose only daughter he married. He was a professor of harmony and counterpoint from 1879, and subsequently undertook local examining for the RAM. In 1882 he became a professor at the GSM, and was from 1883 to 1889 honorary secretary of the Musical Association. His Symphony no. 1 in D minor won first prize at the Alexandra Palace competition of 1876, together with Stanford's Symphony in B♭. His *Elements of Music* and *Elements of Harmony* and

Counterpoint have been widely used as basic handbooks. He also wrote another symphony and other orchestral works, a piano trio and pieces for cello and piano and for piano solo.

WRITINGS

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STEPHEN BANFIELD

Davenport, (Jack) LaNoue (b Dallas, Texas, 26 Jan 1922). American recorder player, editor, teacher and conductor. His early musical experience included playing the trumpet in small jazz bands, in Broadway pit bands, and arranging music for shows in New York. While studying with Erich Katz at the New York College of Music he developed an interest in early music. Since 1949 he has played the recorder, crumhorn, sackbut and viola da gamba and has arranged and directed much medieval and Renaissance music. He has edited for the American Recorder Society, which has published several of his compositions, and later became general editor of *Music for Recorders* (New York). He took part in the début of the New York Pro Musica under Noah Greenberg in 1953 and rejoined them from 1960 until 1970, during this time he became director of the instrumental consort and assistant director of the Renaissance band. He toured internationally with them and took part in many recordings. In 1970 he joined the quartet *Music for a While*. Davenport held an appointment as artist-in-residence at Sarah Lawrence College, New York, and has taught early music at several American universities.

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J. M. THOMSON

Davesne [d'Avesne, Davesnes], **Pierre Just** (fl Paris, c1745–66; d after 1783). Cellist and composer, probably of French extraction. A Davesne was given Parisian publishing rights for sonatas, a trio and other instrumental works in 1743, and Brenet (1900) stated that Pierre Davesne had a motet *Venite exultemus* performed at the Concert Spirituel in 1747. Davesne was a member of the Opéra orchestra by 1750, and his motets, symphonies and an oratorio were performed at the Concert Spirituel between 1749 and 1760. He is mentioned in the *Spectacles de Paris* (1754) as a composer of motets which were heard 'with pleasure' and several 'bonnes ouvertures d'opéras comiques'. The anonymous writer added that Davesne was then composing an opera but the object of this reference is unclear; the *Mercure de France* (August 1760) announced the presentation of *Le petit philosophe*, a comedy with couplets by Davesne, and a Huberty catalogue of about 1768 advertised three *opéras comiques* by him. He retired from the Opéra orchestra in 1766 and was still alive in 1784.

Davesne's orchestral and chamber works were well received; in May 1757 the *Mercure de France* announced his collection of 'ariettes Italiennes mises en symphonies' as a new genre whose effect was 'très agréable & fort pittoresque'. His overtures are in three or four movements after the manner of a French suite. Although La Laurencie and Saint-Foix claimed that Davesne was among the first composers to indicate gradual dynamic changes in the score, such changes are

found in earlier works of Italian and French composers, including Rameau's *Hippolyte et Aricie* (1733). He should not be confused with Jean Pierre Davesne (1714–42), the librettist of many comic works.

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MARY CYR

Davey, Henry (b Brighton, 29 Nov 1853; d Hove, 28 Aug 1929). English musicologist and pianist. He studied at the Leipzig Conservatory (1874–7), principally with Jadassohn, Reinecke, Richter and Wiedenbach, subsequently returning to Brighton, where he worked as a journalist and taught until 1903. His extensive research was primarily concerned with English music of the 16th and 17th centuries, to which his *History of English Music* (London, 1895, enlarged 2/1921/R1969) is mainly devoted. In 1901 he catalogued the library of the Royal Academy of Music, London, where (with J. S. Shedlock) he unearthed Purcell's manuscript of *The Fairy Queen*. His other writings include the *Student's Musical History* (London, 1891), articles in the *Dictionary of National Biography* and two books on Handel for the general reader. Davey's *History of English Music* is particularly valuable for its excellent accounts, based on his own research, of nearly all the early manuscripts and prints known at the time, and of the Puritan attitude to music. He was also keenly interested in the state of English music, particularly composition; his proposals for its improvement included establishing an opera company in every large town and teaching folksongs to children.

RUTH SMITH

Davico, Vincenzo (b Monaco, 14 Jan 1889; d Rome, 8 Dec 1969). Italian composer, conductor and critic. He studied at Turin and under Reger at the Leipzig Conservatory, gaining a diploma there in 1911. In his early 20s he made his début as a conductor in Rome. From 1918 until 1940 he was resident mainly in Paris; Debussian tendencies, already present in his previous works, were reinforced, though he did much to promote modern Italian music. He subsequently returned to Rome, where he worked for Italian radio. Davico's very uneven output includes several large-scale compositions, some of which achieved success. Yet even in the colourful *La tentation de St Antoine* and the *Requiem per la morte di un povero*, which are notable for many refinements and personal touches in detail, there is a certain self-consciousness in overall conception. For Davico was by nature a miniaturist, at his best in his songs. Often conceived on a tiny scale, these have aptly been

compared to Japanese *tanke* and to the poetry of the imagists and the *crepuscolari*. Taken in quantity they suffer from a certain uniformity: a delicate, shadowy, evanescent atmosphere prevails for much of the time, enhanced in orchestral songs like *Offrande* by evocative instrumentation. Yet from time to time this mood is offset by more forceful accents – for example, in the 'Baccanale' from the *Impressioni liriche* (1908) with its almost Schoenbergian final dissonances, or in the second of the *Trois stipes* with its clanging major 7ths, minor 9ths and tritones. In the postwar *Cinque canzoni d'Isotta* there are even incidental suggestions of serialism in some of the melodic and harmonic contours.

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VOX AL

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INSTRUMENTAL

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JOHN C. G. WATERHOUSE

David (fl. 1000–975 BC). Founder, king and charismatic ruler of the united kingdom of Israel. He occupies a central position in Jewish and Christian musical tradition.

1 History 2 Tradition

1. HISTORY. The story of David is told in the generally reliable books of *Samuel* which date from nearly contemporary sources and the 5th-century *1 Chronicles*, which contains material of lesser but not totally negligible authenticity. He was obviously a man of special talent. Born the youngest son of Jesse (Isai), a sheep herder from Bethlehem, he acquired by a combination of prowess at arms, vision, opportunism and force of personality the kingship of Judah upon the death of Saul, united it to the northern provinces of Israel, established his court at Jerusalem and subjugated the neighbouring rivals of Israel within an area stretching from the frontier of Mesopotamia to Egypt. His political achievement, which actually showed signs of disintegration in his later life, was never again equalled in ancient Israel. Thus he became the ideal of Jewish kingship and also was closely related to the Messianic ideal. These ideals carried over into Christianity so that a medieval ruler like Charlemagne was referred to as the 'novus David', and Jesus Christ, of course, whom the Christians accepted as the Messiah, was the 'son of David' of the 'tree of Jesse', according to the Gospels.

It is not uncommon to find military leadership and musical ability together in heroes from what might loosely be called the Homeric age of a civilization. Yet the musical achievements associated with David are quite beyond the ordinary. According to *1 Samuel* xvi, 14–23, he first came to the royal court and earned Saul's favour as the skilful player whose music dispelled Saul's evil spirit – an anecdote, incidentally, in conflict with *1 Samuel* xvii.1–18, which has David first coming to Saul's attention as the shepherd boy who slew the Philistine giant Goliath with his sling. Varying traditions attribute at least 73 of the book of *Psalms* 150 to David. These no doubt are exaggerations, but it is certainly possible that David wrote some of them, since he seems definitely to have composed the magnificent dirge over Saul and Jonathan (*2 Samuel* i, 19–27). There is also his association with the musical aspects of the translation of the Ark to Jerusalem and the subsequent establishment of the musical offices of the Temple. The earlier version of these events (*2 Samuel* vi vii), which has David girded only in a linen ephod 'dancing with all his might before the Lord' and 'David with all Israel playing before the Lord on all manner of musical instruments', is entirely credible. On the other hand, the version in *1 Chronicles* xvi–xvi, which adds that David established the Levite orders of Temple musicians, including the leaders Heman, Asaph, Ethan and Idithun, appears for the most part to be a reading of later events into the original history.

To sort out the reality of David's musical involvement from the legendary elements is the concern of two specialized areas of music history. The first, of course, is the history of ancient Jewish music, while the second is the history of musical instruments, since the Old Testament furnishes a remarkably rich and consistent set of references to ancient Middle Eastern musical instruments. However, whatever the precise reality, it is the tradition which is of more general interest in the history of Western music.

2. TRADITION. The decisive factor in the development of this tradition was the continuation of Jewish psalmody in the early Christian church. Indeed the first several centuries of Christianity saw a growth of enthusiasm for the book of *Psalms* which is remarkable. Attesting to this are the lyric effusions of the Church Fathers. Athanasius stated that 'the words of this book include the whole life of man', while Ambrose called a psalm 'the blessing of the people ... the language of the assembly, the voice of the church, the sweet sounding confession of the faith' and Chrysostom exclaimed that wherever and whenever the faithful and clergy assemble to pray 'David is first, middle and last'. This final reference in particular reflects the actual liturgical situation. The book of *Psalms* became so central to Christian worship that the singing of it in its entirety each week became the primary function, the *opus Dei* of monks during the early Middle Ages, the period when monastic culture was totally dominant. During this time the Psalter was used as a reading primer for young clerics, a common test of one's worthiness to accept a bishopric was the recitation of the 150 psalms from memory.

As a result, copies of the Psalter are most common among the medieval manuscripts, and commentaries on the Psalter are the most common type of medieval interpretative texts. This accounts for the most dramatic stage of the David tradition: the emergence of David the musician as one of the primary subjects of medieval art. He appears regularly in the frontispiece of Psalter

manuscripts holding a string instrument of one sort or another, surrounded by his four companion musicians Heman, Asaph, Ethan and Idithun. David's appearance here is a typical instance of the medieval author portrait, but the special musical character of the illustration is determined by the short patristic preface normally placed at the beginning of a psalter. These prefaces, following Eusebius of Caesarea's pattern, paraphrase *1 Chronicles* xiii-xvi and speak of David with his psalter and his four principal musicians from the tribe of Levi with various instruments like the cithara, cynara and shofar. In many psalters he also appears in the elaborately illuminated letter B, which appears at the beginning of the text, the first word of Psalm 1 being 'Beatus'. Occasionally he appears in the illustration of Psalm cl, which contains the exhortation to praise the Lord 'in sono tubae ... in psalterio et cithara ... et organo', etc. This psalm is illustrated with a large group of Hebrew instrumentalists, including in some instances David. It is here that we have our illustrations of him as organist.

These many illustrations, incidentally, while by and large irrelevant to questions of medieval performing practice since they illustrate Old Testament texts, can be of substantial value to the historian of musical instruments if studied with proper caution.

After the 13th century, with the waning of the biblical patristic culture, David moves into the background of musical iconography, to be replaced by the angel musicians of pious medieval legends such as those of the *Legenda aurea* or by subjects inspired by the revival of classical antiquity. However, the David tradition experienced something of a revival with the return to Christian origins in the Protestant Reformation. The revival manifested itself less in art than in literature and music. Luther, for example, emphasized the curing of Saul by David as a precedent for his own strongly felt belief in music's power to dispel melancholy and intensify religious fervour. Theoretical treatises such as Praetorius's *Syntagma musicum*, i, engaged in discussion of Old Testament music in a manner which owes much to patristic psalm commentaries. At the same time, collections of concerted church music, such as Schütz's *Psalmen Davids*, were published along with the more numerous collections of chorales and psalm settings for congregational usage which invoke the name of David in prefaces and titles.

However, as the Enlightenment outlook spread through Europe in the 18th century, the David tradition ceased to exist as a living force in the thinking of most important musical figures. Instead it was from time to time invoked in more sophisticated and historically conscious ways, as, for example, metaphor in Schumann's *Davidshändler* or homage to a remote but intriguing ancient saint in Honegger's *Le roi David*.

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JAMES W. MC KINNON



David playing the harp, illuminated capital from a 12th-century psalter (NL-DHk 76.Fr.13, f.29r)

David, Félicien(-César) (b Cadenet, Vaucluse, 13 April 1810; d St Germain-en-Laye, 29 Aug 1876). French composer. His predilection for oriental subjects, reflected particularly well in *Le désert* and *Lalla-Roukh*, influenced generations of later French composers

1 1810-44 2 1844-76

1 1810-44 David's mother died soon after he was born and at the age of five he also lost his father, a capable amateur violinist. Garnier, first oboist at the Paris Opéra, recommended the development of his musical talents, and in 1818 he was sent as a chorister to the *maîtrise* of St Sauveur in Aix-en-Provence. There his teachers for solfège, harmony and singing were the Abbé Michel and, later, Marius Roux; David was soon composing motets, hymns and a string quartet. In 1825 he went to the Jesuit college of St Louis at Aix, and began to discover the music of *opéras comiques* (in the guise of church music) as well as the sacred works of Haydn, Mozart and Cherubini. On the closure of the college in 1828 he worked briefly as assistant conductor in the Aix theatre, then as a lawyer's clerk and then as *maître de chapelle* at his old school, the *maîtrise* of St Sauveur. His inclination at this period was more towards church music than the theatre, although he wrote a number of nocturnes and *romances* in conformity with the fashion of the day.

The young David was clearly restless in temperament. After a year at St Sauveur, he decided to move to Paris. He was interviewed by Cherubini, director of the Paris Conservatoire, who reduced David to tears of inferiority before admitting him to Millault's class for counterpoint. He also attended the classes of Fétis (counterpoint and fugue) and Benoist (organ), studied privately with Reber, and made a meagre living from giving lessons. Hampered by poverty, and having won no prizes at the Conservatoire, he left in 1831 to give his life yet another new direction by joining the SAINT-SIMONIANS.

Whether from a lack of direction in his musical studies or from genuine sympathy with Saint-Simon's doctrines, David became the most prominent musician in a sect whose programme of equality and social realignment received considerable encouragement from the July Revolution of 1830. David was introduced by the painter Paul Justus, and when the Saint-Simoniens split within themselves late in 1831, David followed 'Père' Enfantin to Menilmontant, outside Paris, where the Saint-Simonian community worked out its social and economic programme, while David was charged with composing music for the cult's ceremonies. Choruses for four-part male choir were written for the daily liturgy, and many were later published in *La ruche harmonieuse*. Some occasional pieces mark the arrival or departure of Enfantin, the death of an apostle or the inauguration of a temple.

Indirectly David's association with Saint-Simonism had the most far-reaching effects, for the community was disbanded by government order in 1832 and dispersed in groups. David left with a small band of friends to preach the Saint-Simonian gospel to the orient with the hope of restoring Egypt to its ancient prosperity. They passed through Lyons and Marseilles, then sailed on 22 March 1833 to Constantinople, Smyrna, Jaffa, Jerusalem and finally Egypt, where the ardour of their apostolic mission was gradually superseded by the



Félicien David engraving (1845) by Prunzhofer

fascination of the East, at least in David's mind, for he clearly recognized a powerful source of musical inspiration in the customs, religions and landscape of the countries he visited. The journey was one of adventure and discovery. David took with him a small travelling piano given him by a follower in Lyons, and devoted much time during the voyage to composing songs and piano pieces, mainly of an oriental mould. He stayed nearly two years in Cairo, giving music lessons and exploring the desert. Eventually a recurrence of plague drove him from Egypt, he travelled overland to Beirut and there set sail for Genoa and Marseilles, arriving in June 1835.

In Paris the following year David published at his own expense a collection of *Mélodies orientales* (for the piano) which had little success, partly because a fire destroyed the plates and some of the stock, but also because a public that enjoyed Hugo's *Orientales* had not yet developed more than a passing taste for orientalism in musical form. David's preface explains that the melodies are genuinely oriental, made acceptable to European ears by the addition of harmony. Once again David changed direction; unwilling to embroil himself in Paris, and feeling his muse to be 'too severe and too religious' for the public, he settled in Igny, making the 30-km journey to Paris once a week, on foot. He now turned his attention to instrumental music, composing a series of 24 miniature quintets for strings in four books under the title *Les quatre saisons*, two nonets for brass and his first two symphonies. The First Symphony was played in Paris in 1838 at the Concerts Valentino, and a nonet was given by Musard in 1839, and by Valentino in 1840. Many songs also date from this period, including a number recalling the eastern journey: *Le pirate*, *L'égyptienne* and *Le hédouin*. In 1841 David moved to Paris and completed his third symphony, in E♭.

2. 1844-76. 1844 was the turning-point in David's career. In July he completed *Le désert*, which received

its first performance on 8 December that year in a concert consisting entirely of his own music. Its success was instantaneous, and it initiated a series of descriptive works in many genres that explore the French passion for oriental subjects, a predilection that can be seen in Reyer, Gounod, Bizet, Delibes, Saint-Saëns, Roussel, Messiaen and many others. The genre itself of *Le désert*, an *ode-symphonie*, was novel; each of its three movements, for soloists and male-voice chorus, includes a recitation for speaker at the beginning. Within each movement are a number of separate scenes, describing a desert storm, a prayer to Allah, the caravan, the 'rêverie du soir' and the muezzin's call. The opening is particularly striking with a long-repeated pedal C representing the vast wastes of the desert; the picturesque orchestration won Berlioz's admiration. The last movement, largely a reprise of the first, is the weakest, although one may discern there David's modern concern for formal unity, expressed in a much earlier letter:

Unity is one of the most difficult and yet the most important qualities in a composition. Making a work into a totality with a single, dominant idea appearing in different forms, yet without tiring with too much repetition, this is the composer's art, this is how the imagination must flower without being chained down

The music is rarely strictly oriental in inflection – even the muezzin is diatonic – and the straightforward tunefulness of the hymn to Allah accounts for some of its popularity. Yet the character and colour of the East had left its mark. Berlioz's notice was extravagantly favourable, although his view of David's music was tempered by time.

Riding on the success of *Le désert*, David toured Germany and Austria in 1845, meeting Mendelssohn in Frankfurt am Main and Meyerbeer in Berlin, and attending the Beethoven celebrations in Bonn. He returned with an oratorio, *Moïse au Sinai* (1846), unsuccessful at first despite its desert setting, and then *Christophe Colomb*, a second *ode-symphonie*, which again described the storm and calm, as in *Le désert*, with vigorous sailors' choruses and some fine expressive orchestral writing. *L'Eden* (1848), a *mystère* (oratorio) in two parts, was a further venture in descriptive writing, again in an oriental setting.

From this series of concert works, David ventured finally to write for the stage, and his *La perle du Brésil* appeared at the Opéra-National (later the Théâtre-Lyrique) in 1851; making further play with the descriptive elements of the sea (another storm) and Brazilian local colour, it has but little dramatic vitality. *Herculanum*, his next opera (1859), though more stagily Meyerbeerian, is not among his best works. It was first conceived as a melodrama entitled *La fin du monde*, with a finale depicting the Last Judgment, and was later reworked by Méry into a grand opera, whose first title was *Le dernier amour*. *Herculanum* contrasts the Christian and pagan worlds and concludes with the cataclysmic eruption of Vesuvius. The more modest *Lalla-Roukh* (1862) was much more appropriate to David's gifts; its delicate evocation of Thomas Moore's Kashmir, its dreamy atmosphere and aromatic orchestration mark it as his masterpiece. It quickly became popular and established David's success. *La captive*, similarly set in the East, was withdrawn from rehearsal in 1864 at the request of the librettist and never performed. *Le saphir* (1865), based on Shakespeare's *All's Well that Ends Well*, responded with only moderate

success to Auber's *mot* 'I wish he'd get off his camel' by eschewing any kind of exotic or descriptive element. Discouraged, David never again wrote for the stage.

Public recognition came to David as Officier de la Légion d'honneur in 1862. In 1867 he was awarded a prize of 20,000 francs by the Académie des Beaux Arts for *Herculanum* and *Lalla-Roukh*, and in 1869 he succeeded Berlioz as member of the Institute and also as librarian of the Conservatoire, an office which he discharged with even less devotion and interest than his predecessor.

David retained his Saint-Simonian faith to the end of his days; his loyalty to Enfantin never wavered. Yet apart from the music specially written for the Saint-Simonians in 1832, there is no trace of social dogma or idealism in his work, and he seems content to have exploited his talent for the picturesque and the evocative. In some respects his music echoes Berlioz, especially *Harold en Italie*, but his Romanticism did not extend to the dynamic imagination of the *Symphonie fantastique* or *La damnation de Faust*, and he showed no awareness of the richer harmonic language of Chopin and Liszt. Rather his music falls into the French tradition of being agreeable diversion, strongly coloured but emotionally naive, in this he preceded and greatly influenced a whole school, including Gounod, Thomas, Lalo, Saint-Saëns, Massenet and, probably most strongly, Delibes. René Dumesnil regarded David as second only to Berlioz among French composers of his time, and even if this implies much about the state of French music in this period, it is a judgment with which few would wish to quarrel.

WORKS

(printed works published in Paris)

STAGE

- Le jugement dernier*, ou *La fin du monde* (incidental music, J. Gabriel, E. de Mirecourt), c1849, unperf., F-P.
La perle du Brésil (opéra comique, Gabriel, S. Saint-Etienne), Paris, Opéra-National, 22 Nov 1851 (1852), rev 1859/61 (1873).
Le fermier de Franconville (opéra comique, L. 'A. de Leuven), ?c1857, unperf., P.
Herculanum (opera, J. Méry, T. Hadot), Opéra, 4 March 1859 (1859).
Lalla-Roukh (opéra comique, H. Lucas, M. Carré, after T. Moore), Opéra-Comique, 12 May 1862 (c1863).
La captive (opéra comique, Carré), c1860–64, unperf., vocal score (1883), full score, P.
Le saphir (opéra comique, Carré, Hadot, de Leuven, after Shakespeare *All's Well that Ends Well*), Opéra-Comique, 8 March 1865, vocal score (1865), full score lost.

ODE-SYMPHONIES AND ORATORIOS

- Le désert* (A. Colin), ode-symphonie, T solo, male vv, female vv ad lib. speaker, orch, perf 1844 (1845).
Moïse au Sinai (Saint-Etienne, after a prose sketch by B.-P. Enfantin), oratorio, perf 1846, vocal score (c1853), full score (c1861).
Christophe Colomb (Méry, C. Chabuet, Saint-Etienne), ode-symphonie, perl 1847 (1847).
L'Eden (Méry), *mystère* (oratorio), perf 1848, vocal score (c1853), full score lost.

SAINT-SIMONIAN CHORUSES

(most for men's vv, all acc. pf)

- MM announced for publication under common title *Ménilmontant*, chant religieux (1832–3), some unpubd.
 RH – arr. and pubd with different text in *La ruche harmonieuse* (c1854) [see below].

- Hymne à Saint-Simon [Gloire à celui] (R. Bonheur), MM; Appel (Bergier), MM, Avant et après le repas (E. Barrault), MM, 2 settings, no 1 lost, RH no 2, no 2 unpubd, lost; Le retour du père [Salut] (A. Rousseau), MM, RH no 27, Le nouveau temple (?Barrault), MM, lost; Au travail, lost; Prise d'habit (Enfantin), MM, lost; Prière du matin (Barrault), MM, RH no 7; Prière du soir (G. d'Eichthal), MM, RH no 4, Tout est mort [La mort et l'espérance] (C. Duveyrier), MM; Chant de vie (?Duveyrier), lost; Au peuple (Duveyrier), MM, RH no 1, Ronde [Soldats, ouvriers, bourgeois] (E. Pouyat), MM, RH no 5.
 Danse des astres (Duveyrier, Rousseau), MM, Peuple fier! peuple fort!

(Rousseau), MM, Prière du père (Enfantin), MM, RH no 21, Je ne veux plus être exploité [La voix du peuple] (Rousseau), MM, lost, Frères, levez-vous, MM, unpubd, lost, Paris est là, MM, unpubd, lost, La prison du père (Barraut), MM, RH no 3; Le Compagnonage de la Femme (Barraut), lost, La nuit à la Mère, orientale [Les étoiles] (P Granal), P; Prière ('Les temps sont accomplis'), P, RH no 6, Sérénade, P, Belle, oh belle comme l'ange, P, RH no 10

OTHER CHORAL

- 6 motets religieux, most acc org, 1828 30 (c1853)
La ruche harmonieuse, 30 choruses, men's vv, unacc, incl choruses from Moïse, L'Eden, La perle du Brésil, arrs of Saint-Simonian choruses with new texts, other works from 1828 30 (c1854)
Others Promenade sur le Nil (T de Seynes) (1837), lost; Choeur des conjurés (Saint-Etienne), men's vv, orch/brass, 1842, Pn, pubd in La ruche harmonieuse, no 12, Le sommeil de Paris, 1844, lost; Chant du soir (Saint-Etienne), men's vv, orch, 1844 (c1867), rev of Danse des astres, Hymne à la fraternité (Colin), 1848, same music as Peuple fier!, Hymne à la paix universelle, 1855, lost, Chant du travail (P Delombre), men's vv, unacc (1861), Te Deum [Invocation] (E de Lonlay), men's vv, unacc (1861), Hymne à Dieu, chorus, orch, lost, Les martyrs aux arenes, chorus, orch, lost, Hymne à la paix universelle, choruses, solo vv, orch, perf 1885, lost

OTHER VOCAL

Sacred O Salutaris, Iv, pf, Musée-Bibliothèque Paul Arnaud, Aix
Songs (1836 43) J'ai peur de l'aimer (J Resseguiers), Le bédouin (J Cognat), La pluie [La royée] (F Tournoux), Le jour des morts (A de Lamartine), also orchd, La chanson du pêcheur [Lamento] (T Gautier), Le pirate (Saint-Etienne), Le Rhin allemand (A de Musset), Adieu à Charence (Mme E [Journée de Voves]), L'absence, L'égyptienne (Cognat), also orchd, Saltarelle (A Deschamps), also orchd

Songs (1844 5) Le fou de Bicêtre (M Constantin) [melodrama with sung sections], Les hirondelles (Volny l'Hôtelet), also pubd as duet, also orchd, (La) Réverie (Mme Tournoux de Voves), Oubli (Constantin), also orchd, lost, Le pêcheur à sa nacelle (C Poncy), Le Chybouk [Le Tchibouk] (L Jourdan), also orchd, Le sommeil d'enfant (G Monavon), Les perles d'orient (Gautier, Constantin, E Brazier), collection of 6 songs, Crainte d'amour, lost, F-veillez-vous (G de Larenaudière)

Songs (1846 7) Le captif (Saint-Etienne), Le mourant (Saint-Etienne), Un amour dans les nuages (Constantin), La Bayadère [Joie et tristesse] (L Escudier), Sultan Mahmoud (Gautier), Dormez, Marie (L Barateau), Qui t'aime plus que moi? (Barateau), L'étoile du pêcheur (Chaubet), La fleur et l'oiseau mouche (V Séjour), En chemin (Barateau), Le nuage (E Plouvier), Fleur de bonheur (Barateau), Gardez-vous, mon cœur, de l'aimer [J'ai peur de l'aimer] (Barateau), Magdeleine (Barateau), Partons (E Deschamps), 2vv, L'amour créateur (T Tastet), Formosa (Tastet), l'oublier jamais (Barateau)

Songs (1851-66) Folie (Plouvier), Le ver luisant (Constantin), Le ramier (Constantin), L'ange rebelle (E Hanapier), L'écrit du Bosphore (Chaubet), Cri de charité (Chaubet), also orchd, Gronde, océan [l'océan] (C de Marecourt), also orchd, La Providence à l'homme (Lamartine), La vengeance des fleurs [l'Fl. Fontelle], also orchd, Les roses et le printemps [Le vieillard et les roses] (Fontelle), Plainte amoureuse (Fontelle), Au couvent (F Bouscatel), l'amitié (Chaubet), Amour perdu [Les perles de l'orient, no 6] (Tastet), Dors, petit, Une plainte ('Belle inhumaine')

Songs (? posth) La savoisienne (F l'Heritier)

ORCHESTRAL AND CHAMBER

Orch Sym, F, 1837, F-Pc, Sym, F, 1838, P, Sym, F, 1846), Sym, c, 1849, P, Andante, Scherzo, arr pf (c1853), Solo, F, cornet, orch, ? 1840, P

Chamber Pieces on Arab themes, brass, 1835, lost, Nonet no 1, I, 2 cornets, 4 hn, 2 trbn, ophicleide, 1839, lost, Nonet no 2, c, 2 cornets, 4 hn, 2 trbn, ophicleide, 1839, P, Les quatre saisons, 24 qnts, str qt, vc/db (1845 6); Str Qt, f (1868); 3 str qts, A, d, e (inc), after 1869, P, 3 pf trnos, Ep, d, c (1857), Fantaisie concertant sur Les amours de F Masini, cornet, pf (1843), collab J Forestier, 12 mélodies in 6 bks, vn/vc, pf (1854)

PIANO

Accompagnement de piano dans le choléra, 1832, P, Ménilmontant, mes amours, 2 ser. of waltzes, 1832, 1st ser (1833), 2nd ser lost, Pensées à Ménilmontant, 1832, one piece P, others lost, Mélodies orientales, 22 pieces in 7 bks (1836), bks 1-6 also pubd as Brises d'Orient, some with altered titles (1845), bk 7 also pubd as Les minarets, one with altered title (1845); Mélodie (c1841); Pensée (1845), 5-Smf, L'absence (1845), Andante [Mazurka], by 1845, P, Andante (1845); 3 valse expressives (1846)

Réverie (1848); 2 bluettes (1850); 2 méditations (1850), 3 mélodies valse (1851); La bergeronnette (1853); Les deux amies (1854), Doux souvenir, quatrième mélodie-valse [Mélodie] (1856), 6 esquisses symphoniques (1856); Romance sans paroles [Andantino] (1863), Le soir, rêverie (1864); Allegretto agitato (1864), Tristesse (1869), Henriette, waltz (1873)

Pfaccs to 4 folksongs in collections by P Lamazou, and to 2 chansons

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A Azevedo *Félicien David: coup d'oeil sur sa vie et son oeuvre* (Paris, 1863)
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HUGH MACDONALD (text), RALPH P LOCKE (work-list)

David, Ferdinand (b Hamburg, 19 June 1810; d Klosters, Switzerland, 18 July 1873) German violinist, composer and teacher. His birthdate is given in many sources as 19 January but 19 June is more probably correct. He studied the violin with Spohr and theory with Moritz Hauptmann in Kassel from 1823 to 1825. During the next two years he and his sister Louise (1811-50) played in Copenhagen, Leipzig, Dresden and Berlin. In correspondence with Mendelssohn in the summer of 1826, he discussed possible openings in Berlin at either the Royal or Königsstadt theatres. While a violinist at the Königsstadt (1826 9), he became friendly with Mendelssohn, often playing chamber music with him and Julius and Edward Rietz. After a six-year period (1829-35) as a quartet leader under the patronage of Karl von Liphart in Dorpat (Tartu, Estonia), he went to Leipzig in 1836 to assume the leadership of the Gewandhaus orchestra under Mendelssohn, a post he held for the rest of his life. He also became orchestral leader at the Stadttheater and took charge of church music in Leipzig. The same year he married Sophie von Liphart, the daughter of his former patron. He quickly established himself as an important musical figure in Leipzig, playing frequently in sonata and chamber concerts with Mendelssohn and giving regular quartet matinées.

In the spring of 1839 David visited England, where he gave recitals with Moscheles and appeared with the Philharmonic Society in one of his own violin concertos on 18 and 22 March. Moscheles wrote of him: 'This worthy pupil of Spohr played his master's music in a grand and noble style, his own bravuras with faultless power of execution, and his quartet playing at the soirées of Mori and Blagrove delighted everyone with any genuine artistic taste'. After concerts in Manchester and Birmingham and again in London, David played at the Lübeck Festival (26-8 June) before returning to Leipzig. A second visit to England two years later was less successful.

When the Leipzig Conservatory opened on 27 March 1843, David headed a violin department that included

Moritz Klengel and Rudolf Sachse; among his first pupils was Joachim who went to him at Mendelssohn's suggestion. On 13 March 1845 he gave the first performance of Mendelssohn's Violin Concerto, which was subsequently dedicated to him; the success of the work is partly due to David's invaluable advice and suggestions during the period of its composition. Mendelssohn's death in 1847 was a terrible blow to David, who served as a pall-bearer at the funeral. Paul Mendelssohn later asked him to join Moscheles, Hauptmann and Julius Rietz in editing his brother's manuscripts.

In 1851 David considered an appointment at Cologne. By early 1852, however, he had renewed his contract at the Gewandhaus, his official duties were lightened and his salary was increased. During the last 15 years of his life he was increasingly active as a conductor. In 1861 the 25th anniversary of his appointment as leader was celebrated by his pupils and friends, and he received an ovation at the Gewandhaus.

David's health began to fail in his last years, and a nervous affliction often made it painful for him to play. When his physician urged him not to play, he answered: 'I should not wish to live any more if I cannot play the violin'. Despite chest ailments that caused severe breathing difficulties, he continued to perform; his final public appearance was 16 March 1873, when he performed in Mozart's Clarinet Quintet, Mendelssohn's Andante and Scherzo from op.81 and Schubert's D minor Quartet. He died of a heart attack while on the Siloretta glacier near Klosters, where he was on holiday with his children.

Not a virtuoso in the fullest sense of the word, David played with intelligence, musicianship and thorough technical command. Jahn, writing in 1855, criticized his performance for its 'forced mannerisms', the introduction of 'cheap minauderies' to works of Haydn and Mozart, and for undue prominence. But Wasielewski, who was a pupil of David and knew his playing well, found Jahn's judgment unduly harsh. David's most significant achievements were as orchestral leader, teacher and editor. He possessed all the attributes of the ideal leader: an energetic attack, full tone and solid technique, together with responsibility, quickness of perception and musical intelligence, qualities which also made him an excellent conductor.

An imaginative and stimulating teacher, he made the Leipzig Conservatory a centre of violin study. His most famous pupils were Joachim, Wilhelmj and Wasielewski. He prepared excellent editions of studies by Kreutzer, Rode, Fiorillo, Gaviniés and Paganini, and of concertos by Kreutzer and Rode. He brought out the first practical edition of Bach's unaccompanied violin works, which he often played in public. His *Violinschule* (1863) and supplementary études opp.44 and 45 were widely used until the end of the 19th century. Although Moser criticized David's *Hohe Schule des Violinspiels*, which contains works of famous 17th- and 18th-century composers, for its stylistic inaccuracies and interpolations, he nevertheless acknowledged David's important contribution in making these and other works available. His editions of chamber music are particularly valuable and are completely free of editorial eccentricities.

David was a prolific composer. His output includes five concertos and other solo works for violin and orchestra, concert pieces for various wind instruments, a String Sextet and a String Quartet. He also wrote a number of songs and a few choral works. He withdrew

his only opera, *Hans Wacht*, after its second performance (Leipzig, 1852). Only two of his compositions are currently in print: a Suite in G minor for unaccompanied violin op.43 and a Concertino for trombone op.4. He owned several fine violins, including a Guarneri del Gesù, at present owned by Jascha Heifetz, and a Stradivarius of 1698, the 'Lark'.

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 ALBERT MELL

Dávid, Gyula (b. Budapest, 6 May 1913) Hungarian composer. He studied composition with Kodály at the Budapest Academy of Music from 1938 and gained practical experience as a violist with the Municipal Orchestra (1940-43) and as conductor at the National Theatre (1945-9). From 1950 to 1960 he was professor of wind chamber music at the academy, appointed professor of chamber music at the Budapest Conservatory in 1964, and in 1967 he took a similar post at the teachers' training college of the Budapest Academy. He has received two Erkel Prizes (1952, 1955) and a Kossuth Prize (1957).

Dávid belongs to the generation of composers whose careers began under the direction of Kodály. While an academy student he engaged in folksong collecting, and it was he who discovered a particular variety of song in Karád, on the basis of which Kodály composed the *Karádi nóták*. Other early and decisive influences included Gregorian chant, Renaissance polyphony and his working experience as an orchestral player, conductor and composer for the stage. As a result of this last his music is always clearly composed and professionally crafted.

It is possible to divide Dávid's output into two main periods. The first, the 'folksong period', lasted until 1960; the most successful work of this phase is the Viola Concerto, though there are other important pieces, including the first two wind quintets, the Flute Sonata, the Piano Sonata and two choral-orchestral song cycles. These works are characterized by classical forms, a healthy combination of homophony and polyphony, and a diatonicism coloured by pentatonic and modal scales. The main change in the second-period compositions is that towards chromaticism and 12-note serialism, a transition well represented by the unaccompanied choral works of 1958-63. At the same time Dávid's structures became more concise, as shown in the scherzo of the Third Symphony and in the Sinfonietta. However, even in his 12-note works he has retained such typical features of his earlier music as classical forms, Hungarian melodies and the aim to make direct contact with his audience.

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Principal publisher Editio Musica

ANTAI HORONKAY

David, Hans T(theodor) (b Speyer, Palatinate, 8 July 1902, d Ann Arbor, Michigan, 30 Oct 1967) American musicologist of German birth. He studied at the Universities of Tübingen, Göttingen and Berlin; his teachers included Johannes Wolf and Friedrich Ludwig, and he took the doctorate at Berlin in 1928 with a dissertation on Schubert. By the age of 26 he had published work which established him as a leading Bach scholar. He left Germany in 1933 for Holland and in 1936 settled in the USA. In the following year he became music editor of the New York Public Library and he held appointments as lecturer at New York University (1939), professor and head of the department of musicology at Southern Methodist University in Dallas (1945) and professor of music history and theory at the University of Michigan (1950). He summed up his view of Bach in 'Bach: A Portrait in Outline', in *The Bach Reader* (1945), which he wrote with Arthur Mendel. His important editions of and commentaries on Bach's *Die Kunst der Fuge* and *Musicalisches Opfer* show his special interests in contrapuntal and canonic artifice and in cyclical works and unified collections. For the New York Public Library and with the aid of the American Philosophic Society he produced a series of editions of music by the early Moravian settlers in Pennsylvania; for other publishers he also edited numerous choral pieces by masters of the 16th century to the 18th. He was a leading figure in the second generation of American musicologists, bringing the experience of German scholarship to the development of American musicology.

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ARTHUR MENDEL

David, Johann Nepomuk (b Eferding, Upper Austria, 30 Nov 1895, d Stuttgart, 22 Dec 1977) Austrian composer and teacher. He received his early music education at the Augustinian monastery of St Florian near Linz and at the Benedictine Gymnasium at Kremsmünster. For a short time before World War I he taught at a primary school, and he returned to teaching after his military service. From 1920 to 1923 he studied composition with Joseph Marx at the Vienna Academy of Music; he then worked in Wels (1924-34) as a primary school teacher, organist and choirmaster, while continuing his study of composition alone. In 1934 he was appointed to the staff of the Leipzig Landeskonservatorium (later Hochschule für Musik), where he was made director in 1942. He was director and composition teacher at the Salzburg Mozarteum from 1945 to 1948, following this he was professor of composition at the Stuttgart Hochschule für Musik (1948-63). Awards made to him include the Franz Liszt Prize of Thuringia (1949), the Prize of the City of Vienna (1951), the Buxtehude Prize of Lubeck (1953), the Austrian State Prize for Music (1953), the Bach Prize of Hamburg (1963), the Mozart Prize of the University of Innsbruck (1966), the Basle Goethe Foundation Prize (1966) and an honorary doctorate of the evangelical theological faculty of Mainz University (1970). David

received membership of the academies of arts in Berlin, Munich, Vienna and Hamburg.

The large quantity of music that David produced before 1927 – including more than 100 chamber pieces and songs, two symphonies, a symphonic prologue and a Concerto grosso on B-A-C-H – was for the most part destroyed by David himself, and those that he retained were lost in the 1943 bombing of Leipzig. Although he did not regret their disappearance, the loss of these early endeavours is unfortunate, not only because they touched genres to which David did not return (such as piano music, the string quartet and the song), but also because they would have afforded an opportunity to see how David developed the influences that were important to him in his student years: Debussy, Ravel, Skryabin and, particularly, Schoenberg, whom David regarded as his most decisively influential master after Marx, and within whose ambit he wrote a symphony that he later described as 'purely atonal'. That part of David's music which has survived manifests, in the main, debts in other directions, to music that he knew from his childhood and adolescence: Gregorian chant, Josquin, Bach and Bruckner, and also Reger, without whose example David's extensive organ output would not have been possible. Together with these influences there are parallels with middle-period Stravinsky and traces of jazz, and David is linked with his contemporary Hindemith by a love for old forms, an abundant use of German folk tunes of the late Middle Ages and Renaissance, and similar extensions to tonal harmony. There are further correspondences between David and Hindemith in the polyphonic foundation of their art and their emphasis on craftsmanship, combined in David with an unequivocal religious belief.

David employed harmonic materials of the 20th century – a broadened and polytonally spread tonality, an emphasis on the 4th in chord construction, and chains of cluster chords – with the ostinato principle, diverse variation techniques and, above all, the contrapuntal arts of imitation, mirror, stretto, augmentation, diminution and cancrizans. Polyphony was such a pervasive presence that, in David's own words, whatever he wrote 'turned into a fugue', signifying that counterpoint was always present in the essential creative idea. This gives his work a speculative aspect, often mystical and sometimes scholastic, but balanced by an intensity of expressiveness and, in the orchestral works, a fullness of individual colour.

The development of David's music shows a general trend from instrumental pieces to organ works, culminating in the years 1927–35, after which instrumental compositions and a *cappella* choral music became increasingly important in his production, but without completely suppressing the output of organ pieces. The 21 volumes of his *Choralwerk* for organ display the strength of his roots in the Lutheran chorale and faithfully mirror the evolution of David's procedures and ideas. Moreover, they constitute a compendium of polyphonic practice and organ technique from Reger onwards. David's major contribution to the renewal of German church music in his numerous liturgical vocal works places him close to Distler and Pepping, and this part of his work bears witness to an ecumenical spirit: alongside his Protestant chorales and motets there are settings of the mass and the requiem.

Polyphony totally imbues even David's orchestral music, with a mastery of counterpoint evident in the

smallest detail – often in the exposition of the thematic material. Movements are often artfully constructed in fugal manner, and the cyclic forms are characteristically monothematic – this is particularly true of the symphonies. However, the motivic kernel is not necessarily presented at the outset: the work may, as in the *Sinfonia breve*, grow towards it, using a technique that David learned from his analysis of Mozart's 'Jupiter' Symphony. Thematic inversion and reversal were important to David's outlook over many years; in as early a work as the Flute Concerto (1934), the main theme is written to be identical with its retrograde. Such a mode of thought in mirror shapes is only a superficial parallel with the procedures of the Second Viennese School, which David, in the latter half of the 1950s, began once again to approach. His music became increasingly permeated with chromatic elements, and his use of 12-note series in the Second Violin Concerto (1957) was a logical culmination. Nevertheless, even in this work David did not commit himself to Schoenberg's 12-note method, the construction of David's series around centres of tonal gravity and their functioning as principal motifs was openly evident, although there was a widening of harmonic thinking. Further, serial writing provided a particular stimulation for David's constantly receptive speculative leanings, as is shown in his works built from series derived from the magic quadrant in Dürer's engraving *Melancholia*, or from the witches' 'One times one' from Goethe's *Faust*. The orchestral waltz *Spiegelkabinett* is a playground for such numerical mirror constructions. David's chamber music moves on a lower level, it brings out his playful, musicianly side, his craftsmanlike perfection.

Over the span of three decades (1927–57) David's music generally aroused the impression of an art essentially directed to history, having strong connections with convention, though embodying modern elements. The later works counteract this view, with music of greater harmonic diversity and stronger, more disjunct melodic shaping, and yet there was no fundamental change of style. David achieved a masterly blending of transmitted tradition and novel musical thinking in a powerfully distinctive manner.

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JOSEF HÄUSLER

David, Karl Heinrich (b St Gall, 30 Dec 1884; d Nervi, Italy, 17 May 1951). Swiss composer and critic. He studied the violin and composition at the Cologne Conservatory (1902-4) and in Munich with Thuille. Thereafter he worked as a conductor in minor theatres, taught theory and solfège at the Basle Conservatory (1910-14) and spent periods in Berlin and Cologne. From 1918 he lived in Zurich, where he was editor of the *Schweizerische Musikzeitung* (1928-41) and music critic of the daily paper *Die Tat* (from 1944). He left a large and varied oeuvre, much of it unpublished.

WORKS

(selective list)

Stage. Die Bundesburg (Festspiel, C. A. Bernoulli), Bern, 1914, Aschenputtel (dramatisches Marchenspiel, after Grimm), Basle, 1921, Der Sizilianer (comic opera, 1, after Molière), Zurich, 1924 Jugendfestspiel (D. Burke), 1926, Traumwandel (lyrische Oper, after Turgenev), Zurich, 1928, Weekend, 4 Szenen mit Musik, 1931 2, Trebeschin, after G. Bundi, 1937, 3 ballets
 Orch: 4 syms., concs. for vn (5), pf (2), va, vc, sax, many other pieces
 Choral: Das hohe Lied Salomons, op. 12, S. 1, female vv, orch (1914), Requiem, op. 36, solo vv, chorus, orch, 1915-16, Lelia, op. 43, T, chorus, orch, Kantate nach Minnehedern, S. T, chorus, small orch, c50 songs for mixed/male/female vv
 Inst: 2 Stücke, 9 wind, 2 pf, 1926, 2 str sextets, opp. 35, 46, Str Qnt, 1940, Suite, wind qnt, 1920-21, 6 str qts, Fl Qnt, 1923; 2 qts, a sax, pf trio, 1934, 1946, 2 str trios, Pf Trio, op. 7, 5 sonatas, vn, pf, Sonata, op. 13, vc, pf, Capriccio, vn, va (1934), Duo, vn, harp, 1943, Duo concertant, fl, gui, 1943, Caprice, ob, pf, 1946, Duo, hn, pf, 1951, Pf Sonata, op. 33, 1914, 3 leichte Klavierstücke (1926), Pf Sonatine (1942), 6 pieces, pf, 1948, Intermezzo, B, pf, Choralfantasic, op. 27b, org, 1913, org preludes and luges
 Songs: 4 chants (Verlaine), S/T, pf (1943), Chansons d'amour (16th century) S, pf (40 other songs (Fichendorff, Storm, Morike, Meyer))
 Principal publishers: Hug, Pelikan

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K. H. David: 'Autobiographische Skizze', *SMZ*, lxxxv (1945), 16
Der Schweizerische Tonkünstlerverein: Festschrift zur Feier des 50-jährigen Jubiläums (Zurich, 1950)
 W. Schuh: 'Karl Heinrich David zum Gedächtnis', *SMZ*, xci (1951), 303

PETER ROSS

David, Thomas Christian (b Wels, 22 Dec 1925) Austrian composer, conductor and teacher, son of Johann Nepomuk David. He attended the Thomasschule and the Hochschule für Musik in Leipzig, the Mozarteum in Salzburg, where he studied the flute, conducting and composition, and the University of Tübingen. From 1945 to 1948 he taught the flute at the Mozarteum. In 1952 he founded the South German Madrigal Choir and the South German Chamber Orchestra in Stuttgart; six years later he was made professor of score-reading, keyboard harmony and composition at the Vienna Academy. He then spent a period in Iran (1967-74) as professor of composition at the University of Teheran and conductor of the national television orchestra. As a flute and harpsichord soloist he has made numerous concert tours. In 1956 he received the prize of the city of Stuttgart for composition and in 1961 the Austrian State Prize. His music draws on the classical Austrian tradition in its formal aspect, but employs an expanded tonal vocabulary. The concerto holds a pre-eminent place in his oeuvre, while the use of concertante elements in general is characteristic of his approach to texture and sonority.

WORKS

(selective list)

Opera: Atossa, 1968
 Orch: Divertimento, str, 1951, Serenade, str, 1957, Pf Conc., 1960, 3 concs., str, 1960, 1971, 1974, Conc., 5 wind, str, 1962, Vn Conc., 1962, Conc. for Orch, 1964, Conc., 12 str, 1964, Sym. no 1, 1965, Vn Concertino, 1970, Ob Conc., 1975, Entrada, org, orch, 1975, Sinfonia giocosa, 1975, Org Conc., 1976
 Choral: 10 Madrigals, 1950-64, Missa in Adventu Christi, 6vv, 1960, Missa in honorem Mariae, 4vv, 1963, 2 deutsche Motetten, 1963, Motette nach Hiob, 8vv, 1968, Das Lied des Menschen, oration, S, T, B, chorus, orch, 1975
 Chamber: Trio, fl, vn, va, 1949, Str Qnts, nos 1-3, 1950-52, Sonata, fl, 1951; Trio, fl, vn, va, 1952, Sonatina, fl, va, 1952, Qt, fl, str trio, 1958; Conc., wind qnt, str trio, db, 1961, Sonatina, 2 vc, 1962, Qnt, cl, str trio, db, 1963, 3 Intermezzos, vn, pf, 1964, Str Qt no 4, 1965, Wind Qnt, 1966, 3 canzone, 3 gui, 1966, Variationen über ein deutsches Volkslied, va, org, 1966, Str Qt no 5, 1967, Sonata, vc, pf, 1972; 3 Canzonen, vn, pf, 1976
 Songs: 4 Lieder nach chinesischen Gedichten, 1v, pf, 1963, 4 Lieder nach Gedichten von Hafis, 1v, pf/orch, 1972

Kbd: 5 Orgelchorale, 1961, 5 Orgelchorale, 1963, Bagatelles, pf, 1964, Fantasia Dux Michael, org, 1965, Pf Sonata, 1967
 Principal publisher: Doblinger

CHARLOTTE ERWIN

Daide, Giovanni (b Naples, 15 Oct 1790; d St Petersburg, 1864) Italian tenor. Son and pupil of the tenor Giacomo Davide, he appeared with his father at Siena in 1808 in Mayr's *Adelaide di Gueschino*. Engagements in Brescia, Padua and Turin followed, and in 1814 he sang Narciso in *Il turco in Italia* at La Scala, the first of many Rossini premières in which he took part. Two years later he went to Naples and sang in the first performances of *Otello* (as Roderigo), *Riccardo e Zoraide*, *Ermione*, *La donna del lago* and *Zelmira*. He also appeared in *Tancredi*, *La gazza ladra*, *Matilde di Shabran*, *Bianca e Faliero*, *Mosè in Egitto*, *Semiramide* and *Otello* (in the title role). In 1830 he appeared in Paris, and the following season in London, but by then his voice, notable for its extreme agility and amazing compass of three octaves up to *bb'*, was beginning to decay. After his retirement he went to St Petersburg to direct the Italian opera.

ELIZABETH FORBES

Davidenko, Alexander Alexandrovich (b Odessa, 13 April 1899; d Moscow, 1 May 1934) Soviet composer. He studied with Glière at the Moscow Conservatory. For a number of years he headed a *prokoll* (production collective) whose aim was to write music in the spirit of the new revolutionary era and to propagate it among the widest possible audiences. Most of his compositions are choral, all his work is closely bound up with the stormy atmosphere of the 1920s, when Soviet music was only beginning to emerge. His music has a vividly expressed folksong element, a poster quality, bold melodic outlines and polyphony which combines Russian folk with Western traditions, the harmony is fresh and inventive. Although dated in theme, his works have retained their value and have had a definite influence on the choral writing of Shostakovich, Sviridov and other Soviet composers.

WORKS

(selective list)

Opera: 1905 god [The year 1905], collab. B. Shekhter
 Large-scale choral: Put' oktyabrya [October's path], collab. other prokoll members, Pro Lenina [For Lenin], musical poster
 Choruses and choral songs: Kak rodnyaya menya mat' provozhala [How my own mother accompanied me], Kommunist, Kommunist Budyonnovo [Budyonny's cavalry], Levyy marsh [Leftward march], Mat' [Mother], More yarovno sionalo [The sea groaned fiercely], Na desyatoy verst' ot stolitsy [At ten aersts from the capital], Pis'mo [The letter], Ulitsa volnuetsya [There is agitation in the street], Vintovochka [The rifle], many others
 Arts of revolution and other Russ. songs: Kazn' [Execution] Krasnoye znamya [Red banner], Na barrikadakh [On the barricades] Uznik [The prisoner], many others

BIBLIOGRAPHY

V. Belyi: 'Tvorchestvo A. Davidenko' [Davidenko's work], *SovM* (1952), no 9, p. 22
 Alexander Davidenko: *vospominaniya, stat'i, materialy* [Davidenko's reminiscences, articles, materials] (Leningrad, 1968)

GALINA GRIGORYEVA

Davidov, Karl Yul'yevich (b Goldingen, Courland [now Kuldiga, Latvia], 15 March 1838; d Moscow, 26 Feb 1889). Russian cellist, composer and administrator. The son of a Jewish doctor and amateur violinist (Davidhoff), he studied mathematics at Moscow University, graduating in June 1858. He then went to Leipzig to study composition with Moritz Hauptmann. Moscheles and Ferdinand David happened to hear him

play, and he was invited to perform his own B minor Concerto with the Gewandhaus Orchestra on 15 December. In the following year he succeeded Friedrich Grützmacher as principal cellist of the orchestra and cello professor at the conservatory; against his will, he was obliged to recognize his vocation as a cellist rather than as a composer. Despite his notorious distaste for intensive practising he was soon acclaimed as one of the greatest players of his day, superb as a soloist, perhaps even finer in chamber music.

Returning to Russia in 1862, Davidov succeeded his former teacher Carl Schubert as professor at the St Petersburg Conservatory in 1863, at the same time he became principal cellist of the Imperial Italian Opera and a member of the Russian Musical Society's Quartet, led after 1868 by Auer. In 1875 he began an opera *Poltava*, with a libretto by V. P. Burenin based on Pushkin's poem, but in 1876, on his appointment as director of the conservatory, he broke off the composition and in 1881 sent the libretto to Tchaikovsky, who used it with modifications for his *Mazeppa*. In January 1887 Davidov was manoeuvred out of the directorship to make way for Rubinstein's return. He settled in Moscow, and in the year before his death wrote the first part of a *Violoncell-Schule* (Leipzig, 1888) and made concert tours in the West and in Russia.

WORKS

Orch. Dari Tereka [The gifts of the Terek], sym. picture after Iermontov, op. 21, 1871-2, Suite, op. 37, 1886

For vc and orch. 4 cones, no 1, b, op. 5, 1859, no 2, a, op. 14, 1863, no 3, D, op. 18, 1868, no 4, c, op. 31, 1878, Fantasia über russische Lieder, op. 7, 1860, Allegro de concert, op. 11, 1862, Ballade, op. 25, 1875

Chamber. Str Sextet, op. 35, 1879, Str Qt., op. 38, 1882, Pt. Qnt., op. 40, 1883

Pieces for vc and pf, songs

Principal publishers: Kistner, Rahter, Bessel, Gutheil

BIBLIOGRAPHY

P. I. Tchaikovsky: *Muzikal'nye fel'etony i zametki* (Moscow, 1898)

S. L. Ginzburg: *K. Yu. Davidov* (Leningrad, 1936)

I. S. Ginzburg: *K. Yu. Davidov* (Moscow and Leningrad, 1950)

V. Gutor: *K. Yu. Davidov kak osnovatel' shkoly* [Davidov as the founder of a school] (Moscow and Leningrad, 1950)

I. S. Ginzburg: *Istoriya violonchel'noy iskusstva* [History of cello playing], II (Moscow, 1957)

GERALD ABRAHAM

Davidov, Stepan Ivanovich (b 1777; d St Petersburg, 22 May 1825). Russian composer. He received his early musical education from Giuseppe Sarti in St Petersburg, and in 1800 succeeded Fomin at the St Petersburg Drama School; there he taught singing, acted as répétiteur and was required to compose music for stage productions. He left in 1804, was reappointed in 1806 and remained until 1810. In 1815 he was musical director to Count D. N. Sheremetev's private theatre on his estate, Ostankino, near Moscow, and later taught singing at the Moscow Drama School.

Davidov was one of the most important opera composers in Russia during the early years of the 19th century, and is now remembered principally for his contributions to a Russian adaptation of Kauer's highly successful Singspiel *Das Donauweibchen*. Kauer's own music, with some additional numbers by Davidov, was used for part 1 of the adaptation, entitled *Rusalka* and given in St Petersburg in 1803 with a Russian libretto recast from the original German by N. S. Krasnopol'sky. A second part, first performed in 1804, also uses Kauer's score, with some additions by Caterino Cavo. For parts 3 and 4 Davidov composed new

music, part 3, entitled *Lesta, dneprovskaya rusalka* ('Lesta, the Dnepr water nymph'), was performed in St Petersburg in 1805, and the final part (*Rusalka*) appeared two years later. In his music for the opera Davidov made substantial use of folk melodies and imbued his score with a distinctive Russian character. It was immediately successful, and remained popular for many years, part 4 was revived during the 1850s.

Davidov devoted much of his time to writing for the stage, but he also composed some church music, including a setting of the liturgy and 13 vocal concertos. Two early ballets, *Uvenchannaya blagost'* ('Virtue crowned', 1801) and *Zhertoprinosheniye blagodarnosti* ('Thank offering', 1802), were both choreographed by Walberg and probably formed part of the official celebrations for the accession of Alexander I. Davidov also composed incidental music and in 1817 wrote a cantata, *Apollon u Admeta* ('Apollo with Admetus'). Besides one other ballet, *Torzhestvo pobedi* ('The victory celebration', 1814 or 1815), Davidov concentrated on composing comical divertissements during the last ten years of his life. Of these there are five examples, based on subjects of Russian folklore and containing many folk melodies.

WORKS

SACRED

(all published in Moscow n.d.)

Liturgy, 4vv

10 concertos, 4vv

3 concertos, double chorus

Trio with chorus

STAGE

(MSS in USSR-Lib unless otherwise stated)

Uvenchannaya blagost' [Virtue crowned] (ballet, Walberg and A. I. Klushin), St Petersburg, 7 Oct 1801

Zhertoprinosheniye blagodarnosti [Thank offering] (ballet, Walberg and Klushin), St Petersburg, 1802

Rusalka (additional numbers for Kauer's *Das Donauweibchen*, 3, N. S. Krasnopol'sky after K. F. Hensler), St Petersburg, 7 Nov 1803

Lesta, dneprovskaya rusalka [Lesta, the Dnepr water nymph] (opera, 3, N. S. Krasnopol'sky), St Petersburg, 6 Nov 1805 [excerpts in IRMO, II (1969), 32-73]

Rusalka (opera, 3, A. A. Shakhovskoy), St Petersburg, 1807 (St Petersburg, n.d.)

Irod i Mariamna [Herod and Mariamme] (4 orch. interludes for Derzhavin's tragedy), 1808

Elektra i Orest [Electra and Orestes] (chorus for A. N. Gruzintsev's tragedy), 1809 [in IRMO, II (1969), 74ff]

Semik, ili Gulyan'ye v Mar'moy roshche [Semik, or Walking in Mar'ma grove], divertissement, 1815

Filatka's Fyodorov u kacheley pod Novinskim [Filatka with Fyodora at the swing near Novinsky], divertissement, Moscow, 25 Dec 1815, lost

Torzhestvo pobedi [The victory celebration], ballet, 1814 or 1815

I maya, ili Gulyan'ye v Sokol'nikakh [I May, or Walking in the Sokol'niki], divertissement, Moscow, 13 Sept 1816

Gulyan'ye na Vorob'yevikh gorakh [Walking on the Vorob'yev hills], divertissement, 1816

Apollon u Admeta [Apollo with Admetus], cantata, 1817

Dmitry Donskoy (incidental music to Ozerov's tragedy), 1824, lost

Prazdnik na Presnenskikh prudakh [Festival at Presnensky ponds], divertissement, 1824, 1 duet only

Prazdnik zhatvi [Harvest festival], divertissement, 1824, lost

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P. V. Grachov: 'S. I. Davidov', *Ocherki po istorii russkoy muziki 1790-1825*, ed. M. S. Druskin and Yu. V. Keldysh (Leningrad, 1956), 263ff

S. L. Ginzburg, ed. IRMO, II (1969)

GEOFFREY NORRIS

Davidovsky, Mario (b Buenos Aires, 4 March 1934). American composer of Argentinian origin. He studied the violin as a child and began composing at the age of 13. Subsequently he studied composition, theory and history in Buenos Aires, where his principal teacher was Guillermo Graetzer; he also had lessons with Teodoro Fuchs, Erwin Leuchter and Ernesto Epstein. In 1960 he

moved to the USA. He has received many awards, among them two Guggenheim Fellowships, two Rockefeller Fellowships, a Koussevitzky Fellowship, an American Academy of Arts and Letters prize, a Brandeis University Creative Arts Award, a Naumburg Award and a Pulitzer Prize. Several of his works have been commissioned by major institutions. He has taught at the University of Michigan, the Di Tella Institute of Buenos Aires and Yale University, later being appointed associate director of the Columbia-Princeton Electronic Music Center and professor of music at City College of the City University of New York.

Davidovsky is best known for his compositions successfully combining live instrumental performance with recorded electronic sounds, and in particular for the *Synchronisms* nos 1, 3, 5 and 6, a group of lively, virtuoso dialogues. His technique, whether in composing for instruments or for tape, is to a large degree intuitive. For tape music he draws on the full range of 'classical' studio procedures, and he requires performers to match the inventiveness of his electronic composition by using an expanded spectrum of playing techniques. He has sought to obviate the problem of the fixedness of tape music by approaching the extremes of perception with regard to register, speed or textural complexity, so that in repeated hearings the listener will always find something new in the overload of information.

WORKS

(selective list)

- Orch. Suite simfonica para 'El payaso', 1955, 'C'nc., str., perc., 1956.
Serie simfonica, 1958, Planos, 1960, Contrastes no 1, str., tape, 1962, Transientes, 1972.
Chamber 2 str qts, 1954, 1957, Cl Qnt, 1955, Wind Qnt, 1956, Noneto, fl, ob, cl, bn, str qt, db, 1957, Trio, va, tpt, fl, 1959, Inflections, 14 insts, 1965, Junctures, fl, cl, vn, 1966, Chacona, pf trio, 1973, Noneto, fl, ob, cl, bn, str qt, db, 1967, Scenes from Shir-ha-shirim (Songs of Songs), S, 21, B, fl + a fl + pic, ob + ob d'amore, cl + b cl, perc, pl, str, 1976, Str Qt no 3, 1976.
Synchronisms no 1, fl, tape, 1962, no 2, fl, cl, vn, vc, tape, 1964, no 3, vc, tape, 1964, no 4, chorus, tape, 1966, no 5, perc, tape, 1969, no 6, pf, tape, 1970, no 7, orch, tape, 1974, no 8, wind qnt, tape, 1974.
Tape Study no 1, 1961, no 2, 1962, no 3, 1965.

Principal publisher McGinnis & Marx

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- C Wuorinen 'Mario Davidovsky' *Contrastes* no 1, *PNM*, iv/2 (1966), 144.

LESTER TRIMBLE

Davidson, George Henry (b ?1800 or 1801, d London, 4 July 1875). English music printer and publisher. He is first known as a general printer from about 1833. He began to publish both literary and musical works about 1844 and in 1847-8 he issued the two volumes of *Davidson's Universal Melodist*, a collection of popular and standard songs of the period. At the same time he republished a collection of Dibdin's songs, edited by George Howarth, which had originally been printed by a different George Davidson and issued by How & Parsons in 1842. From 1850 Davidson had an enormous trade in the issue of cheap editions of popular music. He published much sheet music in the *Musical Treasury* series, and from 1854 he issued *Davidson's Musical Opera Books*, a series of librettos with music of the principal airs. Some of his publications were subsequently transferred and issued with the imprint 'The Musical Bouquet Office'. From 1860 to 1881 the business continued as the Music Publishing Co.

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- C Humphries and W C Smith: *Music Publishing in the British Isles* (London, 1954, 2/1970).

FRANK KIDSON/ WILLIAM C SMITH/PETER WARD JONES

Davidsson, Åke (b Örebro, 4 March 1913). Swedish musicologist, bibliographer and librarian. After working as an organist in Örebro (1931-9) he studied musicology with Moberg, art history and the history of science at Uppsala University (1939-43), and held appointments as assistant librarian (1946) and head of the music department (1957) at Uppsala University Library. He took the doctorate at Uppsala in 1957 with a dissertation on music printing in Sweden before 1750 and was a lecturer in musicology from 1957 to 1962 while continuing his work as librarian, subsequently he was appointed senior lecturer in library science (1963) and keeper of manuscripts (including music) at the university library (1965). Davidsson has published several extremely useful bibliographical works, especially the long-awaited completion of Mitjana's splendid catalogue (begun 40 years before) of the rich collection of music printed before 1700 in Uppsala University Library, the catalogue of the Gimo collection of Italian manuscript music, and some studies in the history of music printing.

WRITINGS

- 'Den musikalska tidskriftslitteraturen i Sverige under 1800-talet', *STMf*, xxvii (1945), 95.
'Från Musikalska Sällskapet till Philomela', *Samfundet Örebro stads- och länsbiblioteks vänner*, Meddelande (1947).
Bibliografi över svensk musiklitteratur 1800-1945 (Uppsala, 1948).
Catalogue critique et descriptif des imprimés de musique des XVIII^e et XIX^e siècles conservés à la Bibliothèque de l'Université Royale d'Uppsala, iii (Uppsala, 1951).
Catalogue critique et descriptif des imprimés de musique des XVIII^e et XIX^e siècles conservés dans les bibliothèques suédoises (excepté la Bibliothèque de l'Université Royale d'Uppsala) (Uppsala, 1952).
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Musikbibliographische Beiträge (Uppsala, 1954).
Studier rörande svensk musiktryck före år 1750 (diss., U of Uppsala, 1957, Uppsala, 1957).
'Islandskt musiktryck i äldre tider', *STMf*, xlin (1961), 99.
Bibliographie der musiktheoretischen Drucke des 16. Jahrhunderts (Baden-Baden, 1962).
Danskt musiktryck intill 1700-talets mitt (Uppsala, 1962).
'The Origin of the Collections of Old Music in Swedish Libraries', *Nordisk tidskrift för bok- och biblioteksväsen*, xlix (1962), 109.
'Das Typenmaterial des älteren nordischen Musikdrucks', *Annales Academiae regiae scientiarum upsaliensis*, vi (1962), 76-101.
Catalogue of the Gimo Collection of Italian Manuscript Music in the University Library of Uppsala (Uppsala, 1963).
'Cultural Background to Collections of Old Music in Swedish Libraries', *FAM*, xi (1964), 21.
Bibliographie zur Geschichte des Musikdrucks (Uppsala, 1965).
'Korrektur till ett danskt musiktryck år 1620' [Thomas Schattnerberg's Motets], *Nordisk tidskrift för bok- och biblioteksväsen*, lvi (1966), 97.
'En "Christina-opera" på Carolina Rediviva', *Nordisk tidskrift för bok- och biblioteksväsen*, liv (1967), 9.
'Kring Uppsalaakademiens förvarv av musikaler på 1600-talet', *Nordisk tidskrift för bok- och biblioteksväsen*, lvi (1969), 66-107.
'A Collection of Italian Manuscript Music in the University Library of Uppsala', *Annales Academiae regiae scientiarum upsaliensis*, xiv (1970), 7.

JOHN BERGSAGEL

Davies. See DAVIS family.

Davies, Ben(jamin Grey) (b Pontardawe, South Wales, 6 Jan 1858; d Bath, 28 March 1943). Welsh tenor. The son of an engineer, he sang as a boy in Caradoc's Choir on one of its visits to Crystal Palace, London (1873), and was brought up to read tonic sol-fa. But it was not until he had won first prize in a solo competition at the Swansea Eisteddfod (1877) that he was able to give up working in a store in Swansea to study under Fiori at the RAM (1878-80), where he quickly established himself as an exponent of impeccable bel canto style. His performances in RAM concerts led to oratorio engage-

ments in Dublin and an invitation to sing in Carl Rosa's opera company. Following his stage début, in Birmingham (Balfé's *Bohemian Girl*, 11 October 1881), he sang a number of minor roles before being engaged in 1887 as the lead tenor in Cellier's *Dorothy*, a role he filled for two years. Less successful, however, was Sullivan's *Ivanhoe* (1891), in which Ben Davies sang the lead at a reputed '£60 for three performances a week, or £80 for four'. In the same year he also appeared as Clément Marot in Messenger's *Basoche*. At the height of his powers in the 1890s, he began increasingly to sing in oratorio. He gave a command performance for Queen Victoria at Windsor on 14 July 1892, and was in demand throughout the country as well as in the USA where he first sang in 1893 at the Chicago World's Fair. The frequent performances he gave in Wales were eagerly awaited, and he appeared often with his well-known (though not related) contemporaries Mary Davies and David Ffrangcon Davies. He was invited regularly to sing at the National Eisteddfod of Wales, for example in Joseph Parry's oratorio *Saul of Tarsus* at Rhyl in 1892. He had a singing career of over 40 years, appearing successfully as late as 1920 in Wallford Davies's Harlech Festival and in the 1926 Handel Festival. He had a superb technique, an appealing and expressive voice, and was distinguished by the clarity of his diction.

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*Ben Davies *MT*, xi (1899), 513

OWAIN EDWARDS

Davies, Cecilia (b 1756; d London, 3 July 1836). English soprano. She and her sister Marianne (b 1743 or 1744, d c1818) were well-known performers, as children and adults. Marianne played the harpsichord and flute at London concerts from the age of seven, until 1762, when she began her career as a virtuoso on the glass harmonica. She toured with her parents and sister, going to Ireland, where Cecilia sang in November 1763, and, after both sisters had appeared at a London concert in 1767, to the Continent. When they were in Vienna the Mozart family heard the harmonica and Cecilia studied with Hasse, who wrote music for the sisters to perform. Cecilia became a favourite at court, where she taught the empress's daughters singing and acting. She appeared in Hasse's *Ruggiero* at Naples in 1772, and 'L'Inglesina' was acclaimed as a prima donna at other Italian opera houses. They returned to England; Cecilia sang in the 1773-4 and 1776-7 Italian opera seasons, when Burney heard her and admired her voice, and at the Three Choirs Festival in 1774. They later went back to the Continent and Mount-Edgumbe found them 'unengaged, and poor' in Florence in 1784-5. They returned to England, but after Cecilia had sung at a concert in 1787 and in the 1791 Handel oratorio season they faded into obscurity and poverty.

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Musical World (1836), i, 30, 47, ii, 143

B. Matthews 'The Davies Sisters, J. C. Bach and the Glass Harmonica', *ML*, lvi (1975), 150

OLIVE BALDWIN, THELMA WILSON

Davies, David Ivor. See NOVELLO, IVOR.

Davies, Dennis Russell (b Toledo, Ohio, 16 April 1944). American conductor. He made his début as a pianist with the Toledo SO in 1961, going on to study with Robert Goldsand at the Juilliard School. He continued graduate conducting studies with Jean Morel and

Jorge Mester, and his début as a conductor was in 1968, directing the Juilliard Ensemble in New York and at the Spoleto Festival. The Juilliard Ensemble then re-formed itself as the Ensemble, which he continued to conduct, directing the 'New and Newer Music' series at Lincoln Center from 1969. In 1970 he conducted the première of Berio's *Opera* at Santa Fe, the same year he appeared at the Royan Festival. His successful début with the Los Angeles PO in 1972 coincided with his appointment as music director of the St Paul Chamber Orchestra. In 1973 he conducted *Pelléas et Mélisande* for the Netherlands Opera, and appeared at the Aspen and Alaska festivals. He made his Bayreuth début with *Der fliegende Holländer* in 1978, and that year his appointment as musical director of the Württemberg State Opera, Stuttgart, was announced. Davies made the St Paul Orchestra one of the most interesting chamber orchestras in the USA, with a repertory including both pre-Classical and contemporary works. He has given the first performances of works by Cage, Carter, Feldman, Berio, Patterson, Scherchen and Rzewski with the New York-based Ensemble. The precision and detail of his presentation of new works contrasts with his less incisive accounts of earlier music, but later concerts have shown a broadening and integration of these two stylistic approaches.

RICHARD BERNAS

Davies, Dorothy (b Wanganui, 24 Oct 1899). New Zealand pianist and teacher. She studied at the Sydney Conservatorium of Music, at the RCM, London, with Arthur Alexander, and later with Schnabel and Therese Behr. She returned to New Zealand in 1940 and performed extensively in broadcasts and in public concerts as a soloist and an accompanist, later she established master classes. Her taste lay with Bach and the 18th- and 19th-century repertory. Her forthright personality has made a great impact on New Zealand musical life.

FREDERICK PAGE

Davies, Fanny (b Guernsey, 27 June 1861, d London, 1 Sept 1934). English pianist. She spent a year (1882-3) at the Leipzig Conservatory and then two years with Clara Schumann at Frankfurt. Her London début was at the Crystal Palace on 17 October 1885 in Beethoven's Fourth Concerto, and during that season she made several appearances at chamber concerts with Joachim and Piatti. From 1887 she was frequently abroad, appearing in Berlin, Leipzig, Rome, Bonn (the Beethoven House Festival, 1893), Vienna, Bergamo (Donizetti Centenary Festival, 1897), and touring Germany with Gervase Elwes in 1907. In later years she collaborated frequently with Casals and with the Bohemian String Quartet. Late in life she suffered from poverty and ill-health, but was awarded a civil list pension of £90.

Davies was one of the last representatives of the Clara Schumann tradition. The music of Brahms (whom she knew) and of Beethoven and Schumann was featured most prominently in her programmes; she was also a pioneer of English virginal music. She introduced Brahms's opp. 116 and 117 to England, as well as his D minor sonata (with Joachim) and clarinet sonatas and Trio (with Mühlfeld). She was the first pianist to give a recital in Westminster Abbey (July 1921) and she gave recitals in other English cathedrals. Elgar dedicated his Concert Allegro op. 46 to her. A devoted artist, she was described by H. C. Colles (*Grove* 5) as one 'who sought the best in music wherever it might be found, and who

... put the ideal of serving the art before all personal considerations'.

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FRANK DAWES

Davies, Harry Parr (b Briton Ferry, 24 May 1914; d London, 14 Oct 1955). Welsh songwriter and pianist. He was educated at Neath, received private music tuition from Walford Davies, and at 17 had had six songs published. He went to London, and at the age of 18 became pianist for Gracie Fields. For her and for George Formby he wrote many songs for the stage and films, including 'Sing as we go', 'Wish me luck (as you wave me goodbye)', 'The sweetest song in the world' and 'Smile when you say goodbye'. He composed scores for several successful revues and musical plays including *Black Velvet* (1939), *The Lisbon Story* (1943), *Dear Miss Phoebe* (1950) and *Blue for a Boy* (1950).

ANDREW LAMB

Davies, Hugh (i) (b c1580; d Hereford, 1644). English cathedral musician and composer. In 1605 he was appointed a vicar-choral of Hereford Cathedral, and may have succeeded William Ingloft as organist there in 1611, although the first reference to Davies as organist is dated 1630. *Awake, up my glory* is highly imitative and rather after the manner of Thomas Tomkins, but technically less assured.

Three verse anthems by an otherwise unknown Richard Davies [Davis] are copied into partbooks of Barnard's *First Book of Selected Church Musick* (1641) used in Hereford Cathedral in the 17th century and now in *GB-Och* (one is also in *GL*).

WORKS

8 anthems: *Awake, up my glory*, 7vv, *GB-GL*, *Lbm*, *US-Nyp*, Defend us Lord, 7vv, *GB-Och*, Have mercy upon me, O God, 7/vvv, *Lm*, *Och*; Lord from thy throne, 7/vvv, *GL*, *T*, Lord, in thy wrath, 7/vvv, *GL*; O sing unto the Lord, 7/vvv, *GL*, Rejoice in the Lord, O ye righteous, 5vv, *Lbm*, *Oh*, *Och*, *US-Nyp*, The peace of God, 7/vvv, *GB-GL*, *T*

By 'Davies': Preces and psalms xxiv, cxxxvi, *GB-GL*.

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PETER LE HURAY

Davies, Hugh (Seymour) (ii) (b Exmouth, Devon, 23 April 1943). English composer, instrument inventor, performer and writer on music. After studying music at Oxford University (1961-4) he became Stockhausen's personal assistant and a member of his live electronic music group (1964-6). In 1967 he was appointed director of the electronic music studio at Goldsmiths' College, London. He has been active since 1968 in a number of groups specializing in improvisation and the realization of indeterminate scores. He has devised and constructed over 100 different instruments and sound sculptures, many of which incorporate 'found' objects and cast-off materials. His compositions include works for conventional forces, tape, live electronics and his own instruments.

WORKS

(selective list)

Specialty constructed insts: *Shoxyzg I*, II, I+II, 1968, Spring Song, 1970; *HD Breadbins*, 1972; *Gentle Springs*, 1973, *Music for Bowed Diaphragms*, 1973, *My Spring Collection*, 1975, *Salad*, 1977, *The Search for the Music of the Spheres*, 1978; *At Home*, 1978
Others: *Contact*, pf, 1963, *Vom ertunkenen Mädchen*, S, fl, cl, pf, 1964; *Quintet*, live electronics, 1967; *8; Interfaces*, tape, live electronics, 1967; *8; Kangaroo*, org, 1968; *Beautiful Seaweeds*, players, dancers, slides, 1972-3; *Raisonnements*, pf, 1973; *Wind Trio*, 1973-5, *The Musical Educator*, speaker, players, dancers, slides, 1974, *Natural Images*, tape, 1976, *Meldoci Gestures*, fl + a fl/vn, vc, pf, 1978, *Ex una voce*, T, synth, 1979

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DAVID ROBERTS

Davies, John Howard (b Moxley, Staffs., 7 Feb 1909; d London, 31 Aug 1972). English music librarian. After holding several posts in public libraries, he became BBC music librarian in 1946 and occupied this office until his death. He was responsible for a great expansion of the library, to serve the multifarious needs of broadcast music throughout the UK, and was editor-in-chief of the published catalogue, of which nine volumes appeared during his term of office. His book *Musicalia* (1966) embodies his wide practical experience of comprehensive reference work. Davies was an active and influential member of the International Association of Music Libraries, in 1971 he was elected president, having served as chairman of its Radio Libraries Commission since 1950.

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ALEC HYATT KING

Davies, Marianne. English instrumentalist, sister of CECILIA DAVIES

Davies, Mary (i). See DAVIS, MARY.

Davies, Mary (ii) (b London, 27 Feb 1855; d London, 22 June 1930). Welsh mezzo-soprano. Her father, William Davies 'Mynorydd' (1826-1901), a sculptor in London and a gifted amateur singer, brought her up to perform in chapel and in Welsh Society concerts in which she came to early prominence. She was first taught by Brinley Richards and Megan Watts-Hughes, and was a member of the Welsh Choral Union under John Thomas. She made her professional début at Brinley Richards's concert of 12 June 1873 at the Hanover Square Rooms, and in the same year entered the RAM on a scholarship sponsored by the Welsh Choral Union initially for three years but extended to five in recognition of her outstanding progress. While still a student she began singing at the National Eisteddfod of Wales, the Harlech and Worcester festivals, and at the London Ballad Concerts, with all of which she was associated for many years. She appeared at festivals throughout the country, reaching her peak in the 1880s. She enjoyed particular success as an interpreter of Berlioz's music: in 1880 she sang Marguerite in the complete production of *Faust* under Hallé at Manchester, London and elsewhere, and in 1886 Mary in *L'enfance du Christ* at Crystal Palace. The poor health of her husband William Cadwaladr Davies, first

registrar of the University College of North Wales, Bangor, whom she married in 1888, caused her finally to give up her professional activities in the 1890s. Although she returned to London after her husband's death in 1905, she continued to show her commitment to Welsh music. She was a founder-member and president of the Welsh Folk Song Society in 1906, and was awarded the honorary MusD by the University of Wales in 1916 for her services to her nation's music. She had a clear, rather small voice with a range from *b* to *c'''* and a most attractive stage presence.

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OWAIN EDWARDS

Davies, (Albert) Meredith (b Birkenhead, 30 July 1922). English conductor and organist. He was an organ scholar of Keble College, Oxford, and was appointed organist of St Albans Cathedral in 1947, then of Hereford Cathedral from 1949, where he was principal conductor of the Three Choirs Festivals in 1952 and 1955. He took the advanced conducting course under Previtali at the Accademia di S Cecilia, Rome, in 1954 and 1956, and in the latter year was appointed organist at New College, Oxford. He resigned in 1960 to concentrate on conducting, having become conductor of the City of Birmingham Choir from 1957 and associate conductor (later deputy musical director) of the City of Birmingham SO. His Birmingham performance of Britten's *Spring Symphony* won the composer's approval and led to his engagement to conduct *The Rape of Lucretia* and *A Midsummer Night's Dream* at successive Aldeburgh Festivals, 1960-61, and elsewhere, and he shared with Britten the conducting of the *War Requiem* première at Coventry Cathedral (1962) and of many subsequent performances. Davies continued to work with Britten as musical director of the English Opera Group, 1963-5, and conducted Peter Grimes both at Covent Garden and Sadler's Wells, where he also conducted Delius's *A Village Romeo and Juliet* in 1962. This was followed by the opera's first recording under his direction, and later of Delius's *Requiem* and Vaughan Williams's *Riders to the Sea*. He conducted the premières of several concert works by Bennett, Searle and others at successive Cheltenham Festivals during the 1960s, and the première of Berkeley's *Castaway* at the 1967 Aldeburgh Festival. He served as musical director of the Vancouver SO, 1964-71 (he gave the North American première of Britten's *A Midsummer Night's Dream* in 1961), and as conductor of the BBC Training Orchestra in Bristol, 1969-72. His appointment as conductor of the Royal Choral Society from 1972 recognized his special achievement in a tradition mainly of British music and choral music, and his assured handling of both professional and amateur performers. He expressed his views against 'pop' music in church in 'Contemporary Music and the Church', *English Church Music* 1963 (Croydon, 1963). In 1979 he was appointed principal of Trinity College of Music, London.

ARTHUR JACOBS

Davies, Peter Maxwell (b Manchester, 8 Sept 1934). English composer.

1. LIFE. He was educated at Leigh Grammar School, Lancashire, and then at the Royal Manchester College of Music (1952-6) and at Manchester University (1952-7). He was fortunate to be at the RMCM with

several other outstandingly gifted musicians, notably Birtwistle, Goehr and Ogdon. As New Music Manchester, these musicians took a then unfashionable interest in the European avant garde, and undertook performances of modern music from abroad, as well as their own. Later they came frequently to be known simply as the Manchester Group, although their music pursued divergent courses from the first. While at the RMCM Davies wrote his earliest acknowledged works, the Trumpet Sonata and the Five Piano Pieces, which Ogdon played for the first time in Liverpool in 1956.

In 1957 Davies won an Italian government scholarship to study with Petrassi. He spent one and a half years in Rome, and at the end of that time was awarded the Olivetti Prize for his orchestral work *Prolation*, which was performed at the ISCM Festival in Rome in 1959, at about the same time Davies's reputation in Britain was also growing, principally as a result of the performance of his *St Michael Sonata* at the Cheltenham Festival that year. Returning to England, he was appointed director of music at Cirencester Grammar School. He held this post until 1962, when he took up a Harkness Fellowship and went to Princeton to work with Sessions.

The Cirencester period was crucial to Davies's subsequent development, both as composer and performer. In particular it introduced him to the problems of the relationship between composer, performer and audience. Whereas at Manchester and in Rome his associates had been musically his peers, at Cirencester he was dealing with children: concessions were necessary on all fronts. They took three distinct forms, all of germinal importance. First, he began to write in a simpler, clearer style, second, he made special arrangements of works by other composers for the forces available in the school, third, he evolved a teaching method, closely bound up with performance, specifically of his own works. The simplification in style is apparent not only in works written for children (such as the carol sequence *O magnum mysterium*), but in concert works of this period, notably the Five Motets, his earliest acknowledged vocal work. His performing editions led not only (as in the case of Monteverdi's *Vespers*) to original works based on elaborations of material from scores concerned, but also to the habit of thinking in terms of performance when composing, to the formation and direction of performing groups, and to a liberal attitude towards transcription in general – and in particular to the extension of such arrangements into yet other original works. Finally his teaching method attracted publicity and helped bring Davies invitations to lecture and teach elsewhere. While it was certainly no new idea to teach children music by involving them in performance, Davies was by far the most 'advanced' composer with whom English children had ever been confronted in practice. It was convincingly shown that, with due concessions, children were far less resistant to the supposedly repellent features of modern music than were many of their elders.

Davies remained at Princeton from 1962 to 1964. His absence from Britain was framed by two important first performances: of the First Taverner Fantasia at the 1962 Proms (for which it was commissioned), and of the choral-orchestral *Veni Sancte Spiritus* at the 1964 Cheltenham Festival. In 1964 the First Taverner Fantasia was followed by a second, based on material from the first act of the opera which Davies had for

some time been writing on the life of John Taverner. The Second Taverner Fantasia is an even larger and more involved score than *Prolation*, and like the latter it led to both a simplification and a new direction in Davies's work. In 1965 he wrote *The Shepherd's Calendar* for the UNESCO Conference on Music in Education in Sydney and started *Revelation and Fall*, a setting of a Traktl prose poem, and the first of a long series of implicitly or explicitly theatrical works. The following year, 1966, Davies spent as composer-in-residence at the University of Adelaide. In 1967 he returned to live and work in Britain, and his close association with British concert life dates from the formation of the Pierrot Players in that year. This was a group founded with Birtwistle, and based on the forces needed to perform *Pierrot lunaire*, with percussion. Most of Davies's principal works were written for this group, in whole or part, until 1970, when it was disbanded and immediately reformed as the Fires of London, with Davies as sole musical director.

The regular concerts by these groups have provided both a focus and a platform for Davies's creative work. He has, however, also been active elsewhere. In 1969 an orchestral work, *St Thomas Wake*, was commissioned by the city of Dortmund and first performed there in June, and in July 1972 the opera *Taverner* was produced at Covent Garden, 16 years after Davies had first sketched the libretto. He also composed the music for two much publicized films, *The Devils* and *The Boy*

Friend, both directed by Russell, and wrote a ballet, *Nocturnal Dances*, for the Contemporary Ballet Trust.

Since 1970 Davies has done most of his work in Orkney. This is reflected in the long series of scores based on Orcadian or Scottish subject matter or music. Of particular importance have been the writings of George Mackay Brown, a number of which have provided texts for vocal works

2 WORKS Before considering the changes in Davies's music after 1955, one should note that some features have been present throughout. The most obvious is the use of material borrowed from earlier music. In the early works this process is little more than an extension of the serial technique found in the Trumpet Sonata and the Five Piano Pieces. It is as if a parallel were being drawn between the procedures of serialism and the still more rigorous and specialized techniques of medieval music: canon, isorhythm, *prolation* etc. Thus, while *Alma Redemptoris mater* is based on a Sarum plainchant (that used by Dunstable in his motet), the *St Michael Sonata* on Requiem plainchants and *Prolation* on the medieval proportional device whose name it bears, there is no question of any picturesque reference to medieval music as such. The music is rebarbative to a degree and its source material distorted beyond recognition. The first audible sign of medievalism came in the vocal works written for Cirencester, notably *O magnum mysterium*, a sequence including four carols written in a



1. A performance in 1972 of 'Eight Songs for a Mad King', with Judith Pearce (flute) and William Pearson (the King)

distorting mirror version of 15th-century style, and *Te lucis ante terminum*, which suggests psalm-antiphon form, with the *Te lucis* plainchant alternating with instrumental variations on it.

There followed three works based on material and decorative techniques from Monteverdi's *Vespers* (the String Quartet, *Leopardi Fragments* and *Sinfonia*), and then the series of works associated with Taverner's *In Nomine* – the two fantasias, the *Seven In Nomine* and the opera *Taverner* itself which, though not finished until some years later, was conceived at this period. The Second Taverner Fantasia and the suite-like *Shakespeare Music* closed this more or less abstract and cerebral phase in Davies's relationship with early music. Nevertheless, the more theatrical, gestural works that followed lean no less heavily on borrowed material, with the difference that the material is increasingly parodied, in the modern sense as well as the medieval, and parody is now an important associative device, as well as a compositional technique. Thus *Revelation and Fall* combines elaborate mensural canon with parody of Lehar and popular music of Trakl's day, *Antechrist* parodies (in both old and new senses) a 13th-century motet (*Deo confitemini, Domino*), *St Thomas Wake* is a 'foxtrot for orchestra on a pavan by John Bull' and *Vesali icones*, ostensibly a religious work, makes sardonic allusion to Victorian church and salon music and ends with a deliberately hideous jazz paste-up. From this period also date a number of transcriptions in which sharp parody occurs, the *Fantasia and Two Pavans* of Purcell, and Buxtehude's *Also hat Gott die Welt geliebet*.

To some extent the histrionic strain in Maxwell Davies's music since 1965 is a surface explosion, allowing an underlying continuity of style. *Revelation and Fall* certainly sounds quite different from the Second Taverner Fantasia, but its musical procedures are no less complex, and this continuity can be followed through to the works of the early 1970s – notably the *Hymn to St Magnus* – with a hiatus, at the time of *Eight Songs for a Mad King*, in which dramatic gesture informs the very substance of the music. However, this surface change is critical, not only because it gave the works of the late 1960s an extrovert quality that makes them more attractive to an audience, but also because its effects have worked down into the fabric of Davies's style, so that his later pieces, which are not parodistic, are nevertheless gesturally stronger and more dynamic than most of the pre-1965 works.

Revelation and Fall is, plainly, intended to shock. It introduced into Davies's work not only musical satire, but also the visual impedimenta which later became part of the stock-in-trade of the Pierrot Players and the Fires of London. The blood-red nun shrieking through a loud-hailer finds her parallel in later antitheses. In *Vesali icones*, for instance, a naked dancer (already a composite figure representing both the man in Vesalius's anatomical drawings and Christ in the Stations of the Cross) sits at an out-of-tune piano and plays a Victorian hymn, the same dancer gyrates around a cellist, who is chastely clad in flowing white. In *Missa super L'homme armé* a priest declaims St Luke's account of Judas's betrayal with consciously inapt venom while a 78 rpm record playing a sentimental Victorian hymn sticks in the groove. Yet characteristically this work began life as a studio completion of an anonymous 15th-century mass.



2 Peter Maxwell Davies in 1970

Intriguing though they are, these contradictions are not easy to justify as psychological truths. Similarly the musical intrusions often display more virtuosity than stylistic coherence. The strongest undercurrent is that of violence, physical violence, in the expressionist imagery of *Revelation and Fall*, stylistic violence in the Purcell arrangements, technical and musical violence in the agonizing tessitura of *Eight Songs for a Mad King* and the aggressive bravura of *Hymnos*. The effect in performance is of an accusation directed at the audience, a challenge, perhaps, to re-examine its system of values, both musical and ethical. Parody in Davies's music is generally accompanied by religious imagery of a blasphemous or sacrilegious nature, so that musical propriety is implicitly equated with faith and impropriety with betrayal, a central point in the earliest in conception of all the parody works, the opera *Taverner*. At bottom one senses Davies's own uncertainty over relative values, his search for a coherent belief and a coherent style through the conflict between opposed possibilities.

Between the Second Taverner Fantasia and the *Eight Songs for a Mad King* there was indeed a substantial breakdown of method. From an intensive unity of manner and matter, one passes to an extensive disunity, the interesting point being that the composer seems to endorse even design this breakdown by his choice of subject. However, the breakdown is accompanied by a great enrichment of means, not only idiomatic but technical and, not least, textural and colouristic. Plainly the composer was helped technically by the marvellous virtuosity of the Pierrot Players, a fact demonstrated by *Antechrist*, written for their first concert in 1967. Texturally a complete emancipation took place. In the Second Fantasia the polyphony, though well judged, is ruthlessly functional and still shows the influence of serial fragmentation. In subsequent works the growing importance of gesture lends increasing substance, independence and character to individual lines so that a new kind of polyphony is created, of great brilliance and plasticity. Colour achieves a new importance. Bell-sounds dominate *Antechrist* and *L'homme armé* (not to mention *Stedman Caters* and *Stedman Doubles*, which

performance as Lensky. He has a light, lyric tenor, sweetly and stylishly produced, and is an excellent actor. He married the mezzo-soprano Anne Howells in 1966.

ALAN BLYTH

Davies, Tudor (b Cymmer, Glam., 12 Nov 1892; d Penault, Mon., 2 April 1958). Welsh tenor. He studied first while working in the local coalmine, and later at the RCM, London, under Gustave Garcia. After touring in the USA and Canada, he joined the British National Opera Company, making his Covent Garden début on the first night of the 1921 season as Rodolfo in *La bohème*, a role he repeated, opposite Melba, the following year. He created the part of Hugh the Drover in Vaughan Williams's opera at His Majesty's Theatre in 1924, and in 1925 sang in the first performance, at Manchester, of Holst's *At the Boar's Head*. With the Sadler's Wells Company (1931–41) and later the Carl Rosa (1941–6) he sang a wide range of roles until his retirement from opera in 1946. His voice came under strain, but in his prime, as gramophone records show, he sang with ringing, incisive tone and lively temperament.

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J. B. STEANE

Davies, Sir (Henry) Walford (b Oswestry, Shropshire, 6 Sept 1869; d Wrington, Somerset, 11 March 1941). English organist, composer and educationist. He began his musical training in the choir of St George's Chapel, Windsor, where for five years he was pupil assistant to Walter Parratt. In 1890 a composition scholarship took him to the Royal College of Music. There he studied with both Parry and Stanford and in 1895 joined the staff as a teacher of counterpoint. During those years he drew attention as a church organist, first at St Anne's, Soho, then at Christ Church, Hampstead, and in 1898 became organist and choirmaster at the Temple Church, a post he held with much distinction for 20 years. From 1903 to 1907 he was conductor of the Bach Choir and in 1917 was appointed director of music to the Royal Air Force: the march he wrote for the RAF is now his best-known composition. His engaging, outgoing personality and flair for the spoken word made him much in demand as a lecturer and adjudicator, and work in these fields took more and more of his time.

As a composer Davies was most active in the first ten years or so of the century. His oratorio *Everyman* (1904), based on the medieval morality play, was widely acclaimed, and he wrote a number of cantatas for the big choral festivals, notably Leeds, Birmingham and the Three Choirs. In point of style these are closely allied to the choral music of Parry and, though sensitively written, are confined within the taste of their period. There is also a good deal of church music, a considerable body of songs and partsongs and a small amount of chamber music. Apart from some of the church music and the organ version of *Solemn Melody* (originally for strings and organ, 1908), virtually nothing has continued to be performed.

Though he never gave up composing, Davies came to recognize that his natural bent lay in other directions. From 1919 to 1926 he was professor of music at the University of Wales. In 1924 he became Gresham Professor of Music and in the same year made his first

broadcast to schools. He also held the post of organist at St George's Chapel, Windsor (1927–32), and served in an advisory capacity at the BBC (1927–39). In 1922 he was knighted and on the death of Elgar (1934) became Master of the King's Musick. By then he was a familiar voice to a great many music-lovers; his popular radio series 'Music and the Ordinary Listener' had begun in 1926, and his gift for revealing the substance of music, analytically but painlessly, had gained him a devoted audience. Something of that gift can be glimpsed in his book *The Pursuit of Music* (London, 1935). No less important were his innumerable broadcasts to schools, for there too he was a pioneer.

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HUGH OTTAWAY

Davis [Davies]. Several musicians of this name were active in Dublin and London during the 18th century, usually no first name is given by which they may be identified. The following attempt to sort them out is based on the known facts and logical conjecture.

The earliest musician called Davis known to have been active in Dublin is John, a vicar-choral at St Patrick's Cathedral, Dublin, 1672: c1675.

A Mrs Davis or Davies (fl 1726–32), probably a pupil of J. C. Pepusch, who sang in his benefit performance at Lincoln's Inn Fields Theatre, London, in 1726–7, went to Dublin in 1729 with Thomas Elrington of the Smock Alley theatre, it may have been she who sang an Israelite in *Esther* and Eurilla in *Acis and Galatea* in Handel's company at the King's Theatre, London, in 1732.

A Mr Davis (fl 1735–48) was a harpsichord player and composer in Dublin, he took part in *Acis and Galatea* at the Aungier Street theatre in 1735, where there were 'dances between the acts composed by him'. He was married to Mrs Davis (fl 1730–48), née Clegg, sister of the violinist John Clegg and the singer Miss Clegg. She first appeared in December 1730 at Baily's Room, Dublin, under her maiden name, advertised as a pupil of Bononcini, in 1733 she sang at a benefit for her brother, and entered upon her main period of popularity as a singer. From 1742 until 1747, when she had an accident, she devoted much energy to the promotion of her daughter's career, and in 1745 sang at her daughter's London début at Hickford's Room. This daughter, known as Miss Davis (b Dublin, c1726), was a child prodigy harpsichordist, who made her début on 5 February 1743 at the age of six; she gave annual benefit concerts in Dublin up to 1750, including one where she sang Italian songs of her own composition. She later gave up harpsichord playing in public but continued to teach.

A different Mrs Davis sang in works by Arne at the Aungier Street theatre, 1743–6; Richard Davis (or Davies) was a flautist, 1739–40.

BRIAN BOYDELL

Davis, Andrew (Frank) (b Ashridge, Herts., 2 Feb 1944). English conductor. After organ studies with Peter Hurford and Piet Kee from the age of 17, he was an organ scholar of King's College, Cambridge (1963–7), taking both the MA and MusB degrees; he then went to the Accademia di S Cecilia, Rome, to study conducting under Franco Ferrara. He took part in the Royal Liverpool PO's 1969 seminar for young British conduc-

tors, and in 1970 began a two-year engagement as associate conductor of the BBC Scottish SO. In October the same year he successfully took over, at five days' notice, a BBC SO London concert which included Janáček's *Glagolitic Mass*. In 1973 he became associate conductor of the New Philharmonia, and in 1975 music director of the Toronto SO. His opera début was at the 1973 Glyndebourne Festival in *Capriccio*, and the following year he toured the Far East with the English Chamber Orchestra and made his American début with the New York PO. He became principal guest conductor of the Royal Liverpool PO in 1974. Davis has been highly praised for his sense of deep expressive values in a steadily expanding repertoire, which includes a much admired recording of Shostakovich's Symphony no 10 with the LPO.

BERNARD JACOBSON

Davis, Sir Colin (Rex) (b Weybridge, 25 Sept 1927). English conductor. He studied the clarinet under Frederick Thurston at the Royal College of Music, and was a bandsman in the Household Cavalry. Unable to play the piano, he was barred from the RCM conducting class, but when a group of RCM players formed the Kalmar Orchestra Davis often conducted it. From that came the Chelsea Opera Group, whose Mozart performances of the early 1950s under Davis, in Oxford and Cambridge, impressed those who heard them for their brilliance, spirit and sensitivity. His inability to play the piano precluded an opera-house apprenticeship, after some lean years in odd jobs (coaching in Cambridge, conducting suburban choirs) he was appointed assistant conductor of the BBC Scottish Orchestra in 1957. He came to prominence at his Sadler's Wells début (*Die Entführung*, 1958), at an Edinburgh Festival concert the following year (Stravinsky's *Dances concertantes* and the Prague Symphony), and later in 1959 at the Festival Hall, taking over *Don Giovanni* from an ill Klemperer, when he met with critical acclaim. In 1960, at Glyndebourne, he conducted *Die Zauberflöte* when Beecham was ill, and in 1961 he was appointed musical director of Sadler's Wells Opera. There he excelled in *Idomeneo*, *The Rake's Progress* and *Oedipus Rex*, and *Fidelio*; his Wagner, Verdi and Puccini were less successful. He always rose to the challenge of a favourite work of his not yet established as a public favourite, he introduced Weill's *Mahagonny*, Pizzetti's *Assassino nella cattedrale* and Janáček's *The Cunning Little Vixen* to the British public, and conducted the première of Bennett's *The Munes of Sulphur* (1963).

In 1964 Davis left Sadler's Wells, and was increasingly in demand as a symphonic conductor, particularly with the LSO. In 1966 he made his Metropolitan Opera début, with *Peter Grimes*. From 1967 to 1971 he was principal conductor of the BBC SO; William Glock was controller of music, and it was an appointment in line with Glock's adventurous policy. Davis became a hero of the young Prom audience. In 1971 he conducted the Berlin PO with great success; in 1972 the Boston SO engaged him as principal guest conductor. He had made his Covent Garden début with the Royal Ballet in 1960 (*La valse* and *The Fairy's Kiss*) and with the opera company in 1965 (*Le nozze di Figaro*), and conducted there, among other works, new productions of *Les troysens* (1969) and of Tippett's *The Midsummer Marriage* (1970), and the première of Tippett's *The*



Colin Davis

Knot Garden (1971). He succeeded Solti as musical director in 1971, and began with a highly acclaimed new *Figaro*, followed by a strong *Don Giovanni*, and in 1974 by a triumphantly successful *La clemenza di Tito*. But his reception in other repertoires (*Nabucco*, *Tannhauser*, the controversial *Ring* cycle of 1974-6) was less than unanimously favourable. His début at the 1977 Bayreuth Festival conducting *Tannhauser* was the first time a British conductor had appeared there. He was made CBE in 1965 and was knighted in 1980.

Davis is a conductor of powerful enthusiasms rather than of steady all-round excellence, and from this come both his strengths and his failings. Mozart, Berlioz, Stravinsky and Tippett are the composers who have drawn from him the strongest response, and in his performances of their music instinct and technical finesse are usually combined. His work then is vivid, passionate, fresh and convincing. The same spirit informs his performances of *Messiah* and *The Seasons*, and of music by Gerhard. But in some works, particularly weightier ones of the Romantic repertoire, his determined buoyancy, his insistence upon advocacy, have defeated their own ends, and, at Covent Garden, it was some seasons before he acquired command of a long Verdian line or of the broader rhythms and sonorities of Wagner. The performances of the music director of an opera company cannot be divorced from their staging; and although at Covent Garden Davis has achieved his finest musical results in productions apt to the idiom of the operas concerned (e.g. *The Knot Garden*, *Figaro*, *Tito*), he has shown a preference for modish, anachronistic stagings, chiming with his expressed intention of jolting the public from any cosy acceptance of the familiar. He has made many gramophone records, including much Mozart, Stravinsky and Tippett, and all Berlioz's major works.

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ANDREW PORTER

Davis, Gary ['Blind Gary'] (b Lawrence County, South Carolina, 30 April 1896; d Neutonville, NJ, 5 May 1972). Black American gospel and blues singer and guitarist. He was blinded as a child, but learnt the harmonica, banjo and guitar by the age of seven. His left wrist was broken and incorrectly set, and the distortion enabled him to play unorthodox chords. As a member of a country string band, Davis had a broad repertoire of rags, reels, carnival tunes and blues. His free-flowing blues technique, as in *I'm throwin' up my hand* (1935), had a great influence on other blues guitarists in the eastern USA. In 1933 Davis was ordained a minister in Washington, North Carolina, and afterwards played religious music almost exclusively. *Lord stand by me* (1935) is a rare recording of his preaching style. *Twelve Gates to the City* (1935), with its rolling rhythms, reveals his great speed and fluency on the guitar, alternating thumb and finger picking. In 1940 Davis moved to New York as a street singer in Harlem. *Blow Gabriel* and *If I had my way* (1956) show his outstanding guitar technique with its slides and syncopations, and the husky, somewhat high-pitched and strained voice, interspersed with cries and comments, with which he sang his 'holy blues'. His importance as a leading religious singer was widely recognized only in the late 1960s.

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PAUL OLIVER

Davis, Gussie (Lord) (b Dayton, Ohio, 3 Dec 1863; d New York, 18 Oct 1899). Black American songwriter. He had no formal training in music, but picked up basic information about music theory while working as a janitor at the Cincinnati Conservatory. The moderate success of one of his early ballads, *The Lighthouse by the Sea* (Cincinnati, 1886), encouraged him to continue writing. In 1890 he moved to New York and within three years had become one of the top songwriters of Tin Pan Alley. More than a million copies of his most popular song, *In the Baggage Coach Ahead* (New York, 1896), were sold. Davis was the first black songwriter to win international acclaim for his ballads. His songs combined sweet lyrical melodies with heart-wrenching texts, avoiding the ragtime and minstrel song styles that were currently in vogue.

He wrote a large number of ballads, including *The Fatal Wedding* (1893), *Picture 84* (1894), *Down in Poverty Row* (1896) and *My Creole Sue* (1898), all published in New York.

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EILEEN SOUTHERN

Davis, Ivan (b Electra, Texas, 4 Feb 1932). American pianist. A graduate of North Texas State University (BMus), he studied the piano with Silvio Scionti. He received a Fulbright Award and worked with Carlo Zecchi at the Accademia di S Cecilia, Rome (1955); on returning to the USA he was privately coached by Horowitz. He won the National Federation of Music Clubs Young Artists (1955), Casella (1958) and Liszt

(1960) competitions, and made his New York debut with a much-praised solo recital at Town Hall in 1959. He received the New York City Handel Medallion in 1961, and made his first appearance with the New York PO at Carnegie Hall the following year. From 1965 to 1971 he was a piano professor at Miami University, and was appointed to the same post at Indiana University, Bloomington, in 1971. He made his London debut in 1968 with a Queen Elizabeth Hall recital and a Festival Hall appearance with the LSO. Davis's recordings of concertos by Liszt, Rakhmaninov and Tchaikovsky display an unashamedly Romantic approach. His strong, metallic sound and brilliant technique are best heard in the most ebullient works of the late 19th-century repertoire.

RICHARD BERNAS

Davis [Davies, Davys], **Mary** [Moll] (b c1650; d after 1698). English soprano, dancer and actress. From her first appearance on the stage as a girl in the early 1660s Mary Davis was particularly praised, by Pepys and others, for her dancing. Late in 1667 her singing of *My lodging it is on the cold ground* so attracted Charles II that it 'Rais'd her from her Bed on the Cold Ground, to a Bed Royal'. As his mistress she sang and danced at court, appearing in Crowne's masque *Calisto* in 1675 and singing Venus in Blow's *Venus and Adonis*, in which her daughter by the king, Lady Mary Tudor, was Cupid. In 1686 she married the French-born composer and woodwind player James Paisible.

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 OLIVE BALDWIN, THELMA WILSON

Davis, Miles (Dewey) (b Alton, Ill., 25 May 1926). Black American jazz trumpeter. After working with bands in the St Louis area, he travelled to New York and played intermittently with Charlie Parker in 1945. The next year he worked with Benny Carter and Billy Eckstine, but it was as a member of the Parker Quintet, which he joined in 1947, that he established himself as a distinctive though still immature soloist. After leaving Parker the next summer he assembled an orchestra of unconventional instrumentation using arrangements by Gil Evans among others, but this musically impressive venture proved short-lived. In 1949 he appeared at the Paris Jazz Fair with Tadd Dameron's band. The next five years were ones of relative obscurity, though he was active in collaboration with such important figures as Art Blakey and Sonny Rollins. Growing public awareness, typified by his warm reception at the 1955 Newport Jazz Festival, enabled him to form a quintet, and this group, which included John Coltrane, survived until early 1957. That year Davis renewed his partnership with Gil Evans in *Miles Ahead*, the first of a series of orchestral recordings, and visited Paris to improvise the music for Louis Malle's film *Ascenseur pour l'échafaud*. Throughout the 1960s and 1970s he led a series of small groups, being in considerable demand in the USA and at jazz festivals overseas.

Davis is unusual among the important figures of jazz in having remained at the forefront of the avant garde throughout his career, though he remained aloof from the 'free jazz' movement of the 1960s. The unique tonal and melodic characteristics of his essentially lyrical style were only with difficulty accommodated to the fast tempos and dense harmonic changes of bop, and the



Miles Davis

texturally richer settings of the *Birth of the Cool* recordings with Evans (1949) seemed more propitious for the growth of his music. Yet rather than follow that route, perhaps because of economic pressures, Davis concentrated on reconciling his own solo approach with the complexities of the Parker school, a course that may be traced through the pleasing angularities of his recordings made between 1951 and 1954. Working with a regular ensemble from 1955 enabled him to develop a distinctive, carefully organized group manner, showing a quest for refinement that was carried further in the orchestral collaborations with Evans and in the modal explorations of the sextet recording *Kind of Blue* (1959). In the late 1960s Davis changed his music again, at first espousing a fleet, occasionally aharmonic manner typified by *Miles Smiles* (1966), and later the ensemble methods of *Butches Brew* (1970), in which repetitive rhythms and electronically amplified melody instruments combine to create a finely detailed but passive musical fabric.

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MICHAEL JAMES

Davison, Archibald Thompson (b Boston, Mass., 11 Oct 1883, d Brant Rock, Mass., 6 Feb 1961). American music educationist and choral conductor. He studied at Harvard University (AB 1906, AM 1907), where he gained his doctorate in 1908 with a dissertation on Debussy's harmony. Except for his studies with Widor in Paris (1908-9) he was associated with Harvard

throughout his career, as Austin Teaching Fellow (1909-10), organist and choirmaster (1910), lecturer (1912-17), assistant professor (1917-20), associate professor (1920-29), professor of choral music (1929-40) and James Edward Ditson Professor of Music (1940-54), he was also curator of the Isham Memorial Library (1941-55). As director of the Harvard Glee Club (1912-33) and the Radcliffe Choral Society (1913-28) he was responsible for introducing the repertory of serious music (including, in particular, Renaissance *a cappella* music) to American collegiate choral societies. Davison published important educational works on choral conducting and composition, and several historical studies of church music and music education. *The Historical Anthology of Music*, compiled in collaboration with Apel, is well known to students and teachers of music history, and his Concord Series of Educational Music was the most widely used in the USA before World War II. His compositions, written early in his career, include two comic operas, a musical, a symphonic poem *Hero and Leander* and a *Tragic Overture*. He was awarded honorary doctorates by Williams College (1933) and Oxford (1934), Harvard (1948), Washington (1953) and Temple (1955) universities, and was made a Fellow of the Royal College of Music in 1931.

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 G. W. Woodworth 'The Conductor and Reformer', *College Music Symposium*, i (1961), 15.

JON NEWSOM

Davison, James William (b London, 5 Oct 1813; d Margate, 24 March 1885). English critic. He was the son of a successful actress, Maud Rebecca Duncan, who also sang Scottish ballads, from her Davison learned to sing and to play the piano. Giving up plans for a legal profession, he studied the piano with W. H. Holmes and composition with G. A. Macfarren. He wrote a number of songs and piano pieces, but turned from composition to criticism when in 1842 he founded the *Musical Examiner*. His influence as editor of this weekly paper was increased when he joined *The Times* in 1846. His first article for this paper was on a performance of *Elijah* in Birmingham, and he was music critic of *The Times* until 1879. *The History of 'The Times'* observes that 'he began a tendency in the paper's music criticism, noticeable ever since, to swim against the tide of popular favour', although his tastes were notoriously conser-

vative He also contributed extensively to the *Saturday Review*, the *Pall Mall Gazette* and *The Graphic*. In 1859 he married the pianist Arabella Goddard, who had been his pupil. The elder of their two sons compiled a book of memoirs, *From Mendelssohn to Wagner*

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GEORGE GROVE/FRANK HOWES

Davisson, Ananias (b Virginia, 2 Feb 1780, d Weyer's Cave, Rockingham County, Virginia, 21 Oct 1857). American composer and tune book compiler (see SHAPI-NOTE HYMNODY, §2). His *Kentucky Harmony* (Harrisonburg, Virginia, 1816, 5/1826) was the first shape-note tune book to be published in the South. His other shape-note collections include *Supplement to the Kentucky Harmony* (Harrisonburg, 1820, 3/1825), *An Introduction to Sacred Music* (Harrisonburg, 1821) and *A Small Collection of Sacred Music* (Mount Vernon, Virginia, ?1826)

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HARRY LSKIEW

Davul. A large thong-braced, double-headed cylindrical drum of Turkey and many other countries of the Near and Middle East where it is known by related names, including *davul* (Greece), *daule* (Albania), *dohol* (Iran), *dool* (Soviet Armenia) and *tahıl turkı* (Arab countries). The Turkish *davul* is made by stitching together the ends of a large wooden plank (which is steamed or put through a wood-bending mangle) and fitting strengthening hoops internally at both ends of the cylinder. The two heads, one thicker than the other, are usually made from sheepskin or goatskin and are tensioned to each other by a variety of zigzag lacings around the cylinder. Two beaters are used, one large heavy crook- or club-shaped beater called *tokmak* ('mallet') or *çomak* ('stick') and another, smaller and lighter, called *çubuk* ('shoot' or 'twig'). When played the drum is suspended over the left shoulder and the heavier beater used on the thicker head, generally to mark the strong beat or beats. The *davul* is nearly always played with one or more *zurna* (shawms) for outdoor dancing and processional music hence the term *davul zurna*, standing for both the instrumental ensemble and its repertory (see TURKEY, §2(ii)). Sometimes *davul* alone is used to accompany the voice, it is also used as a signalling instrument, for example to announce the beginning and end of each period of fasting during Ramadan. Picken described and discussed Turkish types in detail and mentioned its ceremonial use at *cirit* (a traditional equestrian game), horse racing and wrestling – reminders of its historical association with Islamic chivalry. In discussing its origins he related *davul* to the 8th-century Akkadian term *tabālu*, but added that the main constructional features of the *davul* were known in south Asia 1500 years before the first records of its use in the eastern Mediterranean (14th century). He concluded that the type evolved some time after the earliest migration of Indo-European speakers into western Asia. Variants of the name are used for a variety of barrel-shaped double-headed laced drums in many parts of south Asia, including *dhol* (Afghanistan and Bangladesh), *dhul* or *duhal* (see PAKISTAN, §4) and *dholak* (in India, Pakistan, Trinidad and Surinam).

The Turkish *davul* also migrated westwards as far as Spain where it is known as *atabal* or *atabal turqués*.

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Davy, Charles (b Norwich, c1722–3; d Onehouse, Suffolk, 8 April 1797). English divine and writer on miscellaneous subjects. He was educated at Caius College, Cambridge, and held appointments as rector in East Anglia. With Christopher Smear, a friend from Caius College, Davy wrote *An Essay upon the Principles and Powers of Vocal and Instrumental Music*, projected for publication in 1768 but never published. In 1769 he composed the text for two oratorios, *Balaam and Ruth*. Davy, who had studied music theory with a 'Mr S' (probably Benjamin Stillingfleet), hoped his teacher would set the texts. In 1772, while trying 'to gain a just idea of the Grecian music', Davy was led to compare the compass of the voice in song with the compass of the voice in speaking, the result was his *Conjectural Observations on the Origin and Progress of Alphabetic Writing* (London, 1772). His last published work, *Letters upon Subjects of Literature* (Bury St Edmunds, 1787), includes material devoted to music notably a method for tuning the harpsichord and translations from various Greek writings

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JAMIE CROY KASSLER

Davy, Gloria (b New York, 29 March 1931). Black American soprano. She studied with Belle Julie Soudent at the Juilliard School, singing the Countess in the American première of *Capriccio* while a graduate student. In 1953 she scored a notable success in a world tour of *Porgy and Bess*. Her Town Hall, New York, début with the Little Orchestra Society followed a year later. She twice won the Marian Anderson Prize. In 1957 she made her European operatic début at Nice, as Aida – also the role of her Metropolitan Opera (1958), Vienna Staatsoper (1959) and Covent Garden (1960) débuts. In 1958 her success as Gluck's Armida in a Milan concert, and in recitals at the Brussels World Fair, established her European career. She is also a performer of contemporary works, notably in the première of Henze's *Nachstücke und Arien* at Donaueschingen (1957) and the 1972 version of Stockhausen's *Momente* (in concert and on record). The latter work especially demonstrates her dramatic authority, linguistic skills and infectious sense of humour

RICHARD BERNAS

Davy, John (b Upton Hellions, nr. Crediton, 23 Dec 1763, d London, 22 Feb 1824). English composer. He was illegitimate and was brought up by a Devonshire blacksmith who played the cello in the local church choir. By the age of 12 he was an articulated pupil of William Jackson, organist of Exeter Cathedral. When he moved to London and began playing the violin in the Covent Garden orchestra Davy made little mark; perhaps he was a timid character. About 1790 he published a set of glees as his op.1, and some simple songs fol-

lowed, but his natural bent was for instrumental music. The theatres were slow to encourage him. His first two theatrical scores were for Sadler's Wells, and neither survives. He was 37 before he got a chance to write an opera for a West End theatre, *What a Blunder!*; this was his most ambitious work. It had the usual spoken dialogue, and a heroine called Leonora in a Spanish setting, the songs and ensembles are unremarkable, but the overture is among the best of its time. The themes are interesting and tautly developed with adventurous modulations in the Viennese style (it survives only in piano arrangement). The overture to *Harlequin Quicksilver* is also of some interest, with a Polacca that looks like the finale of a violin concerto, presumably Davy played it himself.

Because of the vogue for the harp, Davy was able to find a publisher for some well-written divertimentos for harp and piano and an outstanding sonata for harp solo. In the outer movements the second subjects have unusual charm and the themes are developed with a power shown by no other English composer of the time. But Davy had to spend most of his creative energy collaborating with indifferent composers in a succession of trivial Covent Garden operas, ballets and pantomimes, and as he lost heart his own contribution lapsed into near-nonsense. Between 1808 and 1818 he composed hardly anything. His last theatre score, for Shakespeare's *The Tempest*, was no more than a pastiche. By this time Davy was drinking too much, and he died in poverty. Today he is remembered, if at all, for a fine sea-song, 'The Bay of Biscay', introduced in his opera *Spanish Dollars*. In fact the tune was that of a shanty sung to him by the tenor Charles Incledon, who had picked it up when he was a sailor in the 1780s.

WORKS

(all printed works published in London)

All performed in London, all operas have spoken dialogue except those marked *

- CG, Covent Garden SW, Sadler's Wells
 LT, Little Theatre, Haymarket
 A Pennyworth of Wit, or The Wife and the Mistress* (opera, I. Dibdin), SW, 18 April 1796, lost
 Alfred the Great, or The Danish Invasion* (ballet d'action, M. Lonsdale), SW, 4 June 1798, lost
 What a Blunder! (opera, I. G. Holman), LT, 14 Aug 1800, vocal score as op 5 (1800)
 [I.] a] Perouse, or The Desolate Island* (ballet d'action, J. Fawcett), CG, 28 Feb 1801, collab. J. Moorehead, 6 airs arr. pf/harp (1801)
 The Cabinet (opera, T. Dibdin), CG, 9 Feb 1802, collab. J. Braham, D. Corri, Moorehead and W. Reeve, vocal score (1802)
 The Brazen Mask, or Alberto and Rosabella* (ballet d'action, Dibdin and Fawcett), CG, 5 April 1802, collab. J. Mountain, songs (1802)
 The Calves, or Burned Alive (opera, E. Eyre), CG, 2 June 1802, lost
 Red Roy, or Oswyn and Helen* (ballet d'action), LT, 10 Aug 1803, ov. as op 7 (1803)
 The Miller's Maid (opera, F. Waldron), LT, 25 Aug 1804, lost
 Thirty Thousand, or Who's the Richest? (opera, I. Dibdin after M. Edgeworth), CG, 10 Dec 1804, collab. Braham and Reeve, vocal score (1805)
 Harlequin Quicksilver, or The Gnome and the Devil* (pantomime, Dibdin), CG, 26 Dec 1804, ov. and songs (1805)
 Spanish Dollars, or The Priest of the Parish (opera, A. Cherry), CG, 9 May 1805, vocal score (1805)
 Harlequin's Magnet, or The Scandinavian Sorcerer* (pantomime, Dibdin), CG, 30 Dec 1805, songs (1806)
 The Blind Boy (melodrama, W. B. Hewetson), CG, 1 Dec 1808, ov., background music and one song (1806)
 Rob Roy Macgregor, or Auld Lang Syne (opera, I. Pocock after Scott), CG, 12 March 1818, collab. H. R. Bishop, vocal score as op 15 (1819)
 The Fisherman's Hut (melodrama, J. Tobin), Drury Lane, 20 Oct 1819, collab. M. P. King, songs (1819)
 Women's Will - a Riddle (opera, E. L. Swift), CG, 20 July 1820; vocal score as op. 16 (c1820)

The Tempest (Shakespeare), CG, 15 May 1821, ov. and addl music to F. Reynolds's version, with other music by H. Purcell, T. Arne and T. Linley, vocal score (1821)

Songs in other stage works, many pubd singly, incl. Family Quarrels (T. Dibdin), CG, 18 Dec 1802, Harlequin's Habees, or The Hall of Spectres (T. Dibdin), CG, 27 Dec 1802, songs (1802), The Lord of the Manor (J. Burgoyne adds C. Dibdin, jr.), CG, 24 Oct 1812, The Farmer's Wife (C. Dibdin, jr.), CG, 1 Feb 1814, Guv. Manning, or The Gipsy's Prophecy (D. Terry and Scott), CG, 12 March 1816

OTHER VOCAL

- 6 Quartetts for Voices, op 1 (c1790)
 12 Favorite Songs, 1v, pf, op 2 (1792)
 3 Vocal Duets, 2vv, pf (1807)
 6 Madrigals (Shakespeare), 4vv, op 13 (c1814)
 Numerous songs pubd singly, incl. The Brunette, T. fls, vns, bc (c1790), and Just like Love is yonder Rose, 1v, pf (c1801)
 Lord, who shall dwell in thy Tabernacle, vers. anthem, 4/4vv, org., Ponder my words, O Lord, vers. anthem, 2/4vv, org. both 1811, autograph *GB-Lhm*
 2 double and 4 single chants (c1812, autograph *Lhm*)
 Ode for the Anniversary of Nelson's Victory and Death, CG, 21 Nov 1806, ?lost, cited in Loewenberg
 Ah, better far beneath the Spreading Shade, glee, 3vv, Why should the Lover, glee, 3vv, both autograph *Lhm*

INSTRUMENTAL

- A Favorite Duett for 2 Performers, pf/hpd (c1800)
 [4] Divertimentos, harp, pf, op 6 (c1803)
 Grand Sonata, harp (1805)
 Sonata, pf (1820)
 Cease your Funning, the Favorite air in the Beggar's Opera, arr. pf (n.d.)
 Numerous songs arr. pf/hpd, pubd singly

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 Cf. Goodwin 'Davy, John', *DNB*
 A. Loewenberg 'Davy, John', *Grove* 5

ROGER FISKE

Davy, Richard (b. c1465, d. ?Exeter, c1507) English composer. A Richard Davy was a scholar of Magdalen College, Oxford, from about 1483, and became joint *Informator choristarum* and organist with William Bernard in 1490-91; in the following year he was sole *Informator* and one of the organists. He is next heard of as a member of the college of vicars-choral at Exeter Cathedral from 1497 to 1506. His name is not on a list drawn up in 1509. It is almost certain that this man is the composer, and that he is not to be identified with the Davy who was chaplain to Sir William Boleyn and his son Sir Thomas Boleyn from 1501 to 1516.

Davy was one of the most accomplished English composers of the late 15th century. According to a note in the Eton Choirbook (*GB-WRec*, 178), he composed the antiphon *O Domini caeli terraeque* at Magdalen College in a single day. Although he only once ventured beyond live-part writing, his work has great fluency and consistency. Historically his most interesting achievement is his four-voice setting of the Passion according to St Matthew. This follows 15th-century precedent in setting the entire *Synagoga* part, and not merely the *voces turbarum* as in later compositions. The first 11 of its 42 choruses are now entirely missing (they have been supplied in Harrison's edition from the music of later sections), while of nos 12-23 only two parts are extant. Although its cuphonous polyphony is something of a barrier to dramatic expression, Davy's style comes into its own in such places as the final 'Vere Filius Dei erat iste' and in Pilate's disclaimer (in which a certain irony is perceptible. see ex. 1, p. 286).

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- Edition: *The Eton Choirbook*, ed. F. L. Harrison, MB, x, xii (1956-61)
 [H] *Early Tudor Songs and Carols*, ed. J. Stevens, MB, xxxvi (1975) [S]

Ex 1

176 In - no - cens e - go sum a san - gui - ne iu - sti

185 hu de - ri - tis

Magnificat, 5vv, lost
 Magnificat, inc., 4vv, H xii, 162 (incipit only printed)
 Passio Domini in ramis palmarum, inc., 4vv, H xii, 112
 Gaude flore virginali, inc., 6vv, H xii, 136
 In honore summae matris, 5vv, H xi, 105
 O Domine caeli terraeque, 5vv, H xi, 62
 Salve Jesu mater vera, 5vv, H xi, 73
 Salve regina, 5vv, H x, 108
 Stabat mater, 5vv, H xi, 83
 Virgo templum Trinitatis, 5vv, H xi, 94
 A blessed Jhesu, 3vv, *GB-Lbm* Add 5465, *US-NYp* Drexel 4180-85, S, 113
 A myn hart remembir the well, 3vv, *GB-Lbm* Add 5465, S, 118
 Jhoone is sike, 3vv, *Lbm* Add 5465, *US-NYp* Drexel 4180 85, S, 124
 Nowe the lawe is led, 2vv (T' only), *GB-Lbm* Add 5465, S, 37
 JOHN CALDWELL

Davys, Mary. See DAVIS, MARY.

Dawidha. A term for the Psalter in Assyrian Church music; see SYRIAN CHURCH MUSIC.

Dawson, Frederick (b Leeds, 16 July 1868; d Lymm, Cheshire, 23 Oct 1940). English pianist, teacher and conductor. He studied chiefly with his father, Hallé and Dannreuther. He was ten years old when his ability to play the whole of Bach's '48' from memory brought him to the notice of Hallé. A pianist in the large style, he made a great reputation, particularly in London, Berlin and Vienna. Dawson studied Grieg's Concerto with the composer and played it at the Grieg concert given by the Philharmonic Society in 1897. His enterprising repertory ranged from English virginal music to Debussy and included both Brahms's concertos, which he played in one programme at St James's Hall in 1898. In his later years his appearances were comparatively few owing to ill-health.

Dawson conducted the Huddersfield Philharmonic Society in the 1920s, was appointed to the teaching staff of the Royal Manchester College of Music at its founding in 1893 and also taught at the RCM, London. He published *The Pianoforte* (Glasgow, 1922), cadenzas to

Beethoven's concertos opp.37 and 58, and edited some posthumous pieces by William Baunes.

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H C COILES, FRANK DAWES

Dawson, William Levi (b Anniston, Alabama, 23 Sept 1899) Black American composer and conductor. He graduated from Tuskegee Institute, then obtained degrees from the Horner Institute of Fine Arts, Kansas City (BMus), and the American Conservatory of Music, Chicago (MMus). He played the trombone in the Chicago Civic Orchestra and taught in several colleges before returning to Tuskegee as director of music. Dawson's Tuskegee Choir gave many concerts in the USA and in Europe, establishing his reputation as a conductor. After he retired from Tuskegee in 1955 he was sent to Spain by the American Department of State to tour as a conductor. His music, written in a neo-Romantic style, consistently employs Negro folksong idioms.

His works include a well-known *Negro Folk Symphony* (1934), published by Shawnee Press, and numerous compositions for solo voice and for chorus, most of which are published by Kjos and Warner.

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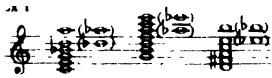
EILEEN SOUTHERN

Day, Alfred (b London, Jan 1810; d London, 11 Feb 1849). English music theorist. His father discouraged his musical interests in favour of medicine, which according to early biographical accounts he studied in London and Paris, receiving a diploma in homeopathic medicine from Heidelberg. Only his death certificate, which lists his profession as 'surgeon', indicates that he

actually practised medicine. His only music teacher was W. H. Kearns, but he associated with several talented musical contemporaries; the most important of them was Sir George Alexander Macfarren at whose insistence Day began the preparation of his controversial *Treatise on Harmony*. Work on the treatise was begun in 1840, the year in which Day became a critic of new music for the *Musical World*. The periodical's editor George Macfarren, his good friend's father, soon became dissatisfied with the 'laconical bitterness' of Day's unsigned reviews and appointed J. W. Davison as his replacement. The publication of Day's treatise (London, 1845, 2/1885 ed. G. A. Macfarren) was greeted with critical disdain, and for many years Macfarren was the only proponent of Day's theoretical views. When he was questioned about the efficacy of his teaching Day's hypotheses, Macfarren went so far as to resign his appointment at the Royal Academy of Music because he refused to 'succumb by teaching contrary to his convictions'.

Day believed that two styles of harmonic writing existed: the diatonic or strict style, in which all dissonances needed careful preparation, and the chromatic or free style, in which dissonances might be used freely and 'notes foreign to the diatonic scales [could be introduced] without the key being changed'. He advocated a new system of figured bass symbols in which letters placed below the bass line would show the precise relationship of the bass to the root of the chord - for example, the letter 'A' indicated that the root was in the bass, 'B' showed the presence of the third in the bass, and so on.

All chords in the key, in his view, were generated from one of three 'roots' or 'fundamentals': the tonic, dominant or supertonic. By superimposing as many as six 3rds on each of these notes, Day was able to explain the existence of other chords in a manner which, in many instances, differed markedly from conventionally accepted rationalizations. Only the simultaneities in ex 1 were indigenous to his theory of harmony. The resultant sonorities were virtually parallel, the notable exception being that an 11th chord could occur only on the dominant.



Many unnecessary intricacies resulted from the rather rigid and arbitrary construction of these fundamental combinations. For example, what is conventionally seen as a C major or minor subdominant chord (such as F-A(A \flat)-C) was interpreted by Day as a dominant chord containing a 7th, a major or minor 9th and an 11th, with the root, 3rd and 5th omitted. The same construction with the 5th superimposed would be explained as an added 6th (such as F-A-C-D). The augmented 6th, however, was derived from two roots. The interval A \flat -F \sharp in Day's system contains the minor 9th of the fundamental G and the major 3rd of the root D. Day also perceived an augmented triad as the root, 3rd and minor 13th of a fundamental sonority (e.g. C-E-A \flat -G \sharp); consequently, he believed that composers generally spelt augmented chords incorrectly. He described a minor key as the result of arbitrary, not natural, changes of the 3rd and 6th degrees of the major scale;

for consistency, he then advocated the exclusive use of the harmonic form of the minor scale.

Although Day's theories, in many respects, cloud rather than clarify the essential principles of harmony, they exercised a profound influence on musical pedagogy in England through the subsequent writings of Macfarren, Ouseley and the early works of Ebenezer Prout.

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PATRICIA COLLINS JONES

Day, John (b Dunwich, Suffolk, 1522; d Walden, Essex, 23 July 1584) English printer, father of Richard Day. He was one of the most successful printers of his generation, but his music printing was almost entirely limited to *The Whole Booke of Psalmes, Collected into English Metre* by T. Sternhold, I. Hopkins & Others . . . with *Apit Notes to Synge them withal*, known as the Sternhold-Hopkins psalter. Day first published it in 1562, under the terms of a monopoly granted to him by the crown in 1559 that gave him sole right to print the work, which became extremely popular. He had the patent of monopoly renewed in 1567 and 1577, the latter renewal extending the terms to include his son, RICHARD DAY, who had joined him that year. Day acquired several other printing monopolies on which he built a virtual printing empire, becoming master of the Stationers' Company in 1580. In 1583 he is reported as owning four presses, from which he produced 36 separate editions of the Sternhold-Hopkins psalter. Whether or not he played any part in the choice of the psalm tunes is difficult to determine, but there is ample evidence that he regarded the book as a business asset. His only secular music printing was Thomas Whythorne's *Songes for Three, Fouer and Five Voyces* (1571) which was a commercial failure. It is difficult to accept Whythorne's claim that the book failed because it had been 'very ill printed' as all the products of the Day press are of a high standard and he must have employed journeymen of great skill. His music books show a clean, crisp impression with spacious layout and accurate registration. He had two shops in London, one in Aldersgate and another in St Paul's Churchyard; his son succeeded him when he died.

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MIRIAM MILLER

Day, Richard (b London, 21 Dec 1552; d before 1607). English music publisher, son of JOHN DAY. He was trained as a scholar, becoming a Fellow of King's

College, Cambridge, in 1574. Family pressures obliged him to return to his father's business in London, and he was admitted to the Stationers' Company in 1577. With his father he held several printing monopolies, including one that gave them sole right to print the Sternhold-Hopkins psalter, in which the metrical psalms were set to music. After his father's death in 1584 Day never printed this work himself, but assigned his rights to other printers; he authorized 46 separate printings, bringing the total printed under the monopoly to 82. The work was continually pirated and Day was involved in several legal actions. When Thomas Morley acquired a general music-printing monopoly from the queen in 1598, the terms conflicted with Day's. Morley published Richard Alison's *Psalmes of David in Metre* (1599), in which Alison had reset the old church tunes and added an instrumental accompaniment. Day regarded this as an infringement of his long-standing monopoly, and a dispute ensued between them which the Bishop of London attempted to settle. He did not succeed, and whether any settlement was reached is not known. In 1604 James I sold all the printing monopolies to the Stationers' Company, the psalter monopoly among them. Day's fate is obscure; he had taken holy orders in 1583, becoming vicar of Reigate, but left the following year.

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MIRIAM MILLER

Daza [Daça], **Esteban** (fl. Valladolid, 1575). Spanish composer. On 29 June 1575 he was granted a royal printing privilege to publish *El Parnasso*, a book of tablature for the vihuela. The printing of the work was completed on 12 April 1576 (*RISM* 1578^a/R1978) and copies sold for 130 maravedis. As Daza held the copyright for ten years, he presumably paid the printing costs.

El Parnasso is divided into three books. The first contains fantasias, 14 in four parts, four in three parts and four consisting largely of passage work, 'to develop the hands'. Like other vihuelists, Daza named the *tono* (mode) of each fantasia and indicated the place (course and fret) on the instrument where the clef of *F* *faut* or of *C* *solfaut* is found – necessary information, for Daza and the other vihuelists intabulated their music without regard for a consistent association of mode and pitch. Daza's fantasias are elegant, reserved in manner, usually consisting of a series of points of imitation, each set off from the other by a full cadence. Unlike fantasias of earlier vihuelists, these are rather predictable, they lack the thematic variety, strong expressive contrasts and the cogent musical arguments characteristic of the works of such masters as Narváez and Fuenllana.

The second book of *El Parnasso* is devoted to intabulations of *motets* (by Crecquillon, Maillard, the Guerreros, Simon Boyleau and others). One of the intabulated *voice* parts, usually the tenor, is distinguished from the others by means of dots placed next to its tablature numbers; because it is meant to be sung as well as played by the vihuelist, the text is printed below the tablature 'staff'. Most of the pieces are little more than literal reductions; sometimes the opening phrase of a

motet has been elaborated.

The third book contains intabulations of secular songs: *sonetos*, *villanesecas*, *villancicos*, two *canciones francesas* and a *romance*. Most, if not all, are Daza's arrangements of partsongs by other composers and were not originally conceived as solo songs with vihuela accompaniment. Daza's work is a rather bland conclusion to the series of vihuela tablatures that began so brilliantly with Luis de Milán's in 1536 and that includes some of the finest 16th-century instrumental music.

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JOHN M. WARD

DC. See DA CAPO

De. The sharpened tonic note of the prevailing key (or, if this is minor, its relative major) in TONIC SOL-FA

Deal and Walmer Handelian Society. See HANDEL SOCIETIES

De Amicis [De Amicis-Buonsollazzi], **Anna Lucia** (b. Naples, c.1733, d. Naples, 1816). Italian soprano. Taught by her father, she began performing in comic operas with her family (Pisa and Florence, 1754; Bologna, 1755; Paris, 1758; Brussels, 1759; Dublin, 1762). In 1762 at the King's Theatre, London 'she acted and sang for the whole family' (Burney). Making her debut there as a serious singer in J. C. Bach's *Orione* (19 February 1763), she left comic opera. As prima donna in Milan (1764-5), Venice (1764), Innsbruck (August 1765) and Naples (1766), De Amicis became involved in theatrical disputes and wished to retire. However, after her 1768 marriage to the Florentine physician Francesco Buonsollazzi she resumed her career, singing in seven productions in Venice (1768-9, 1770-71) and eight in Naples (1769-70, 1771-2) including Jommelli's *Armida abbandonata* and *Ifigenia in Tauride*. Mozart, who heard her in both cities, praised her highly. In Milan she ensured the success of Mozart's *Lucio Silla* (26 December 1772). Engagements in Naples (nine productions, 1773-6), Turin (four operas, 1776-9) and the Italian première of Gluck's *Alceste* (Bologna, 9 May 1778) concluded her brilliant career. She sang for at least ten years thereafter in private Neapolitan productions.

De Amicis amazed listeners with her vocal agility. Burney described her as the first to sing staccato divisions and the first to 'go up to E flat in altissimo, with true, clear, and powerful real voice'. She was equally impressive as an actress. Metastasio himself wrote that 'among the dramatic heroines . . . there was absolutely no one but the signora De Amicis suited to portray the character . . . with the fire, the boldness, the frankness and the expression necessary'.

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KATHLEEN KUZMICK HANSELL

Dean, Stafford (Roderick) (b Kingswood, Surrey, 20 June 1937). English bass. He studied with Gordon Clinton at the Royal College of Music, thereafter privately with Howell Glynn and Otakar Kraus. After touring with Opera for All, he made his Glyndebourne début in 1964 (Lictor in *L'incoronazione di Poppea*). His first role at Sadler's Wells the same year was Zuniga (*Carmen*), followed by, among others, Daland, Sparafucile, Colline, and Pluto in Monteverdi's *Orfeo*. At Covent Garden he has played Masetto (début 1969) and an Ancient (*The Midsummer Marriage*); but the two parts that have most advanced an international career have been Leporello (at the Coliseum opening night in August 1968, Stuttgart and San Francisco) and Figaro (for Scottish Opera, widely in Europe and, in February 1976, at the Metropolitan). His good-humoured, sturdily conceived portrayals are lent individuality by the sonorous darkness of his tone, also well suited to oratorio and Monteverdi (whose *Orfeo* and *Il ballo dell'ingrate* are among his recordings).

MAX LOPPERT

Dean, Thomas. See DIANE, THOMAS

Dean, Winton (Basil) (b Birkenhead, 18 March 1916). English writer on music. A son of Basil Dean, the theatre producer, he was educated at Harrow and King's College, Cambridge, where he read classics and English (BA 1938, MA 1941), his music studies were private, helped and encouraged by Philip Radcliffe. At Cambridge he saw and participated in some of the Handel oratorio stagings of the 1930s, and these implanted a deep feeling for Handel as a dramatic composer. After World War II Dean began to become known as a writer on music and especially on 19th-century opera. His first book was a study of Bizet (1948) in the Master Musicians series, notable for its balanced criticism and its penetrating discussion of the composer's development as a musical dramatist (the book was later expanded to incorporate new documentary material). He became a regular contributor of articles and reviews to various periodicals, notably the *Musical Times* and *Opera* (four articles from the latter are reprinted in *The Opera Bedside Book*, 1965), his criticism of opera performances in the *Musical Times* over a long period is notable for its vigour and elegance of expression and its clear view of the nature of musical drama.

Dean's most important single work is his substantial study *Handel's Dramatic Oratorios and Masques* (1959), which, with its thorough examination of source material and its breadth of intellectual approach, set new standards in English musical scholarship and in Handel criticism. In it he argued persuasively that Handel's dramatic gifts found their fullest expression in the oratorios of his mature years, and that many of these works were apt for stage revival. Dean's book did much to stimulate interest in Britain and elsewhere in the staging of Handel's works, his operas as well as his oratorios; and when he was invited to spend a year (1965-6) at the University of California, Berkeley, as Ernest Bloch Professor, his lectures were on the style and dramatic method of Handel's operas (published in 1969 as *Handel and the Opera Seria*). Work on a substantial study of the operas, in collaboration with J. Merrill Knapp, was started in the late 1960s. Dean has prepared a number of editions, including (in collabora-

tion with Sarah Fuller) Handel's *Giulio Cesare in Egitto*. While Handel has remained at the centre of his studies, Dean has written with equal distinction on other topics, notably French opera in the post-Revolution period and Italian opera in the decades preceding Verdi. He is the contributor on early 19th-century opera to the *New Oxford History of Music*. viii

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STANLEY SADIH

Deane, Basil (b Bangor, N. Ireland, 27 May 1928). British musicologist. From 1946 to 1951 he studied at the Queen's University, Belfast (BA 1949, BMus 1951), and he was appointed assistant lecturer at Glasgow University in 1953. In 1956 he became a full lecturer, and in 1959 (the year in which he took the doctorate at Glasgow University) he was appointed senior lecturer at Melbourne University. He returned to England in 1968 and was appointed James Rossiter Hoyle Professor of Music at Sheffield University. He became professor of music at Manchester University in 1975 and director of music of the Arts Council in 1980.

Deane's special interests range from Roussel, the subject of his dissertation and his first book, to German Baroque opera (he has prepared performing versions of works by Keiser); he has also particularly studied the period around 1800, notably Cherubini, the relationship between French and German music in the post-Revolution period, and Beethoven, on whose early development he has worked and whose symphonies he discussed in a perceptive essay in *The Beethoven Companion*.

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DAVID SCOTT

Deane [Dean], **Thomas** (b 1686 or 1687). English musician. There were possibly at least two musicians of this name in the first half of the 18th century. A Thomas Deane took the Oxford degree of DMus on 9 July 1731, and on his matriculation the day before he described himself as aged 44, 'the son of William Deane of Notts, clericus'. Hawkins (*History*, II, p.768) identified this graduate as 'organist of Warwick and Coventry' and a contributor to *The Division Violin*.

Whether or not the Oxford DMus was the contributor of the 'Allmand by Mr Dean' found in *The Second Part of The Division Violin* (London, 1705), that contributor is doubtless the same 'Mr Dean' who took part in concerts in London as a violinist on 3 September and 30 November 1709 and 15 April 1710 (*RMARC*, I, 1961/R1968). The advertisement for the second of these made a point of stating that Dean and one Bulkley would play a solo (sic) by Corelli, which Burney (*History*, II, p.985) said was the earliest known advertisement of such a performance in England.

The Oxford DMus preceded Capel Bond as organist of St Michael's, Coventry (now Coventry Cathedral), from 1733 to 1749, and he was organist of Warwick Parish Church from 1719 to 1744, when he was dismissed.

A 'Thomas Deane of Worcester' wrote incidental instrumental music for Oldmixon's *The Governor of Cyprus* (1703) which was engraved in four instrumental parts. The Oxford DMus would have been only about 16 in 1703, but the composer of this music may be the same as the violinist mentioned above.

The one or more figures discussed here are in any event entirely different from the Thomas Deane who was organist of Bristol Cathedral from 1640 to 1668.

Eitner (*Quellen-Lexikon*) appears to have confused a Thomas Deane with a certain William Deane by whom there is a small amount of church music surviving in outline organ score (at *GB-Och*).

WATKINS SHAW

DeAngelis, Angelo ['Rivotorto'] (b Este; d ?Padua, c1825). Italian composer. Possibly a pupil of F. A. Vallotti or (according to Garbelotto) G. Saratelli, he became second organist at the Paduan basilica of S. Antonio about 1770. When Vallotti died in January 1780 and A. Ricci succeeded him on 26 April as the basilica's *maestro di cappella*, DeAngelis resigned his post as organist and competed for the position of *maestro di cappella* at Padua Cathedral, S. Maria Assunta; although DeAngelis received as many votes as his two competitors (according to cathedral documents of 9 December 1780), F. A. Marchetti was selected *maestro* on 12 May 1781. No known sources indicate subsequent employment in Padua except for a libretto of his sacred cantata *Davide* of 1787 describing him (apparently erroneously) as organist at the basilica of S. Antonio and *maestro* of the Nobile Collegio di Santa Croce.

In April 1828, a few years after his death, his brother Antonio gave manuscript copies of Angelo's sacred

music to the cathedral library on condition that it be performed there from time to time. The surprisingly large collection of scores shows DeAngelis as a skilled craftsman who often wrote demanding parts for solo voices and accompanying orchestral instruments.

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SACRED VOCAL

(in *I-Pc* unless otherwise indicated, most with orch.)

- Mass, 3vv, 3 Kyrie Gloria-Credo groups, 2 for 3vv, 1 for 4vv, 8 Kyrie, 6 for 4vv, 2 for 5vv, 10 Gloria, 4vv (1 in *I-Vnm*), 4 Qui tollis, 1 for S solo, 3 for T solo, 2 Qui sedes, 1 for T solo, 1 for B solo, 3 Quoniam, 1 for T solo, 1 for B solo, 1 for 3vv, 8 Credo, 4vv.
 3 Requiems, 2 for 4vv, 1 for 5vv, Dies irae, 4vv, Libera me, 4vv.
 Antiphons of the BVM Alma Redemptoris, 4vv, 3 Ave regina, 1 for A solo, 1 for B solo, 1 for 8vv, 2 Regina coeli, 4vv, 6 Salve regina, 2 for S solo, 2 for A solo, 1 for 4vv, 1 for 8vv.
 Canticles: 3 Magnificat, 4vv, Nunc dimittis, 4vv.
 Hymns: 3 Ave maris stella, 1 for S solo, 1 for A solo, 1 for 4vv, 2 Iste confessor, 3vv, 13 Pange lingua, 8 for 3vv, 5 for 4vv, 21 Tantum ergo, 10 for S solo, 2 for A solo, 6 for T solo, 2 for B solo, 1 for 2vv, Te Deum, 4vv, 9 Te lucis, 2 for S solo, 2 for A solo, 2 for 1 solo, 2 for B solo, 1 for 8vv, Veni Creator Spiritus, 4vv, Vexilla, 4vv, Hymn for St Joseph, 4vv.
 Litany of the BVM, 4 for 3vv (1 in *I-Vnm*), 6 for 4vv [1 also arr. 3vv].
 Psalms: Beatus vir, 4vv, Confitebor, 2vv, 4 Cum invocarem, 3 for 4vv, 1 for 8vv, De profundis, 4vv, 6 Dixit Dominus, 1 for 2vv, 5 for 4vv, 5 Domine, 1 for T solo, 1 for B solo, 3 for 4vv, 6 Ecce nunc, 5 for 4vv, 1 for 8vv, In te Domine, 8vv, 2 Laudate pueri, 1 for 2vv, 1 for 3vv, Nisi Dominus, 2vv, Qui habitat, 8vv, Psalms for Terce (Ps. cxviii), 8vv, *I-Pc*, Psalms for Vespers, 8vv, *Pc*, Psalms for Compline with 4 antiphons, 8vv.
 Other sacred vocal: 3 responsories, Si quaeris, 1 for 4vv, 2 for 8vv, responsory, Domine Jesu Christe, 3vv, Motet sopra la Natività del Signore, A solo, motet, Suscipe me Domine, 4vv, 2 Gloria Patri, 1 for A solo, 1 for T solo.

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 A Garbelotto 'Piccola enciclopedia musicale padovana', *Padova e la sua provincia*, xviii (1972), March, 25, xviii (1972), Nov, 46.

SVEN HANSELL

De Angelis, Nazzareno (b Rome, 7 Nov 1881, d Rome, 16 Dec 1962). Italian bass. After singing as a boy in the Sistine and Julian chapel choirs in Rome, he studied with Ricci and Prati. He made his debut in 1903 at Aquila in *Linda di Chamounix*, and during the 1906-7 season appeared at La Scala in *La gioconda*, *Tristan und Isolde* and *Aida*, among other operas. He returned to La Scala nearly every year until 1914, and then occasionally between 1918 and 1933, taking part in important revivals of Spontini's *La vestale* (1908), *I vespri siciliani* (1909), Cherubini's *Medea* (1910) and *Nabucco* (1913), he scored great successes in *Norma* (1912), Montemezzi's *L'amore dei tre re* (the first performance, 1913), *Mosè* (1918), *Mefistofele* (1918) and *Die Walküre* (1924), which were all, with *Il barbiere di Siviglia* and *Don Carlos*, strong points of his repertory. Between 1909 and 1925 he appeared at the leading South American theatres and during the 1911-12 season at the Chicago Auditorium. He retired in 1938. De Angelis's voice was large in volume and range, with a rich timbre skilfully varied by inflection and shading. A vigorous actor and a master of broad and expressive phrasing, he was the finest Italian bass between 1910 and 1930.

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RODOLFO CELLETTI

De Anglia, John. See BNET, JOHN.

Dearing, Richard. See DERING, RICHARD.

Dearnley, Christopher (Hugh) (b Wolverhampton, 11 Feb 1930). English organist. After studying under H K. Andrews and Edmund Rubbra at Worcester College, Oxford (where he was organ scholar from 1948 to 1952, and took the BMus degree), he was appointed assistant organist at Salisbury Cathedral and director of music at the choir school in 1954, and organist and master of the choristers in 1957. In 1968 he became organist of St Paul's Cathedral, where he widened the choral repertory, particularly by introducing more 20th-century music, and by performing in a liturgical context Viennese masses with orchestra. In performances outside the cathedral the choir made an outstanding impression at the 1972 Flanders Festival. He has also worked on a scheme to restore the organ.

His interest in English church music of the late 17th and early 18th centuries led to his editing volume iii, covering the period 1650-1760, of *Treasury of English Church Music* (1965) and writing *English Church Music, 1650-1750* (London, 1970). He served on the committee responsible for the new supplement to the English Hymnal, and with Allan Wicks was joint composer of the people's music for the Anglican Series 3 rite for Holy Communion. As chairman of the Friends of Cathedral Music, Dearnley has done much to promote deeper appreciation of and support for English cathedral music.

STANLEY WEBB

De Aspre, Johannes Symonis [Jehan Simon]. See HASPROIS, JOHANNES SYMONIS.

Debain, Alexandre François (b Paris, 1809, d Paris, 3 Dec 1877). French instrument maker. He was originally a foreman in a piano factory. In 1834 he established a factory of his own and distinguished himself by the invention of several musical instruments, among others the HARMONIUM, or *orgue expressif*, patented in 1842, the ANTIPHONEL (1846) and the harmonicorde (1851). His death caused the closure of the factory, but the manufacture of his instruments was continued by the firm of Chaperon, Paris.

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C. PICOT: *Les facteurs d'instruments de musique* (Paris, 1893).

MARIE-LOUISE PEREYRA/R

De Bellis, Giovanni Battista (b ?Itri, nr Formia, c1585-90, d ?Gaeta, between 1623 and 1637). Italian composer and organist. From Itri he went to Naples, where he was favoured by the Carafa family. He dedicated his first two books of five-part madrigals to two of its members. In 1619, when he signed the dedication of his first book of madrigals for four voices, he was living at Gaeta. A note to the reader in this print mentioned a forthcoming second collection of his sacred works, but neither this nor the first is extant. Della Valle mentioned that when he visited Gaeta in 1637 he was disappointed to find that De Bellis was no longer living. He described him as a choirmaster: he probably held this position at the cathedral there. Della Valle praised his canzonettas, which are also lost, and singled out his *Lamento di Orfeo* as having well-made recitatives. The madrigal books, however, are old-fashioned in their infrequent chromaticism, decided emphasis on imitation,

and stereotyped imitating motifs. These motifs use quick repeated notes or conjunct patterns within a narrow range. Entries are often crowded in strettos, which are thick with doubled 3rds or 10ths and are occasionally arranged in effects of piled 3rds. The second book is more chordal than the others, the third book a little more chromatic. The latter contains several works closer in style to contemporary Neapolitan madrigals, with more open textures and more clearly delineated, melodically cogent phrases.

WORKS

Il primo libro de [20] madrigali, 5vv (Naples, 1608) [incl. 1 canzonetta]

Il secondo libro de [21] madrigali, 5vv (Naples, 1614)

Il primo libro di [21] madrigali, 4vv (Naples, 1619)

L'armonia hydniana, libro secondo, 2-4vv (Naples, 1621), lost

Il terzo libro di [21] madrigali, 5vv (Naples, 1623)

Psalm, 4vv, in *Salmi delle complete*, ed. M. Magnetta (Naples, 1620)

Mottetti e frottole, 2-4vv, lost, mentioned in Pitoni

Canzonettas, *Lamento di Orfeo*, lost, mentioned in Della Valle

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G. O. Pitoni: *Notitia de contrapuntisti e de compositoribus di musica* (MS, *L-Rvat C G 1-2* [2], c1735).

KEITH A. LARSON

Dębołęcki [Dembolęcki], **Wojciech** (b Konojady [now Konojad], Pomerania, 1585-6, d between Sept 1645 and Feb 1647). Polish composer. He entered the Franciscan order at Kraków in 1598, and in 1611 or 1612 he was ordained in Opole, where he lived from 1605. Between 1615 and 1617 he lived successively at Kalisz, Lwów, where he directed the music at the monastery church, and Chełm. During a period spent at Olomouc from 1619 he helped to found a society for the ransom of soldiers captured by the Turks. He served as a military chaplain in 1621 and 1622 and studied theology in Rome for two years, gaining a doctorate in 1625. He then returned home as provincial of the Franciscan order in Poland but later resigned to become general commissar for the release of prisoners held by the Turks, and provincial at Kameniec Podolski. He lived in Rome between 1630 and 1632 before returning again to Poland as priest at the monastery at Lwów. Two volumes of music by him survive. *Benedictio mensae cum gratiarum actione* for five voices (Toruń, 1616); and *Completorium romanum* for five voices and continuo, op. 3 (Venice, 1618). The first of these is still in the Renaissance contrapuntal style, but the second affords one of the earliest appearances in Poland of the Baroque style based on the continuo.

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MIROSLAW PERZ

De Boyescu, Parepa. See PAREPA, FUPHROSINE.

De Brassine. See BRASSIN family.

Debrnov, Josef. See SRB, JOSEF.

De Broda [De Rhoda], **Paulus** (fl. late 15th century). Composer. The Glogauer Liederbuch ascribes two textless compositions from the last third of the 15th century to 'Paulus de Broda'; one of them also appears anonymously in the Nikolaus Leopold manuscript (D-

Mhs Mus.3154). A 'Paulus de Rhoda' is cited in the somewhat later Apel manuscript (*D-LEu* Cod.1494) as the composer of a four-voice motet, and the chansonnier of the Biblioteca Casanatense in Rome, also from the late 15th century, contains a three-voice song with a Dutch text incipit ascribed to the same name. A certain 'meester Pauwels van Roede', also a composer, appears in the records of the Marian brotherhood at 's-Hertogenbosch from 1478 to 1514; Du Saar suggested that he was Paulus de Broda. Finscher claimed that the names 'Paulus de Broda' and 'Paulus de Rhoda' appearing in the music manuscripts almost certainly belonged to the same person. There is ample room for scepticism on this matter, however, considering the narrow grounds for the claim and the widely separated origins of the sources. None of the four compositions in question (two songs ed. in EDM, iv, 1936/R) is the work of a real master, they are all small, mediocre, late 15th-century pieces in a somewhat restless syncopated style, and are structurally rather uncontrolled.

Recent research (see Dauwe) has revealed the existence of a humanist scholar Paulus de Rota (*b* Dendermonde, c1415), a student and later professor and canon in Louvain, Brussels, Cambrai and Mechelen between 1436 and 1491. There is however no evidence to suggest an identification with Paulus de Broda.

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MARTIN STAHELIN

Debtera. An alternative form for *dahtarā*, Ethiopian lay church singers and readers; see ETHIOPIAN RITE, MUSIC OF THE.

De Busne, Antoine. See BUSNOIS, ANTOINE.

De Busscher [de Buescher], **Henri** (*b* Brussels, 29 Oct 1880). Belgian oboist. He was the second, and most distinguished, of three brothers who began their musical lives as boy sopranos (the De Busscher Trio). All three studied the oboe under Guidé at the Brussels Conservatory. Albert, the youngest, became oboist at the Monte Carlo Opéra, and then first oboe with the New York SO until 1913. Henri's first engagements were with the Ysaÿe Orchestra, the Brussels Opera, and then in Paris. In 1904, having decided against conducting or singing as a career, he joined Henry Wood's Queen's Hall Orchestra, remaining there till 1913. He then succeeded his brother in New York, staying until 1920 when he moved to Los Angeles. There he remained until his retirement in 1948. During this period he taught both singing and the oboe, and founded the De Busscher Chamber Music Society. His preference for an instrument with automatic octave mechanism was undoubtedly influential in the western USA. Between 1948 and 1956 De Busscher (nominally retired) played first oboe in the Columbia Studio Orchestra, he continued to teach his impeccable style until 1970.

PHILIP BATH

De Bussy (/ ?Paris, 1553–83). French composer. The names Bussy and De Bussy were common in 16th-century France and appear frequently in Parisian

archives. Le Roy & Ballard attributed to De Bussy 27 chansons in anthologies printed between 1553 and 1583. The texts are mostly amorous *épigrammes* or rustic anecdotes in the style of the preceding generation, although two (in *RISM* 1553¹⁹ and 1554²⁷) are spiritual poems, one by Marguerite of Navarre. The generally suave homophonic style of the courtly pieces is akin to that of Sandrin's; indeed three (in 1553²², 1554²⁵ and 1559¹³) had already been ascribed to Sandrin and two others (in 1559¹¹ and 1567¹²) to Gentien. Although steady duple metre predominates, a few have short opening sections in triple metre and two use the compound metre and syllabic homophony favoured by the new *voix de ville* (e.g. by Arcadelt, Certon and Mornable). Mastery of syllabic counterpoint is illustrated in the longer narrative pieces with recurrent refrains and popular melodies (e.g. *Dieu te gard bergere*, 1575⁴). The five three-voice chansons are reworkings of four-voice models, three by De Bussy himself.

WORKS

27 chansons, 3, 4vv, 1553¹⁹, 1553²², 1554²², 1554²⁶, 1554²⁷, 1559¹³, 1561¹, 1561², 1561³, 1561⁴, 1567¹², 1573¹⁵, 1575⁵, 1578¹⁴, 1578¹⁵, 1583⁷, 1583⁸, 1 ed. in CMM, xlvii (1968), 1 ed. M. Cauchie, *15 chansons françaises du XV^e siècle* (Paris, 1926), 1 ed. F. Lesure, *Anthologie de la chanson parisienne* (Monaco, 1953).

FRANK DOBBINS

Debussy, (Achille-)Claude (*b* St Germain-en-Laye, 22 Aug 1862; *d* Paris, 25 March 1918). French composer. He produced a body of orchestral and piano works unusually independent of traditional norms in form, harmony and colouring; while in his songs and single opera he achieved a new psychological penetration through understatement. Few later composers have been uninfluenced by him.

1. Life 2. Vocal dramatic works 3. Orchestral and choral works 4. Chamber music 5. Songs 6. Piano works 7. Musical ideals 8. Debussy and the musical world

1. LIFE. When Debussy was born his parents were running a china shop; his father subsequently became a travelling salesman, a printer's assistant and later a clerk, while his mother worked for a time as a seamstress. Surprise at the emergence of a composer from such a background, unwittingly supported by the remarks of one of his biographers, has led some writers to doubt Debussy's legitimacy: this notion may finally be scotched by juxtaposing a sketch of him on his deathbed with a photograph of his paternal grandfather.

The unsettled life of the young Debussy reached a climax with the Commune of 1871, when his father was imprisoned for revolutionary activities. However, during this period Debussy was receiving piano lessons from Mme Mauté, the mother-in-law of Verlaine, who, even if she was never a pupil of Chopin as has been claimed, at least recognized the quality of the material in her hands. In October 1872 Debussy was accepted into the piano class of Marmontel and the theory class of Lavignac at the Paris Conservatoire, where his other teachers were to include Durand, Bazille, Guiraud and, for a brief unofficial spell, Franck. Already in 1874 he was playing Chopin's F minor Concerto and a career as a virtuoso was clearly in view, but in both 1878 and 1879 his efforts in the piano examinations went unrewarded and these dreams had to be abandoned. At the end of 1880 he joined the composition class of Guiraud and under his guidance won the second Prix de Rome in 1883 and the first Prix de Rome the following year with his cantata *L'enfant prodigue*.

Debussy had already travelled to Italy, Vienna and Russia in the company of Tchaikovsky's patron, Mme von Meck, but his enforced stay at the Villa Medici in Rome gave him no joy, he was separated from the woman he loved (Mme Vasnier, an amateur singer) and he was irked by the Villa's architecture, the pretensions of his fellow students and the necessity to produce a series of 'envois' for the Académie des Beaux Arts. He remained in Rome for the minimum permitted period of two years and returned to his parents' home in Paris in February 1887. In 1888 and 1889 he visited Bayreuth and in the latter year was enthralled by the Javanese gamelan at the World Exhibition in Paris. From about this time dates Debussy's liaison with Gabrielle Dupont with whom he lived in penury for the next nine years.



1 Madame von Meck's trio, 1880, (left to right) Damićhenko, Rakhul'sky and Debussy

He further marked his independence in 1890 by refusing to write the customary overture for the official performance of two of his 'envois', the *Fantaisie* for piano and orchestra and *La damoiselle élue*, as a result of which the whole concert was abandoned.

In 1892 Debussy became a close friend of Chausson, having completed *Fêtes galantes* (1891) on poems by Verlaine, and began the *Prélude à l'après-midi d'un faune* and a first version of the *Nocturnes*, but it was not until the performance of *La damoiselle élue* at the Société Nationale in April 1893 that his music came to the notice of the public. The next month he attended a performance of Maeterlinck's play *Pelléas et Mélisande*, and probably began to sketch his opera at once. In December the Ysaÿe Quartet gave the first performance of his String Quartet in G minor. Early in 1894 he became engaged to the singer Thérèse Roger, but the engagement was broken off in unpleasant circumstances which led to a permanent severance of Debussy's friendship with Chausson. The crowning achievement of these 'Bohemian years' was undoubtedly the performance of

Prélude à l'après-midi d'un faune in December 1894. By the spring of 1895 he had finished the first version of *Pelléas et Mélisande*, but no completed work appeared until the *Trois chansons de Bilitis* in the summer of 1897, a year in which Dupont (still his mistress) attempted suicide and which ushered in a period of despair in his own life.

On 19 October 1899 Debussy married Rosahe (Lily) Texier, a mannequin and a friend of Dupont, and in December he completed the *Nocturnes* for orchestra. In 1901 he became music critic of *La revue blanche* and in May of that year *Pelléas et Mélisande* was formally accepted for performance at the Opéra-Comique. It is a cruel irony that during rehearsals of this masterpiece in April 1902 Debussy should have been prosecuted for non-payment of debts; in spite of a stormy dress rehearsal, the first performance on 30 April was soon hailed as a landmark in French music. The opera received its 100th performance in Paris only ten years later.

The years 1904 and 1905 were especially prolific: new works written at this time included the second set of *Fêtes galantes*, the first set of *Images* for piano, *L'isle joyeuse* and *La mer*. The newly confident tone that critics have remarked in these works, especially in the last two, may partly be ascribed to the change in Debussy's domestic situation. In the autumn of 1903 he met Emma Bardac, the wife of a banker and an amateur singer to whom Fauré 11 years previously had dedicated his song cycle *La bonne chanson*. In June 1904 Debussy left his wife and in the autumn moved with Bardac into an apartment (bought with her money) in the Avenue du Bois de Boulogne, where he lived for the rest of his life. In October his wife attempted to commit suicide and in the resulting scandal a number of Debussy's friends broke off relations with him. A year later, on 30 October 1905, a fortnight after the first performance of *La mer*, a daughter was born to Debussy and Bardac and named Claude-Emma (Chou-Chou). The parents were married on 20 January 1908.

1906 was marked only by the first performance of the first set of *Images* for piano and the publication of one tiny piano piece, the next first performance of a major work did not take place until February 1908, when Viñes played the second set of *Images*. By this time Debussy had seen his hopes of material prosperity dashed, in 1907 Bardac's uncle, the financier Osiris, disinherited her, and over the next seven years Debussy was forced to undertake ten journeys to England, Belgium, Holland, Austria, Hungary, Italy and Russia, playing the piano and conducting his own works.

At the end of 1908 Debussy finished *Ibéria*, the second of three orchestral *Images*, and in 1909 he enjoyed a year of particular musical success: he was appointed a member of the advisory board of the Paris Conservatoire, he was in London for the triumphant British première of *Pelléas et Mélisande* (even if he had strong reservations about the production), the first French biography of him by Laloy was published and he began five of the first book of *Préludes* for piano. Early in the year, however, he began to be troubled by the rectal cancer that was to kill him, and had to take drugs to alleviate the pain. The following year *Ibéria* and *Rondes de printemps* were given their first performances and he received two commissions, both of which he seems to have accepted largely for financial reasons. The second of these, *Le martyre de St Sébastien*, on a text by D'Annunzio, achieved some notoriety, but little

success. On both commissions, *Khamma* and *Le martyre*, Debussy engaged the help of other musicians, Koechlin and Caplet respectively, and there is evidence that he was not clear about the way his style could develop. In 1913 he finished orchestrating *Jeux* given in the spring of that year by Dyagilev's company, a fortnight before the premiere of *The Rite of Spring*, which largely overshadowed it.

In 1914 Debussy made his last visit abroad, to London, although he continued to make plans for tours of the USA, England and Switzerland. Early in 1915 his publisher Jacques Durand commissioned him to produce an edition of the works of Chopin and from this labour of love sprang the 12 *Etudes* for piano. These were only part of his output during the months July to October which he spent at Pourville, in this final creative burst he also finished *En blanc et noir* and composed the first two of a projected set of six sonatas for various combinations of instruments. On his return to Paris he began to suffer acute pain and in December he had a colostomy. He wrote nothing the following year except the final version of the libretto of *La chute de la maison Usher*, based on a story by Poe, a project cherished probably for some 25 years but never completed. His last work, the Violin Sonata, received its first performance in May 1917 with the composer at the piano, it was the last music that he played in public, at St Jean-de-Luz in September. From the early days of 1918 he was confined to his room and he died on 25 March.

works before *Pelléas* nothing survives complete. Two fragments from *Hymnus*, his setting of Banville's *comédie-lyrique*, show a conventional sweetness of harmony and melody, with a little vocalise in honour of Mme Vasnier to whom it was dedicated. Far more interesting are the 29 surviving pages of *Diane au bois* (see fig.3). In tackling Banville's comedy Debussy recognized eventually that he had overreached himself, but the dream world of forests, lakes, of distant horns and seductive flutes had made its impression, and in a general sense the work may be regarded as a preparation for *L'après-midi*. The third unfinished work is the opera *Rodrigue et Chimène*, which Debussy undertook unwillingly in response to parental pressure and in the hope that association with its librettist, Mendès, would open doors for him at the Paris Opéra. After two years of work Debussy finally decided he could no longer stomach the work's epic nature and claimed that the manuscript had been destroyed in an accidental fire. Despite his distaste, he managed to include a number of features (spreading diatonic chords, throbbing offbeat accompaniments) which regularly appear in his mature work, and Act 2 begins prophetically 'dans une salle sombre et vaste dans le château de Bivar'.

The genesis of *Pelléas et Mélisande*, produced at the Opéra-Comique in 1902, was as early as 1889. Some of Debussy's conversations with his teacher Guiraud are on record: 'Music in opera is far too predominant', 'My idea is of a short libretto with mobile scenes', 'No discussion or argument between the characters, whom I see at the mercy of life or destiny'. Whether or not Debussy read Maeterlinck's play before seeing it on the

2 VOCAL DRAMATIC WORKS Of Debussy's dramatic



2 Claude Debussy (right) with R. Bonheur on the bank of the River Marne at Luzancy, 1893



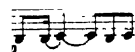
The fifth surviving autograph page of Debussy's 'Diane au bois', composed c1884-6 (US-NYpm)

stage, it is clear enough why he was attracted to it as a libretto (he had already applied unsuccessfully in 1889 to Maeterlinck for permission to set *La princesse Malerne*). In finding music too predominant in opera Debussy was obviously thinking of Wagner. He adored *Tristan* above all Wagner's operas, but in setting a similar story of love, jealousy and revenge he realized that he had to find a new means of expression, and *Pelléas*'s stormy reception was due in part to its negative characteristics. It is in a superficial sense anti-Wagner, anti-Massenet and wholly anti-Leoncavallo. The fact that Debussy seriously considered a *Pelléas en travesti* demonstrates his view of this operatic hero as no Des Grieux, let alone a Siegfried. On the other hand the opera is not lacking in positive features: the primacy of text over music (Debussy made only a few cuts in Maeterlinck's original), a total respect for the inflections of the French language, and a revolutionary use of discreet orchestral colour and of silence. During the years 1893-5, when *Pelléas* was taking shape, Debussy got to know the vocal score of *Boris Godunov* and it is reasonable to suppose that it made its mark, in principle rather than in detail.

One of Debussy's main achievements in *Pelléas* was to prolong by his music the equivocal yet palpable atmosphere of the play. The story, set in the allegorical kingdom of Allemonde, is almost embarrassingly simple and Debussy turned this simplicity to advantage. The very lack of action allowed him time to capture the often unexpressed feelings of the characters so that without,

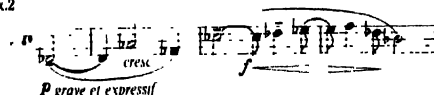
for the most part, any histrionics they come across the footlights as far more than cardboard figures. At the same time they lack the definition that a Verdi would have given them. Everything lies in the mode of suggestion to which the orchestra is dedicated and in the sparing (and often misunderstood) use of recurring themes. Debussy does not use these as material for any symphonic argument essential to the opera, still less as agents of what he called the 'visiting card' technique of the *Ring*. These themes refer not so much to individual characters as to states of mind. True, Golaud is often tormented in spirit, but it is simplistic to speak of 'Golaud's theme'. The uncertain progress of this motif, characterized by a dotted rhythm (ex.1), symbolizes not

Ex.1



so much Golaud himself as his struggle against fate, and this is a struggle in which Pelléas and Mélisande are also involved. We may compare this phrase with what has been called 'Arkel's motif' (ex.2) but which, in its rounded

Ex.2



contours, more nearly symbolizes the old man's acceptance of fate as the dominating factor of life.

The vocal score was probably finished by August 1895, and in 1901 Debussy was promised a production the following year by the director of the Opéra-Comique. Before that date the composer had firmly to refuse the giving of fragments of the work or the making of a symphonic suite, indeed, so precious to him was the image of the opera that the cold actuality of a full-scale production filled him with misgivings. In May 1901 he began the orchestration, then in November began again. From the start of 1902 difficulties mounted: countless mistakes in the orchestral parts, Maeterlinck's hostility caused partly by the rejection of his mistress for the part of Mélisande, and the discovery that interludes were needed to allow time for scene changes. After a noisy public dress rehearsal the première on 30 April 1902 was quieter, but hostility and incomprehension were if anything more widespread. The critics were divided. Among the opposition Théodore Dubois, the director of the Conservatoire, forbade his students to go to it, while even some supporters were puzzled: the critic Gustave Bret wrote 'This music overwhelms you, drives deep into your heart with a power of inspiration that I admire

but cannot fully understand'. Accusations were largely of formlessness (no arias), melodic and rhythmic monotony (no dances), lack of noise (sparing use of trombones) and unintelligible harmonic progressions (few perfect cadences). Possibly these criticisms might have been tempered by a perusal of the vocal score but this did not appear in print until ten days after the première and by that time positions were entrenched. The opera's supporters were mostly young and they made a vociferous defence of this work which for them opened a door to the 'new music': 'what will survive in *Pelléas* . . . is the human soul which there finds its expression; the work's humanity' (Fernand Gregh, quoted in Vallas, 1932). The symbolist movement, which reached its peak in Paris about 1890, had belatedly engendered an operatic masterpiece.

Debussy's career was littered with abandoned dramatic projects (see work-list), but the two to which he probably devoted most time were *Le diable dans le beffroi* and *La chute de la maison Usher*, both on tales of Poe. Only fragments survive of the music for this varied double bill. In *Le diable* Debussy was intent on finding a new style of choral writing to express the mingled sentiments of a crowd, neither the antiphonal groups of



4. Stage design by Jusseaume for the scene of the death of Pelléas in Debussy's '*Pelléas et Mélisande*', first performed Paris, 30 April 1902

Boris Godunov nor the organized army of *Die Meistersinger*. The part of the Devil himself was not to be sung but whistled. In contrast with this ironic fantasy *La chute* was a study of pathological melancholia. The grey stones of Usher's house, like the dungeons of Gollaud's castle, shadow the existence of the characters and it cannot be doubted that Debussy to some extent saw himself mirrored in the over-sensitive person of Roderick Usher. He absorbed himself in this opera as he had not done in anything since the composition of *Pelléas*; in 1908 he wrote to his editor: 'there are times when I lose contact with my surroundings and if Roderick Usher's sister were suddenly to appear I should not be all that surprised'.

Debussy's last vocal work for the stage was the incidental music to *Le martyre de St Sébastien* (1911), a synthesis of orchestral and vocal music, speech, mime and dancing on a text by D'Annunzio. In spite of the haste in which Debussy was forced to complete the music, he was not displeased with the result. The mixture of paganism and Christianity in the text may have evoked memories of the occultism in which he had dabbled in the 1890s, but it did not please the Archbishop of Paris, who forbade Catholics to attend. On the day of the ban Debussy declared to a journalist: 'I assure you, I have written the music as though it were commissioned for a church', and certainly it seems to have been widely admired. Less acceptable to the Church were the glorification of cruelty in D'Annunzio's text and the beautiful legs of Ida Rubinstein, who played the part of the saint. For all the money spent on it, *Le martyre* was a flop and has never again been staged in its original five-hour form. Debussy received considerable help with the scoring from his friend Caplet and the final chorus has been widely assumed to be wholly Caplet's work, it does have an unusually academic flavour but recent research supports the view that it is indeed by Debussy. Of the five 'mansions' into which the work is divided the fourth, 'Le laurier blessé', is of the highest inspiration throughout, while elsewhere individual passages, such as the saint's dance on the red-hot coals and the prelude to the second mansion, 'La chambre magique', show Debussy moving towards an orchestral texture that is at the same time evocative and hard as iron.

3 ORCHESTRAL AND CHORAL WORKS. A study of Debussy's orchestral works before his successful Prix de Rome cantata *L'enfant prodigue* (1884) is profitable only in showing first that Debussy was no infant Mozart and second that he was only comfortable when writing pastiche of the conventional French idiom of the period. Some undigested Russian influence may be noted in a work such as the B minor Symphony (1880) and some imaginative but ill-judged attempts at sinister trombone writing in *Le gladiateur* (1883), but only in *L'enfant prodigue* does the music flow with any conviction. Through the ten years 1884–94 he directed his efforts towards achieving a similar sense of conviction while using a more advanced musical language and pursuing ideas both radical and elusive.

Of the four 'envois' which Debussy was obliged to submit to the Académie only two were composed in Rome. *Zuleima* (now lost) and the symphonic suite *Printemps*, finished, apart from the orchestration, a month before his return to Paris in March 1887. This is the earliest of his orchestral works to find a place in the

modern repertory and in its two movements Debussy tried 'to express somehow the slow, agonizing birth of beings and of objects in nature, then the gradual blossoming, and finally an outburst of joy at being reborn to a new life'. It was to be a work 'of an individual colour' and 'without a programme'. The jury of the Académie censured its 'vague impressionism' (the first recorded use of this dangerous term to describe Debussy's music) while admitting that, whatever Debussy's faults, banality was not one. Unfortunately the original full score is lost, and the version made from a piano score in 1912 by Büsser, excluding as it does the female chorus, can give only a rough idea of it. Debussy himself wanted the piano duet included but it seems that his interest in this work of his youth was by that time financial rather than aesthetic. The most interesting features of the score are the pentatonic opening of unaccompanied melody and the amalgamation of the two main tunes to form the climax (see *Petite suite*). The first movement begins and ends in F# major in spite of (or perhaps because of) Saint-Saëns's objection to this key for the orchestra in *Zuleima*; there are Wagnerian echoes at the beginning of the second movement; and the 'outburst of joy' is rather brashly Lisztian.

A female chorus also plays an important part in the third 'envoi', *La damoiselle élue* (1887–8). In setting a French translation of *The Blessed Damozel* by Rossetti Debussy avoided the pitfalls of sentimentality, and the chastely syllabic chanting of the chorus is strangely impressive, more so than the solo vocal writing which is somewhat wooden, though the Damozel herself has some beautiful turns of phrase. Debussy clearly had *Parsifal* in mind when he wrote it, and he used a medium-sized orchestra with restraint. As in so many later works, flute, oboe and english horn have prominent parts, and strings and harp are frequently used for colouristic effects, such as the surprisingly syncopated passage portraying the angels playing their guitars and lutes, where the two main themes are again played simultaneously. The strings frequently divide; for the final C major chord into 18 parts. The material too is in many ways individual. Inside the basic C major, out of mind for much of the work, E minor–major becomes almost a subsidiary tonic, in accord with the often modally inspired harmony, and the blatant consecutive 5ths of the opening phrase indicate that Debussy was not one to let academic formulae restrain his 'plaisir'.

The final 'envoi' was the *Fantaisie* for piano and orchestra. This was never performed in Debussy's lifetime, but it is clear from his correspondence of the early 1890s that he was not at the time dissatisfied with the work. In fact he withdrew it before the intended first performance only because d'Indy wanted to perform the first movement alone; as it is a cyclic work and the three movements are played continuously, Debussy's attitude is understandable. It contains several imaginative passages, including some extended use of the whole-tone scale to build tension, but in general the orchestral writing looks to Liszt, the piano writing to Saint-Saëns and the result is not wholly satisfactory. Certainly it gives little warning of the stature of Debussy's next major orchestral work.

In the words of Boulez, 'just as modern poetry surely took root in certain of Baudelaire's poems, so one is justified in saying that modern music was awakened by *L'après-midi d'un faune*'. While few might disagree with

this judgment, few would agree about what makes *L'après-midi* such a revolutionary work. Like Mallarmé's poem the music works by suggestion, and in a sense any careful analysis is likely to be right, as far as it goes. At any rate it is not a straightforward piece of programme music; as the composer said, 'if the music were to follow more closely it would run out of breath, like a dray horse competing for the Grand Prix with a thoroughbred'. The unique sound of the work comes partly from the richness of the woodwind section (including three flutes, english horn and four horns) and the prominent roles which they play in the absence of trumpets, trombones and timpani. The only percussion instruments, unless one counts the two harps as such, are the two antique cymbals, to which Debussy entrusted a mere five notes apiece, a highly 'unprofessional' use of a commodity, justified beyond question by its effect. Texture apart, the trance-like quality of the score also stems from the nature of the opening theme, whose languorously syncopated outline and emphasis on the tritone (C# G) weaken the claims of the E major tonality. It is possible to analyse the whole work as a series of perpetual variations on this theme. Debussy used the sound of the flute as a symbol of the faun's dreaming, and, as in dreams, the same ideas recur but in different configurations, while the reedy timbres of oboe and clarinet act as modulators from one state to another. The friction between theme and distorted echo is taken up on another level by that between the contrary suggestions of melody and harmony, some chords producing rich 'frissons' simply by their context. Similarly, the total silence of the sixth bar is bursting with music. Even the central D \flat section, regretted by some critics, can be seen as a mirage of activity, an unattainable state as the returning flute theme soon shows; here too there is friction, between the 'real' and the 'ideal' (which is which?), here too a development from the chromatic tonal conflict of the opening bars.

For all its revolutionary character, *L'après-midi* was an instant success. Mallarmé wrote to Debussy that the music 'set up no dissonance with my text, except indeed to explore further the nostalgia and the atmosphere of light, delicately, disturbingly, deeply'. Not unexpectedly, Saint-Saëns saw this truth with other eyes: '[It] is pretty sound, but it contains not the slightest musical idea in the real sense of the word. It's as much a piece of music as the palette a painter has worked from is a painting'. Dyaglev produced it as a ballet in 1912 for which Nizhinsky danced the name part and provided the choreography. Although this production had its defenders, Debussy was not one of them. Contemporary accounts make it clear that the fluid construction of the music was belied by the architectural poses of the dancers and that the subtle suggestions of sexuality were made all too explicit.

It seems likely that the *Nocturnes* began life as *Trois scènes au crépuscule* in 1892 and went through other metamorphoses before reaching their final form (see worklist). The strings in *Nuages* are unusually predominant for Debussy, and are something more than a mere background to the chromatic line of the english horn, suggested to Debussy by the hooter of a 'bateau-mouche' on the Seine. Their textures are extraordinarily varied; the spare two-part counterpoint doubled at the octave, widespread divisions, and a blending of arco and pizzicato in which they throb like an enormous heart. In the central section the pentatonic tune and its scoring

are obviously suggested by the lie of the hands on the keyboard, whereas the masterly dissolution of the final bars is purely orchestral in inspiration, described by Debussy as a 'grey agony, gently tinged with white'. *Fêtes* is one of the most truly descriptive of all his works. The brass band of the Garde Républicaine moves through the festivities and its tune is just vulgar enough to set it apart from the surrounding music which has passed through the prism of Debussy's own insight; it also has the advantage of working with it to form a contrapuntal climax. Less clumsy than *Printemps*, less solid than the last movement of *La mer*, less raucous than *Ibéria*, this movement is unique in Debussy's music for the grace of its high spirits. In its unconstrained use of triads and major 9ths and in the entirely natural vacillation between triple, quadruple and quintuple metre, the rustic dream of the faun has been civilized and given substance in contemporary surroundings. The coda distils that sense of pleasurable exhaustion Debussy had already tapped in his song *Chevaux de bois* 15 years earlier. *Sirènes*, including a vocalising female chorus, is a study in 'sea-texture' before *La mer* but without that work's subtleties of construction. It is a rare chorus that surmounts the difficulties of intonation. Laloy, reviewing the first performance, claimed somewhat ironically to have found intellectual pleasure in the historically correct quarter-tones of these Greek mythological figures. On a more serious level, the controlled monotony and regular phrase lengths may be taken as a symbol of the sirens' power, dependent as it was on an appearance of unsophisticated charm.

Those enthusiasts who expected to find in *La mer* a repetition of *Sirènes* or of the grotto scene in *Pelléas* were disappointed, and admittedly the complex structure and the anti-melodic conception of certain passages were calculated to disturb the casual listener. At the opening of the first movement (up to fig.[3]) there is a bewildering succession of textures, ranging from themes to noises via arabesques and accompanimental figures. Themes, such as that played by the horns at fig.[3], and including the sharp 4th and flat 7th characteristic of this period, have to be fought for and are subject to interruptions from the surrounding materials; or rather, reinterpretations, because nearly all the material derives from the four superimposed 5ths, announced in a reordered form at the opening and subsequently presented both horizontally and vertically. For sheer complexity the passage at fig.[18] is a prime example. Seven different rhythms are sounding simultaneously and three different patterns of dynamics.

The second movement, 'Jeux de vagues', is a masterpiece of suggestion in which Debussy blurred the outlines by trills and heterophonic scoring. It is instructive to compare the end of this movement with the coda of *L'après-midi*, also in E major and making use of flute, harp and muted brass. The later passage is less compact, perhaps less 'perfect', but Debussy continues to imbue it with a sense of expectancy that is quite unanalysable; no wonder he was not satisfied with his earliest version. The answer to this expectancy is the simple but menacing noise of the tumultuous sea. If the second movement was a study of light, the third movement is a study of colour and space, and of the elemental power at which the first movement had only hinted. Some critics have found the Franckian main tune rather blatant, even weak, but if this is true the final grafting on to it of the chorale takes advantage of the weakness to good effect.

At the theme's second appearance the high A \flat harmonic on the first violins creates an amazing impression of space, an orchestral use of the 'technique of illusion' which Lockspeiser has mentioned in connection with the piano works: the listener tends not to hear the harmonic itself, only the effect it has on the texture as a whole, a procedure which we may legitimately term 'impressionist'. But in general the logic of this movement is traditional enough and leads to the first wholly extrovert ending since the piano *Fantaisie*.

La mer occupied Debussy for nearly two years from the summer of 1903. In the meantime he wrote the two *Danses* for cross-strung chromatic harp and string orchestra, commissioned by the firm of Pleyel in liaison with the Brussels Conservatory as a test piece for a class that was being initiated there in this new instrument. Compared with *La mer*, the *Danses* are chaste and formal. The first, based on a piano piece by the Portuguese composer Francisco de Lacerda, belongs to the stately genre of *Danseuses de Delphes*, the second sparkles rather more – certainly it is hard to find in either a musical explanation for Fauré's review, in which he referred to the 'usual collection of harmonic peculiarities'. Much the same directness and simplicity governs the *Trois chansons de Charles d'Orléans* for unaccompanied chorus. Debussy had finished the two outer songs in 1898. The first is largely based on the Aeolian mode, addressed with decently restrained adoration to the beloved. The last illustrates the cruel sterility of winter not only by fairly obvious chromaticism but also (a typical *jeu d'esprit*) by a passage of fugal imitation. In the central song, composed ten years later, the word 'tabourin' is enough to turn Debussy towards Spain, especially since he was at the time already involved in his largest 'Spanish' work.

The three movements collectively entitled *Ibéria* themselves form the central movement of his orchestral *Images*. Here Debussy, with the resources of a large orchestra, faced the temptations of direct sound-painting, whereas on the piano any imitation had to pass through the filter of his own 'plaisir'. Perhaps the most impressive thing about *Ibéria* is Debussy's skill (as in *l'êtes*) in flirting with vulgarity without ever losing his aristocratic poise. Guitars and castanets are plentiful, even trombone glissandos, but involvement is tempered with objectivity. The clarinets for example, which gain a new melodic importance in these *Images*, are directed on their first entry to be 'elegant and fairly rhythmical' as opposed to sloppily sentimental. In the central 'Parfums de la nuit' sultry passion is suggested by the orchestration but there is no romantic denouement; instead the darkness dissolves into the morning light of a festival, a transitional passage of which Debussy was particularly proud. This last movement consists of what Debussy called 'realities', thrown at the audience in an apparently incoherent assembly of ideas and bathed in a hard, garish luminosity. Even if the procedure is not subtle in the sense of contrived, it is certainly a crucial step in the abandonment of linear motivic thinking in much 20th-century music. Equally certainly it is not 'impressionist'.

Gigues and *Rondes de printemps* together balance this largely extrovert central movement. *Gigues* is not so much sad as tragic. Throughout there is a feeling that happiness is within reach, and the music of the *Keel Row* brings with it a certain desperate jollity, like that of

the fool in *King Lear*. But as the flute rules *L'après-midi*, so the baleful timbre of the oboe d'amore is stronger than any mere tune. There are no 'realities' in *Gigues*, nor in *Rondes*, in which Debussy for the fourth time used the nursery tune 'Nous n'irons plus au bois'. The mood of the piece is a kind of refined nostalgia. But unlike nostalgia proper, it never becomes self-indulgent or repetitive. Indeed a contemporary critic found that, while it was based with an almost academic strictness on the nursery tune, it lacked emotional coherence. Part of the secret lay no doubt in the complexity of the orchestration, the primal function of timbre, entrusted in *Gigues* to the oboe d'amore, is here disseminated among the whole orchestra. The interplay of rhythms, too, is extremely subtle and contained within an overall fluidity of tempo.

Debussy's last three orchestral works were all ballets, two of which were orchestrated with the assistance of others. Of these, *La boîte à joujoux* is undoubtedly a success on its own modest terms as 'a work to amuse children, nothing more', but *Khamma*, an Egyptian ballet written for the English dancer Maud Allan, has generally and unfairly been written off as a failure. Debussy referred to its 'trumpet calls which suggest revolt and fire and which send a shiver down your back', indicating that if he wrote it in the first place for money he had nevertheless responded in some degree to the 'childishly simple' scenario.

Debussy harboured similar feelings about the plot of *Jeux*, which he wrote for Dyaglev in the late summer of 1912, but in this case a simple structure encouraged a particularly rich response. As in 'Jeux de vagues' from *La mer*, the title 'games' seems to have suggested to Debussy a framework of rules which was but the starting-point for the substance of the game itself, consisting of an infinite variety of strokes and gestures. In *Jeux* the substance is the endless variation of the basic, undulating phrase, the orchestral colours and the proliferating arabesques; even if these 'accessories' do not help to get the ball over the net, they are what makes the game worth watching. Stravinsky considered *Jeux* an orchestral masterpiece, but found some of the music (that is, the ideas) too easy on the ear ('trop lalique'). It is at least questionable whether this distinction is valid. The logic of the work is hard to see on the page. The fragments coalesce towards the end into a promising theme, but this is cut short at the climax and leads to a poetic disintegration, which, like that in 'Jeux de vagues', gave the composer second thoughts. Certain ideas, such as the dark stillness of the park at the opening or the flight and force of the tennis ball, find traditional expression, but there is at no time a jarring between such external ideas and the inner development of the music. *Jeux* was first greeted with incomprehension, then forgotten. Now, at the other extreme, it is a cult object of the avant garde who, in their admiration for its technical wonders, perhaps lose sight of its emotional power. As in Ravel's *La valse*, and yet how differently, the waltz is isolated as a cultural phenomenon and placed in a new and disturbing context, we see that the opium of the dancing classes is no longer potent. To borrow Debussy's own phrase about *The Rite of Spring*, *Jeux* is 'a beautiful nightmare'.

4. CHAMBER MUSIC. Apart from an early Piano Trio in G (c1879) and a *Nocturne et scherzo* for cello and piano, both written for himself and his partners in von

Meck's musical establishment, Debussy's earliest essay in this genre is his String Quartet (1893), although 'essay' is hardly appropriate for such a radical reinterpretation of the medium. The opening theme provides material for three of the four movements but, characteristically, Debussy allowed himself freedom from cyclic tyranny in the slow movement where a certain Russian melancholy comes to the fore. One of the chief novelties of the first movement is that the rhythm and overall shape of the main theme assume priority over its original harmonic structure and over the exactness of melodic details. It is meaningful to distinguish between the endless variation which Debussy applies here and the intervallic kind of development which appeals more to the German mentality. Of the four movements the scherzo is undoubtedly the most startling. In the combination of arco and pizzicato and in the pervading cross-rhythms the listener loses track of any thematic thread and instead is forced to appreciate the texture as texture. The result is almost orchestral in its variety and stands as the earliest model for those quartet writers of the 20th century (Webern, Bartók) for whom timbre has assumed a dominant role. It is no surprise to find the composer 15 years later complaining of the difficulty of making a piano arrangement of the work. The immediate critical reaction was mostly of puzzlement. Dukas recognized its stature but Chausson, to whom Debussy had confided details of the work in progress, was profoundly disappointed and said so. A second quartet was destined by Debussy to soothe this disappointment, but the break in their friendship no doubt

explains why this work never became more than a project.

In 1910, for the annual practical examinations at the Conservatoire, Debussy completed two pieces for clarinet and piano: the *Première rapsodie* as the test piece proper and a sight-reading exercise later published as the *Petite pièce*. The latter is unpretentiously charming (rather like *The Little Shepherd in Children's Corner*) but the *Rapsodie* is, in the words of Debussy's friend Robert Godet, 'the most dreamlike of his rhapsodies', he exploited both the cantabile and *con agilità* aspects of the clarinet's character in a truly Mozartian fashion, without plumbing Mozartian depths. The work gains greatly from the composer's own orchestral arrangement.

Debussy's final chamber works were the three sonatas, of a projected set of six, which he wrote between the summer of 1915 and the spring of 1917. In the Cello Sonata (1915) the traditionally sustained legato of the instrument is almost ignored. Instead Debussy seems to have been bent on turning it into a bass guitar - he himself dubbed the work 'Pierrot angry with the moon'. Where there are passages of legato they eventually dissolve into nervous ornaments. Logical continuity is stretched beyond one's immediate understanding by persistent variation of speed and by a free modulation which often becomes a surrealistic juxtaposition of different ideas. The second movement in particular is an extension of the essentially non-thematic structure in the scherzo of the String Quartet. When, in the third and final movement, something in the nature of a theme does



5. Claude Debussy with his second wife, Emma Bardac

appear, it has the effect of a sarcastically disingenuous remark dropped into an otherwise wholly allusive conversation. If the tone of the Sonata for flute, viola and harp is less challenging, it too is built on understatement. The harmonic language is surprisingly simple and the occasional turn of phrase harks back to Debussy's melodic style of the 1890s, but the message thus conveyed is undeniably of the 20th century. Partly this is a question of the scoring: Debussy had originally planned to use an oboe instead of the viola, but the string instrument is undoubtedly more effective not only for pitch but also in mediating between plucked strings and woodwind, between the evanescent and the controlled sound. Partly it is the free assembly, even more pronounced than in the Cello Sonata, of thematic elements: the six ideas of the first movement return, with or without extensive variation, in the order 2 5 6-3 4 1-5-3. Partly it is such innovations in the sonata tradition as the narcissistic echoes which bring the work to a halt in the second bar of the first movement. The composer said of it: 'I don't know whether it should move us to laughter or tears. Perhaps both?'

The Violin Sonata (1917) was the last work Debussy finished. He had particular difficulty with the final movement, settling in the end for a version of his original idea; and even if the end may seem a rather too facile solution, it is surely wrong to dismiss the work as worthless. The middle movement is an exercise in the fantastic, including some surprisingly wholehearted tunes, and the first is remarkable for its fluid extensions of the rhythms one expects. The writing for the violin betrays Debussy's admiration for the true 'gypsy' style, and at the recapitulation he was patently torn between the claims of form and those of fantasy. The result is two parallel streams of invention in which it is possible to see foreshadowed many of the concepts of dualism to be found in later 20th-century music.

5 SONGS The earlier part of Debussy's output of songs presents chronological problems: dates of composition and extent of revision are often quite untraceable. That said, one can at least begin to describe the general character of much of this early work. Two influences are apparent above all others: that of French opera (whether Gounod or Massenet, the atmosphere at least is very similar) and that of the amateur singer Mme Vasnier. The smooth, unsurprising lines of the 19th-century French tradition are everywhere in evidence in the songs Debussy wrote before leaving for Rome in 1885. A song such as *Rondeau* (1882) is almost a pre-echo of Manon's apostrophe to her 'petite table': the melody is suspended in a glutinous diatonic substance, compounded chiefly of added 6th or dominant 7th, gently stirred from time to time, but which binds the melody to a complaisant servitude. The influence of Vasnier works in a different direction. She possessed a high, agile voice, and for her Debussy wrote the great majority of his songs before 1885. The unpublished *Rondel chinois* is a diverting vocalise and little more, but the first version of *Fantoches* and two other Verlaine settings, *Pantomime* and *Pierrot*, manage to extract some expressive content from the style.

In view of Debussy's deficient education, it is perhaps surprising that even in his early 20s he was responding to the quality of the poets he set. Generally the sentimental effusions of Banville and Bourget get what they deserve, the former's *Zéphyr* becoming almost a parody

of itself. But where a second-rate poet surpasses himself (Bourget in *Beau soir*), or when the poet is of the order of Verlaine or Mallarmé, Debussy's setting reflects this. The style may still be that of French opera, and there may still be passages of vocalise, but the germ of sincerity is transmitted. In *Beau soir* (to which the chronological provisos apply) the antithesis of E major and G minor at the end of the piano introduction is a warning of the ambivalent mood of the poem, leaving the details of such ambivalence to be filled in by the singer. The penultimate chord, as in several songs of this period, is an augmented 5th, but here Debussy integrated the cliché by aligning it chillingly with the second syllable of 'tombeau'. The only published song to show a foretaste of genius is *Apparition* on a poem by Mallarmé. Perhaps it is noteworthy that with *Beau soir* this is one of the few not dedicated to Vasnier. Certainly there is nothing wanton or irrelevant in the vocal line, from which Debussy was to extract one complete phrase for use in *Pelléas et Mélisande*. Some of the word-setting is still a little heavy and stilted, but the lines themselves are magnificently wide, resting on harmonies and textures that are always changing. Both the opening phrase, on one note, marked 'réveusement', and the ending, lulled by juxtaposed major triads, take the listener into the dream world of Mallarmé's poem.

With the *Ariettes oubliées* Debussy moved decisively towards the style of his maturity. In *Green* the piano part provides a framework of two-bar phrases on which the varied melodic line is built; it concerns itself with melody and atmosphere, the voice with rhythm and words, a division that enabled Debussy to mould the vocal line after the natural inflections of the French language. At the same time he was alive to the overall shape of the poem as the poet's mood passes from ardour, through fear, to hope, so the initial A♭ minor only at the end finds some repose in the tonic G♯ major. The confinement of the vocal line within narrower limits also gave Debussy the opportunity to make an expressive point with occasional wide leaps or melismata. In *C'est l'extase*, Debussy marked in this way the 'muted rolling of the pebbles under the water' and 'the soft cry of the ruffled grass', the climactic points in the poet's imagery, and he caught the plainer language of the final verse in a return to syllabic word-setting and a high proportion of repeated notes. To convey the tragic monotony of *Il pleure dans mon coeur*, the vocal line coincides throughout with the 40 two-bar phrases of the piano part, and the opening Dorian modality is consciously exploited as an atmospheric device. A refined symbolism is at work in *Chevaux de bois*, dating in essentials from 1885, where the circular movement of the horses on the merry-go-round is mirrored by 'circular' melody and harmony that return predictably to their starting-point; and in *L'ombre des arbres*, where the recurring octave E♯ discreetly but powerfully suggests the unidentified fate by which the traveller's hopes are shattered. Even though this E♯ octave is heard at three pitches, it is hardly an exaggeration to see it as an early example of an 'objet sonore', a single sound conceived in terms of one particular instrument or combination of instruments, and one which plays a structural role.

Simultaneously with the *Ariettes* Debussy worked on the *Cinq poèmes de Baudelaire*. Laloy, in his biography of 1909, noted that 'finding a vocal line and a consistent mood to fit these works, which resemble the pictures of

Manet and sometimes those of Cézanne in their dense complexity, was something of a *tour de force*. The effect of the piano part is indeed that of a reduction from a well-filled orchestral score, and in general Debussy continued along the path he had abandoned after *Apparition*. The influence of Wagner is prevalent, especially in *Recueillement* with its images of love, night and death. Debussy coped with the formal problems of setting the long poem *Le balcon* by development through insertion as against development through repetition, and in *Harmonie du soir* he even reflected in the music the stringent 'pantoum' form of the poem, in which the second and fourth lines of one quatrain become the first and third lines of the next. Unique in the set is *Le jet d'eau*, completed in March 1889. The image of water obviously moved Debussy to abandon the almost experimental style of the other songs, the texture is more open and nearly devoid of chromatic inner parts. Debussy later orchestrated this song alone of the five but Vuillemoz's criticism, 'listening to this unblended and colourless orchestration one misses the piano', points, if in a backhanded way, at the essentially pianistic style of the accompaniment, depending for its effect on the sympathetic resonance between the vibrating strings.

These preoccupations with sonority and with the idiomatic setting of the French language continued in the songs of the next decade. *Les angelus*, *Les cloches* and *De soir*, show three imaginative attempts at capturing the sound of bells while in *L'échelonnement des haies* Debussy even managed to evoke the synthetic sound of 'cloches comme des flûtes'. The variety of style between songs is very wide, compare for instance the conversational tone of *Dans le jardin* with the heroic sweep and bold colours of *La mer est plus belle*. All these tendencies came together for the first time in the masterly first set of *Fêtes galantes*. Debussy had made two versions of an earlier setting of *En sourdine*, in which the piano pulsates on expressively dissonant chords; in this published setting he exploited the same kind of texture but the subtleties of interplay between voice and piano were made finer and the whole song became a logical development, in terms not of notes but of mood, from the insistent melancholy of the nightingale's refrain. *Fantoches* is essentially a song of 1882, but the revision mixed triple rhythms with the original duple ones and integrated the ending into the rest of the song, both the sort of improvements that one might have expected. It is an extraordinary little Harlequinade that seems at first insubstantial, but the economy of the writing masks passages of heavy irony - one rarely hears the Spanish imitation in the middle section given its full weight - and it is a perfect partner for the other two songs, lightening but not dispelling their nostalgic lyricism. In the final *Clair de lune* Debussy combined a sensitivity to every inflection of the text with a grasp of the structure of the whole and consciously manipulated his by now extensive harmonic vocabulary to serve both these ends, as in the evocative but also structurally valid use of successive triads, and the perfect cadence at the words 'et sangloter d'extase les jets d'eau'.

It is typical of Debussy, with his motto 'toujours plus loin', that he should have followed this achievement with an experiment. Throughout the 1890s he toyed with the idea of becoming a writer, and the *Proses lyriques* are settings of four of his own poems. In general the imagery is dense, and occasionally unfortunate; the aims

of Debussy the poet were hardly compatible with those of Debussy the composer, and he was forced thereby to compose in a rather convoluted musical style. The last two are generally considered better than the others, a view that Debussy possibly held himself, since he chose these two to form part of the first ever all-Debussy programme, given in Brussels on 1 March 1894. *De fleurs* begins simply and includes several well-characterized passages, but clumsy tremolos invade the texture towards the end. *De soir* is probably the best. Once more the bells ring and in the transformation of the holiday scene as evening falls Debussy caught some of the magic of the similar passage in *Chevaux de bois*. The final apostrophe to the Virgin is spare and unaffected, an understated summary more in accordance with the composer's true nature.

By the summer of 1895 Debussy had finished the first and basic version of *Pelléas et Mélisande* and his involvement with Maeterlinck's dream world is reflected in the settings he made between 1897 and 1898 of three of the *Chansons de Bilitis* by his friend Louÿs. The poet's technique is the same as in his novel *Aphrodite*, to lend blatantly erotic situations a certain dignity by placing them in an antique never-never land. Like *Mélisande*, *Bilitis* is so innocent that one is almost persuaded to believe in her enduring chastity. Debussy's music catches the ambiguity of these prose poems by a mixture of modality (largely Dorian) and chromaticism, and by a style of word-setting that is melodically simple with many repeated notes, but rhythmically fluid. Particularly in the third song, *Le tombeau des nautades*, the tension between the flexible vocal line and the unrelenting semiquavers of the accompaniment perhaps suggests *Bilitis*'s unwillingness to come to terms with realities. Only in the middle song, *La chevelure*, is passion released and the narrow range of the vocal line expands



6. Claude Debussy with his daughter Chou-Chou at Moulleau, 1916

(see ex.3). The major 9th harmony is activated by the gradually accelerating rhythm of the voice and the climax is balanced not only by the contrary motion of voice and piano but by their coincidence on B and E.

Ex 3

par la même che-ve-lu-re la bouche sur la bou

che

The two settings of Charles d'Orleans in the *Trois chansons de France* (1904) mark the beginning of what has been called a 'classical' style. Certainly they are not as sensual as the Bilitis songs and the piano writing is unusually non-atmospheric. Also of 1904 is the second set of *Fêtes galantes*. If the first set was a celebration of his ardent affair with Gaby, this one marks Debussy's final break with his first wife and the beginning of his liaison with Emma Bardac. It is not surprising that his view of love is less than wholeheartedly enthusiastic. The disenchantment, hinted at by Verlaine but not brought out by Debussy in the first set, is here plainly evident. The nostalgia of *Les ingénus* is more painful than sweet, as Debussy suggested by frequent use of the whole-tone chord, and the figure of the statue in *Le faune* warns the lovers of 'an unhappy end to these moments of content'; this song contains one of Debussy's most extended and imaginative passages of ostinato, a dry, distant drumming on two notes that from the fourth bar carries through to the end. Call it 'fate' or whatever, the effect is powerfully sinister. No more hopeful message is to be found in the final *Colloque sentimental*, arguably the most moving song Debussy ever wrote. Two ghosts recall their old love. For one the passion is still real, for the other love too is dead: "Does your heart beat faster at the mention of my name? Or in your dreams do you still find me?" "No". It is a mark of Debussy's genius that this monosyllable, bald and even risible on the page, provokes tears rather than laughter. He also integrated into the song different styles to project the three characters: a plain chordal style for the disenchanted lover; a richer, more operatic one for the other; and a spare, linear recitative for the narrator who frames the lovers' conversation. Perhaps the touch most revealing of what Debussy had learnt in the 13 years since the first set of *Fêtes galantes* is the reappearance of the nightingale's

song from *En sourdine* as the first ghost begins to reminisce. The warm 9ths and triads of the original accompaniment become acidly dissonant diminished 7ths over the A \flat which pulses through the uncommunicative dialogue.

The move towards melodic and harmonic simplicity continued in the cycle *Le promeneur des deux amants* of which the first song, *La grotte*, had originally formed part of the *Trois chansons de France*. Although in this later set *La grotte* is followed by two other songs also on texts by the 17th-century poet Tristan Lhermite, it is possible to feel that its post-Pelléas evocative style as-sorts ill with their clearcut elegance; added to which there was something about stagnant water that struck deep into Debussy's imagination. In combining passion with precision he was more successful in the *Trois ballades de Villon* (1910). The singer is commanded to deliver the *Ballade de Villon à s'amye* 'with an expression as much of anguish as of regret' and the lover's shifting emotions are beautifully underlined by the subtle modulations, hesitant rhythms and imaginative timbres of the piano writing, while the vocal line returns from time to time to the superficially ungrateful chromaticism of the *Chansons de Bilitis*. The central prayer runs the risk of seeming like a pastiche of itself with its bare 5ths, parallel triads and modal contours but Debussy's control is absolute, as it is over the delicate touches of chromaticism that paint the damned in Hell and over a tonal scheme that suggests the contentment of a deep, orthodox faith through the movement from A minor to C major. The final *Ballade des femmes de Paris* bears the palm for the wittiest, most zestful song of his output. Through the incessant chatter of semiquavers comes an affection for the failings and peculiarities of Parisian woman, of whose charms Debussy, like Villon, was not wholly without experience.

Apart from the musically insignificant *Noel des enfants* (1915) Debussy's last songs were the *Trois poèmes de Mallarmé* (1913). In returning from Renaissance to contemporary poetry Debussy was possibly motivated by the move his own style had made in the last few years towards abstraction and non-traditional syntax, particularly in *Jeux*, which he had completed the previous autumn. Certainly these settings match the texts in their elliptical harmonic progressions and mere suggestions of melody. *Placet futile* is an avowal of love to a shepherdess painted on a Sèvres teacup. The playful artificiality of Mallarmé's poem finds an echo in the distorted memories of an 18th-century minuet and in a profusion of ornaments that are just as important to the texture as any of the more solid materials beneath. In *Eventail* such ornaments assume the principal role; just as the fan itself is a substitute for the crude spoken language, so Debussy enriched the atmosphere of the poem with discreet agitations of the fingers.

6. PIANO WORKS. Debussy's slow development as a writer for the piano is something of a mystery but not a total one. His teacher Marmontel is quoted as saying 'Debussy isn't very fond of the piano, but he loves music'. From this one may gather that even at the Conservatoire Debussy was aware of the limitations of the instrument. There are descriptions of him launching himself at the piano, overdoing every effect, as though moved by a deep hatred. On the other hand Fargue

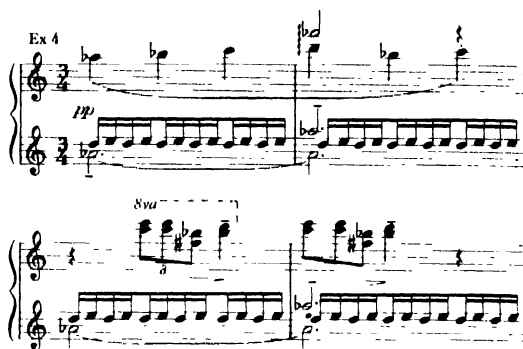
remembered his playing in the 1890s. 'he cradled it [the piano], talked softly to it, like a rider to his horse, a shepherd to his flock or a thresher to his oxen'. It is significant that on this occasion he was performing the uncompleted score of *Pelléas*. Among the varied accounts of his playing, agreement is reached on only two points. that it was like nobody else's, and that it had about it an orchestral quality. At all events, the two approaches outlined above, at the extremes of boldness and refinement, both display an unwillingness to treat the piano as it had been treated in the past, and a determination to subdue it to his will.

In his earlier years Debussy shied away from the challenge which the piano held ready for him. Quite possibly he identified it also with the 'castles in the air' built by the father of the budding virtuoso, and with their ultimate collapse. The *Deux arabesques* are the earliest of his pieces that have held even a small place in the modern repertory, and are charming, unpretentious salon pieces. Five other works published in 1890-92, although heard even less often, are in many ways more interesting and in places prophetic of Debussy's mature style, even if he still lacked the technique or the vision to expand such passages beyond a few bars. Among the palpable weaknesses are the lumpy bridge-passages leading into the middle sections and the endings, either awkward or predictable, but the *Nocturne* is an accomplished piece of lyrical writing, like Fauré without the harmonic surprises. The opening theme of the *Danse* begins in pentatonic fashion and Debussy remembered it in the song *L'échelonnement des haies*, published during 1891, for 36 bars, in the central section, he avoided a cadence and built textures that look ahead to *Masques* 15 years later. Ravel liked the *Danse* well enough to produce an orchestral version in 1923.

The exact placing of the *Suite bergamasque* in Debussy's output is problematical since there are no means of knowing what alterations he made to it between its composition in 1890 and its publication in 1905. Individual bars of the *Prélude* are fluid and sensuous in effect but the resolutions are too often through scales and other traditional devices for the magic to last, although the final passage treats the major and minor 7th degrees of the scale as equal alternatives in the manner of *L'après-midi*. The *Menuet* is the most revealing of the transition taking place in Debussy's musical language; within the delicate framework of an 18th-century pastiche are encompassed a lyrical tune à la Massenet, solid blocks of four-part writing à la Chausson and an ending that evaporates through a Debussian glissando. Reliance on traditional arpeggio patterns in the left hand robs *Clair de lune* of the prophetic air it might otherwise have breathed but, as in the *Nocturne* and *Danse*, there are moments at least when the texture lures attention away from the syntax. Unfortunately the final *Passepied* is bedevilled by a trite second theme, and all Debussy's modal ingenuity is deployed in an attempt to save it, so that out of this uninspiring fragment he produces two magical passages. These are achieved by the use first of inversion and second of a successive combination of triple and duple rhythms. Once more, the ending breaks away from conventional practice in its widespread texture and its modal opposition of B major and F# minor.

The year before the first performance of *Pelléas* Debussy published the three pieces entitled *Pour le piano*. The *Prélude* shows, quite apart from the force-

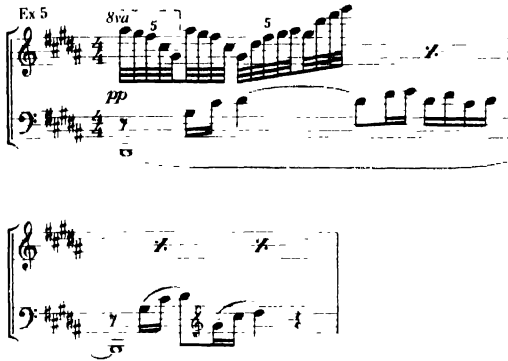
fulness of its ideas, a tightness of construction that Debussy had not so far achieved. The interweaving of two, complementary themes, and the subtlety with which chords of the augmented 5th prepare the way for the extended whole-tone passage, both show a craftsman's hand, as do many points of detail. Ravel claimed that *Pour le piano* 'said nothing really new' but there is no precedent for the individual sound of an 4. Th



novelty resides not just in the whole-tone harmony, but in the texture created by the trill and (surely) the pedal, in the melodically otiose but beautiful minim A♭s, in the teasing antithesis of triplets against semiquavers and in the syncopated placing of the triplets' repeat. The final *Toccata* similarly mixes brilliant fingerwork with evocative textures, and Aeolian modality with the whole-tone scale, and it is crowned with an ending that is, for Debussy, unusually emphatic. Seven successive, slow, loud chords of the tonic major will not be found again in his output. But the best of the set is undoubtedly the *Sarabande*. Again the mode is basically Aeolian but the control of chromaticism within it is masterly. For the first time in Debussy's piano works there are times when tonality is momentarily submerged and it is a measure of his extension of the key system that D major can follow G# minor with complete inevitability. An earlier version of the *Sarabande* exists as the second of three *Images* written in 1894 and all dedicated, like the final *Sarabande*, to Yvonne Lerolle, Chausson's niece. The 80 or so changes that Debussy made to the first version were largely in suppressing excessive chromatic alterations and allowing the modal harmony to stand uncluttered. The first *Image*, marked 'mélancolique et doux', is rather in the nostalgic style of Chausson, while the third, usually referred to as an early version of *Jardins sous la pluie* because it contains the tune 'Nous n'irons plus au bois', is in fact a totally different and very exciting piece. The discreet, almost private nature of these *Images* is reflected in Debussy's own words at the head of the score: 'These pieces would shrink in terror from the brilliantly illuminated salons regularly frequented by those who do not like music. They are rather "conversations" between the piano and oneself'.

But, for all the beauties that these earlier pieces contain, it was not until 1903 that Debussy really faced the challenge of the instrument. His new approach proclaims itself in the title of the set, *Estampes*, as well as in those of the individual pieces. In calling them 'prints' he possibly intended to convey a refinement, an abjuration of the grand manner, yet they are not self-evident pastiches such as the *Passepied* from *Pour le piano*. *Pagodes*

reflects his interest in eastern music, and it is revealing that in the first of his pieces to break away from traditional piano textures Debussy should have chosen to look beyond Western civilization altogether. It is difficult to write about the piece without mentioning 'impressionism', a word which Debussy found meaningless or at best ill-used, but a short example (ex 5)



shows what the term denotes in this context. The low B dictates that the sustaining pedal be held throughout and the effect on the rest of the three-fold texture bears obvious resemblances to the way that impressionist painters tended to use light – beyond that assertion lie the areas of controversy. One can see also that the movement in the three parts is graded according to their pitch, so that in performance all emerge at a similar volume and are heard as one, composite sound. With the second piece Debussy provoked another of the many 'affaires' with which his life was studded. After the first performance in 1898 of Ravel's *Habanera* for two pianos, Debussy had borrowed the score. Five years later he produced *La soirée dans Grenade*, marked 'mouvement de Habanera' and centred, like Ravel's piece, round languorously repeated C's. Some 70 years later it is possible to judge what different conclusions the two men drew from similar propositions. Whereas Ravel developed his ideas with perceptible logic, Debussy threw together a series of impressions and out of their friction grows an understandable excitement. *Jardins sous la pluie* is, in a sense, a reworking of the *Prélude* from *Pour le piano* in terms of Debussy's latest discoveries, the final 11 bars in particular are a miraculous synthesis of prestidigitation and expressive effect.

The two piano works of 1904, *Masques* and *L'isle joyeuse*, were both inspired by 18th-century subjects. In *Masques* Debussy returned for inspiration to the world of 'fêtes galantes' (he had finished his second set of songs of this title a few months earlier) and in particular to a texture of alternating hands that is first found in the song *Mandoline*. Many of Debussy's special effects – curling chromatic tunes in the middle of the keyboard, passages of whole-tone and pentatonic harmony, juxtaposed chromatic triads in root position – here go to make up a vigorous yet strangely touching work, and one that is all too rarely played. The more popular *L'isle joyeuse*, suggested by Watteau's *L'embarquement pour Cythère*, is one of Debussy's happiest inspirations. It manages to be extrovert without ever tending towards the plebeian; even the traditional left-hand arpeggios have 'a touch of class', arranged in groups of five against the three

quavers in the right. Certainly Debussy plays no jokes with the listener's expectations, 'happiness is no laughing matter'.

One can relate the last two of the first series of *Images* (1905) to earlier works of the composer, considering the *Hommage à Rameau* as a development in both size and harmonic subtlety of the earlier *Sarabande*, and *Mouvement* as a more whimsical and elusive version of *Jardins sous la pluie*. But the opening piece, *Reflets dans l'eau*, has no clear ancestry. The rhythms of water, symmetrical to the casual eye, but in fact full of life-giving asymmetries, the sound of water, monotonous and hypnotic, even (in a good performance) the feel of water, come across with a fidelity that Liszt and Ravel had not achieved. Debussy used a wide area of keyboard, often at a low dynamic level, and built his material from short phrases. These he treated rather like the pebble dropped into the water, which initiates a series of movements only indistinctly related to its own shape but defined by its size, force and density. The final bars, marked 'lent, dans une sonorité harmonieuse et lointaine', afford a glimpse of Debussy's preoccupation, already audible in *Fêtes*, with the movement of sounds in space.

With the second series of *Images* (1907) Debussy reached the country towards which his steps had been leading for some 15 years, the country where sensation is king. The sounds of bells through leaves, the sight of a goldfish lit by sunlight shining through water, both are complex sensations, and the first a mixture of sound and sight in the manner of *Reflets dans l'eau*. But all three pieces of this set go beyond the earlier work in their harmonic richness, in their mercurial changes of mood, and in their demands on independence of finger; all are written on three staves. *Cloches à travers les feuilles* is notable for passages of mixed dynamics which suggest an orchestral sound, although no orchestra could match the rich texture of Debussy's piano writing. The name of the second, *Et la lune descend sur le temple qui fut*, was suggested to Debussy, after he had written the piece, by the dedicatee, Laloy, who was deeply interested in the Orient: the balance of this title admirably reflects the poise and precision of Debussy's music, in which traditionally 'oriental' features such as open 4ths and 5ths acquire a new dignity from being combined. The dangers of adapting a literally visual approach to this music are illustrated by the third piece, *Poissons d'or* where the sight of the goldfish is merely the spark that kindles the composer's imagination. The quick movements of the fish suggest trills, trills suggest arpeggios and arpeggios suggest chords, while tunes and accompaniments exchange roles with bewildering speed. The final cadenza in its alternation of black-note and white-note groups perhaps recalls Ravel's *Jeux d'eau*, but the whole is guided by a powerful fantasy which leaves ornamental fountains, and goldfish, far behind.

In writing *Children's Corner* that same year for his daughter, Debussy was pleased to aim two lighthearted blows at targets which especially attracted him: finger exercises and Wagner, in *Doctor Gradus* and the *Golliwogg's Cake-walk*. These mark the entry of humour into his piano writing, but at least two of the other four pieces merit a deeper response. In *The Little Shepherd* the free, natural, unaccompanied tune of the shepherd's pipe is three times caught by a web of harmonies and dragged down to a cadence; finally it abandons its dreams of freedom and conforms. *The Snow is Dancing*

portrays the not entirely disagreeable ennui that grows from looking out at a snowy landscape.

The two sets of *Préludes*, published in 1910 and 1913, contain Debussy's last important offerings to the amateur pianist and also his last homage to the genre of descriptive writing that began with Schumann. In placing his evocative titles at the ends of the pieces he seems to have recognized that they are often less of a help than an impediment to understanding. As with *Poissons d'or*, a title like *Ce qu'a vu le vent d'ouest* may have planted the seed but the piece should certainly not be viewed literally as a west-east itinerary; the title is merely symbolic of the violence and mystery in which the music abounds. Perhaps the most remarkable feat, in the first book at least, is Debussy's success in incorporating elements of popular music: Neapolitan song in *Les collines d'Anacapri*, music-hall song in *Minstrels*, guitar-strumming in *La sérénade interrompue* and an unidentifiable but definitely non-serious style in *La danse de Puck*. At the other extreme lie the hieratic *Danseuses de Delphes*, perhaps suggested to Debussy by his project in collaboration with Ségalen on the myth of Orpheus, and the well-known *La cathédrale engloutie*, his most thorough exploration of the points of contact between the piano and bells. It is a piece that needs a virtuoso command of the sustaining pedal, for which, characteristically, Debussy wrote indications addressed not to the player's feet but to his ears – 'in a gentle, harmonious haze', 'gentle and fluid', 'emerging from the haze gradually'. In every piece he established a unique identity at the start through melody (*La fille aux cheveux de lin*), texture (*Danseuses de Delphes*), harmony (*Voiles*), ornaments (*Minstrels*) or rhythm (the iambic opening of *Des pas sur la neige* which 'should sound like a melancholy, snowbound landscape') and then allowed his fancy to play upon it.

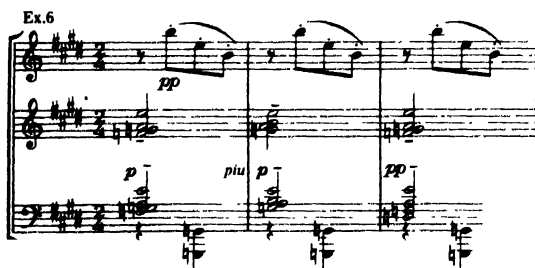
The second book does not maintain throughout this high level of inspiration and craftsmanship. Some of the pieces (*Bruyères*, *Canope*, *Hommage à S. Pickwick Esq.*) sound rather as though they were rescued from a bottom drawer and *Les tierces alternées* hardly belongs with its companions – unless Debussy inserted it as a joke, tempting us to invent an evocative title. *Général Lavine – excentric* is the only successful comic number, a sketch of a music-hall juggler, but three of the scenic pieces are of the highest quality: *Brouillards*, where he depicted the disembodied fog in bitonal harmonies; *La terrasse des audiences du clair de lune*, in which the twin inspirations of moonlight and the Orient led him to write in a style of powerful delicacy, almost a compendium of his favourite piano techniques and textures; and *Feuilles mortes*, in which the subtle colours of dead leaves are matched by the subtle and precisely graded harmonies (ex.6). The different weighting of what is

effectively the same chord is a detail with which many a lesser composer might not have concerned himself, and one that shows clearly the value to Debussy of the sonority of a chord quite apart from its harmonic function.

Debussy's last important works for the instrument were the two books of *Etudes*, which he wrote at Pourville during August and September 1915. Earlier in the year he had edited the piano works of Chopin for his publisher, Jacques Durand; and, while he realized that in dedicating his own studies 'to the memory of Chopin' he was certainly meeting the challenge that he had earlier chosen to ignore, he had a confidence in these pieces which one rarely finds in him during his last years. In the first book he explored the traditional areas of study-writing – 3rds, 6ths, octaves and the dexterity of the fingers – with the exception of *Pour les quartes*. Here the manipulation of 4ths led him to write music of a percussive clarity, full of wayward chromaticism and strong bell-like sonorities in which rhythm, melodic outline and harmonic tension interact. One could call it Classical, in the sense that it is a work of understatement in which every nuance produces an effect, or Romantic in that it is informed with a certain wistful, almost sly humour. Debussy kept the cascading 4ths in the middle of the piece just this side of tea-house chinoiserie.

In the second book he was concerned not with the letters but with the vocabulary of music. The studies *Pour les degrés chromatiques* and *Pour les notes répétées*, quite apart from their technical difficulties, are by their nature fitted to stretching tonality beyond the limits of what was generally considered comfortable in 1915. If *Pour les notes répétées* relies for its coherence almost entirely on consistent textures and rhythms, *Pour les agréments* lives by the delicious uncertainty as to what is or is not an *agrément*. The 'divine arabesque' which Debussy recognized in Bach's music permeates the whole structure so that traditional distinctions between melody and accompaniment can no longer be made. Movement between keys is effortless and often elliptical. In the ten bars, for example, that lead to the return of the opening idea, Debussy threw several amusing asides into the conversation but the main point is never for a moment lost. In *Pour les sonorités opposées* he explored further the possibilities of the layered textures in which bells and distant trumpet calls combine to repudiate their source in a box of hammers. One may also note the juxtapositions of disparate materials, a technique introduced in *La soirée dans Grenade*, flaunted in *La sérénade interrompue*, and here used with a fine discretion. The central section of *Pour les arpèges composés* brings the only hint of levity into this second book which ends with the massive *Pour les accords*. In a letter to Durand Debussy wrote: 'these *Etudes* will be useful in teaching pianists that to embark on a musical career they must first have a formidable technique'. The fierce outer sections of this final piece constitute Debussy's nearest approach to the 19th-century 'war-horse'. Having faced the piano's challenge and won, he now threw out a challenge of his own. If pianists were to succeed where he himself had failed, they must have 'les mains redoutables'.

Debussy's works for piano duet begin with the four movements of the *Petite suite*, probably better known in Büsser's orchestral version. With four hands at his disposal Debussy was able to experiment more easily with unusual textures; for example the *Menuet* contains



two beautiful passages where melodies are doubled at the 10th below. Only the long-drawn tune of *En bateau* gains undeniably from transcription. The most surprising movement is the final *Ballet*, of a festive bluntness uncharacteristic of Debussy at any period, for which he seems to have taken Chabrier as his model. All the movements are in simple ternary form, but he seems to have been aiming at further integration, because in every case the repeat of the opening section is accompanied by elements from the central one. Apart from the lively *Marche écossaise*, a fantasy written for a Scottish general on an air which purported to be a family tune of the Earls of Ross, the only other pieces Debussy wrote for this medium were the *Six épigraphes antiques* (1914), based on music he had composed 14 years earlier to accompany a recitation of some of Louÿs's *Chansons de Bilis*. The world of the *Préludes* is recreated in images of exotic lands (Greece and Egypt) and of nature (rain and night). The writing is spare and Debussy cultivated a carefully defined monotony, either of harmony or rhythm or both. Five of the six pieces end *pianissimo* or less, and in the final one the optimistic return of the theme from the first is tactfully but irrecoverably stifled.

Of the works for two pianos, *Lindaraja* is a feeble essay in the Spanish style, and only *En blanc et noir* merits description here (see fig. 7). The composer wrote of these pieces that they 'derive their colour and feeling merely from the sonority of the piano'. In spite of this adjuration not to read any programme into the work, it is hard not to see it as Debussy's considered statement on war. The central movement, which he thought the best, is dedicated to a young friend killed in action that year and resorts to trumpet calls and relentless intonations of *Ein feste Burg*. The first movement is a display of the strength and confidence that made such a holocaust possible; the last, dedicated to Stravinsky, a presentment of the shattered morale and exhausted resources that were to be its aftermath, illumined only by the light of hope. Among the many miracles in this masterpiece are the textures, some of a rich clarity, others hard-edged (as at the end of the second movement), and the freedom of harmonic movement already remarked on in the *Etudes*, in spite of which, the D major ending to the D minor last movement conveys consolation in a wholly traditional manner.

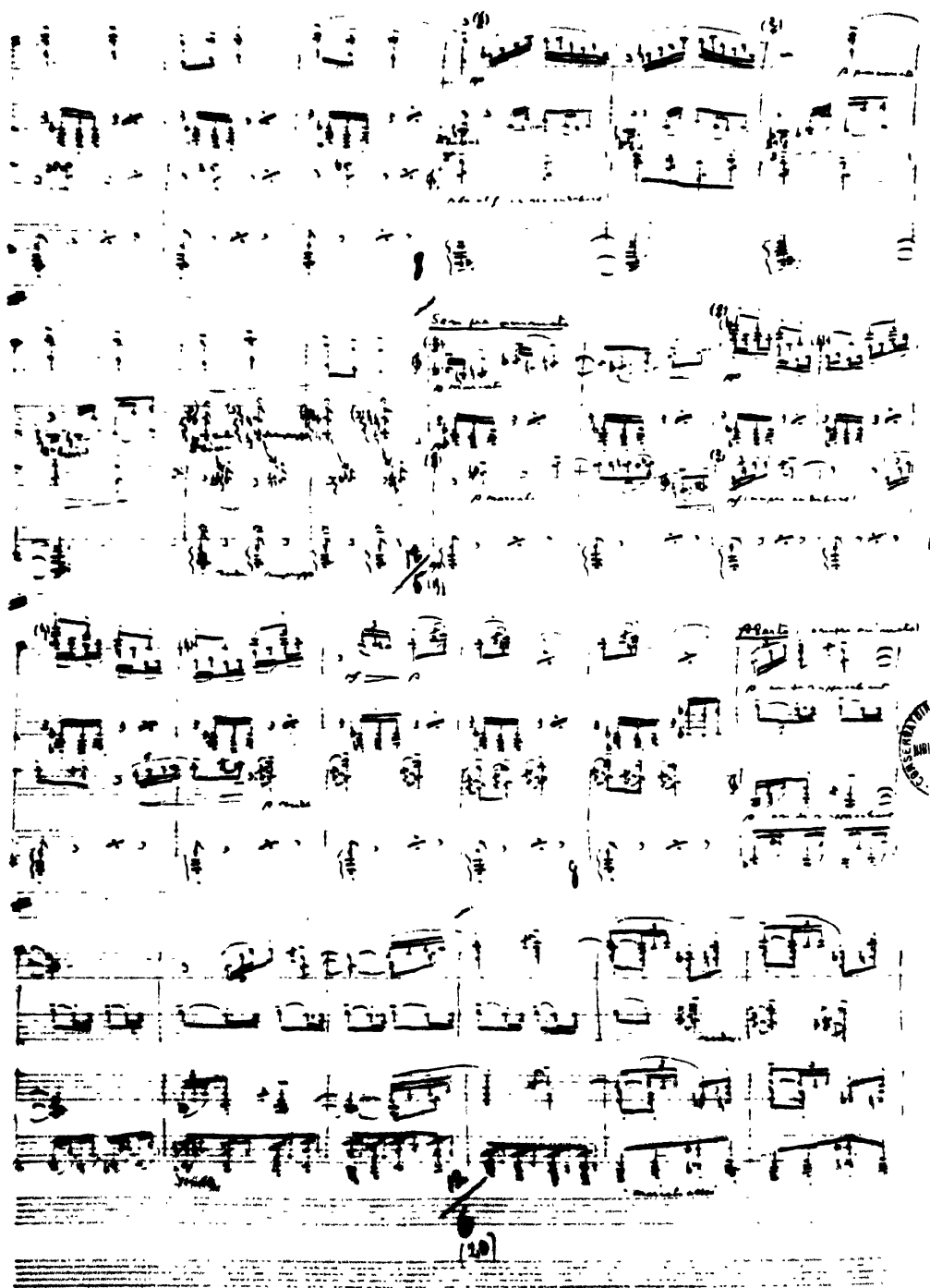
7 MUSICAL IDEALS Although Debussy was no infant prodigy from a technical point of view, he seems to have realized early that for him the ideal music was something radically different from what surrounded him. One of his teachers at the Conservatoire, Emile Durand, saw his individuality in another light: one of his reports for 1878 reads 'With his feeling for music and abilities as an accompanist and sight-reader, Debussy would be an excellent pupil if he were less sketchy and less cavalier'; and for the following year: 'A pupil with a considerable gift for harmony, but desperately careless'. If Durand had been more perceptive he might have gone further than to find Debussy's harmonizations 'certainly ingenious', but then Debussy himself had no clear idea of where he was going. With the Prix de Rome behind him and several years' security ahead, he attacked the problem, realizing that the conventional minds of the Institut might well be shocked by the results. Working on *Diane au bois* he wrote to M. Vasnier from Rome in 1886: 'It may be in fact that I have taken on a task that is too much for me; there is no precedent so I am obliged to

invent new forms. I could turn to Wagner but I don't need to explain to you the folly of such an attempt'. This objective view of Wagner, at this time the god to whom the French musical world was busy making obeisance, seems to have been somewhat disturbed by his visit to Bayreuth in 1888, but on his return next year the magic was no longer so powerful. In conversations with his composition teacher Ernest Guiraud, already referred to, Debussy showed that his aims had now clarified, even if his technique was still not sufficient to realize them: of musical drama 'The ideal would be two associated dreams'; 'A prolonged development does not, cannot fit the words'; In general, 'rhythms cannot be contained within bars'; 'Themes suggest their orchestral colouring'; 'There is no theory. You have merely to listen. Fantasy [plaisir] is the law'. At the same time he was not advocating musical anarchy: 'I feel free because I have been through the mill, and I don't write in the fugal style because I know it'.

The first fruit of this search for a music that was precisely imagined yet fluid and untrammelled by rules was *L'après-midi*; significantly, a work based on a symbolist poem. Debussy recognized in the writings of Baudelaire, Verlaine and especially Mallarmé not only a fantasy and freedom that were missing from contemporary music, but also a concentration of feeling. The opening flute solo is just such a concentration of diverse emotions, dreamy idleness, good humour and speculative lust, and one may judge its potency by comparing it with the innocuous solo line at the beginning of *Printemps*. Certainly the chromatic outline of the faun's phrase is no mere imitation or 'impression' of a panpipe; it is the primary symbol of the work and one should appreciate the silence that surrounds it.

If one has to accord Debussy an '-ism', then 'symbolism' would probably be the most truthful. In a letter to Chausson in 1893 he wrote of his newly begun work on *Pelléas* 'I have found, and what is more quite spontaneously, a technique which strikes me as fairly new, that is silence (don't laugh) as a means of expression and perhaps the only way to give the emotion of a phrase its full power'. This desire for simplicity and space never left him. As a child he used to prefer small pictures with large margins, and in 1913 he wrote of the Annamite theatre he had seen nearly 25 years earlier: 'A small, shrieking clarinet is the guide of the emotion; a tam-tam the organizer of terror . . . and that is all'. *Pelléas* itself is the most complete summary of Debussy's ideals up to his 40th year. Critics have written of its reticence without noticing that this reticence is a concentration of feeling not a lack of it; obviously for those writing at the time, nurtured on Verdi, Wagner and Strauss, it was hard to appreciate that passion need not be measured in decibels.

From 1901 Debussy wrote articles for a number of magazines in which one can follow the development, without radical change, of the views he expressed to Guiraud. In April 1902 he wrote of his reasons for choosing *Pelléas*: 'I wanted from music a freedom which it possesses perhaps to a greater degree than any other art, not being tied to a more or less exact reproduction of Nature but to the mysterious correspondences between Nature and Imagination'. To reinforce this freedom, there must be others. The public must be free to state their opinion: 'In art there can be no obligatory respect; that is the sort of nonsense that has been off-loaded on to a number of people who have become



7. Autograph of part of the second movement of Debussy's 'En blanc et noir', composed 1915 (F-Pn MS.989)

respectable only through having lived long ago'. The response itself should be free, unfettered by a formal musical education - 'Love of art does not depend on explanations' - or by experience as in the case of those who say of a new work 'I need to hear that several times' Utter rubbish! When we really listen to music, we hear immediately what we need to hear'. But the hardest-won freedom of all is that of the artist, who must please only himself 'Truly, that day far in the future - I hope as far as possible - when I shall no longer stir up controversy, I shall reproach myself bitterly'; but (in a letter of 1911) 'how much one has first to find and then suppress, to reach the naked flesh of emotion'.

One theme that runs through Debussy's later thoughts is the need for French music to be true to itself. Gluck and the imitators of Wagner came under heavy fire and he held up Rameau as the great neglected figure of French musical history. Rather than Wagner, the model should be Musorgsky, not for imitation, but as an example of directness and truth of utterance within a native tradition. This is not a call for provincial narrow-mindedness, and indeed Debussy could hardly be convicted of this; his taste in the visual arts was catholic, embracing Turner, Moreau and Hokusai, and in music itself the styles of the Near and Far East as well as Spain. But all influences had to be held in balance and the neck of eloquence well and truly wrung. Music, for Debussy, lay neither in the scholastic nor the bombastic, but in the playing of the gypsy violinist Radès. 'In a cheap, ordinary café, he gives the impression of playing in the depths of a dark forest, and calls up from the bottom of your soul a kind of melancholy that we rarely bring to the surface. He could drag secrets from an iron safe.' Here was the 'naked flesh of emotion'.

8 DEBUSSY AND THE MUSICAL WORLD. Such ideals, intransigently held and all too eloquently expressed, did not help to make Debussy an establishment figure. Until the production of *Pelléas* he remained remote from the mainstream of French musical life, happier in the 'Chat Noir' than at the meetings of the Société Nationale. He entertained a secret love for the music of Massenet but had little time for the Franckian school headed by d'Indy and did his best to persuade Chausson not to overdo the counterpoint but to let his imagination run (he himself felt that the end of the *Poème* for violin and orchestra marked Chausson's finest inspiration). Among composers his most faithful friend was Satie, his most implacable enemy Saint-Saëns who as late as 1915 wrote to Fauré: 'I advise you to look at the pieces for two pianos, *Noir et blanc* [sic], which M. Debussy has just published. It's incredible, and the door of the Institut must at all costs be barred against a man capable of such atrocities'. Saint-Saëns had his way.

Pelléas suddenly made Debussy an 'important' composer. For his parents' sake he accepted the Légion d'honneur in 1903 and every major work from then on was eagerly scrutinized by the critics. He was content to leave his piano works chiefly in the hands of Viñes until his debts forced him on to the platform in 1910. His career as a conductor was similarly motivated, although he was certainly unhappy about early performances of *La mer* under Chevillard, and his own performance in 1908 came as a revelation to many. He also found Parné's conducting in the rehearsals of *Ibéria* 'rather left-hand' (i.e. intellectual), and in both conductors he missed the improvisational fluidity that he sought, even if his own unavailing struggles with *Ibéria* in Turin

convinced him that the task was no easy one.

Apart from money, Debussy's chief problems in the first decade of the century were the estrangement from a majority of his friends over his second marriage, and the rise of 'debussisme'. As one may easily imagine, the last thing he wanted was to be the head of a school of composers, but many critics and journalists seemed determined to force the role on him, and the affair reached a climax with the publication of *Le cas Debussy* in 1909, and in particular 'M. Claude Debussy et le snobisme contemporain', an article in it by Raphaël Cor. The article, full of bigotry and spite, asks such questions as: 'Has anyone noticed that among the many beautiful passages in *Ariane et Barbe-Bleue* by Dukas, produced in 1907, the least successful act is certainly the second, in which Debussy's influence is predominant?'. Debussy was just as annoyed by those who wanted him to turn out endless replicas of *Pelléas*, and he had to find his own way between the opposing camps of hostility and blind devotion. Worst of all was his realization that so few of his contemporaries could see beyond the trills and the whole-tone chords to the spirit of his music. *Le martyre* brought him a short-lived notoriety and *Jeux* not even that, after which World War I put a stop to any but small-scale music-making. The effect of the war was thus to reinforce Debussy's desire, in his illness, to turn in upon himself and to work in his own way for the preservation of French culture. The destructive intrusion of *Ein feste Burg* into the second movement of *En blanc et noir* is his most poignant comment on the world as he saw it; the last three sonatas, signed 'Claude Debussy, musicien français', the pledge of his hope for the future.

(i) *Debussy and Ravel* There is no record of any Debussy-Ravel correspondence but it seems likely that they first met early in 1898 at the first performance of Ravel's *Sites auriculaires*. Two years later Ravel was present at a private play-through that Debussy gave of *Pelléas* and their relations were certainly friendly until the time of its production. The break in their friendship occurred for various complementary reasons: the supposed similarity between Ravel's *Habañera*, from *Sites auriculaires*, and Debussy's later *La soirée dans Grenade*; Debussy's disappointment that Ravel should squander his undoubted gifts in the 'factitious Americanism' of the *Histoires naturelles*, no doubt a good measure of jealousy on Debussy's part; and possibly a remark that Ravel made on the morality of Debussy's second marriage - a mutual friend, Misia Sert, later claimed that Ravel contributed to a small weekly allowance for Debussy's first wife after Debussy abandoned her. Already in 1904 such an intelligent layman as Rolland could write: 'I have met a variety of musicians. Among them, one who is more Debussyste than Debussy, Ravel'. Such remarks annoyed Debussy extravagantly. As Lockspeiser pointed out, in Debussy's letters Ravel's name is never mentioned 'without a note of sarcasm, irony or concern' and he expressed considerable annoyance in 1913 when he found that Ravel had set two of the same Mallarmé poems as himself - largely, one imagines, because he was afraid that this would be the signal for another orgy of comparison. On the other hand, apart from an understandable feeling of propriety for the new textural and harmonic ideas in *Jeux d'eau*, Ravel all his life revered Debussy as a master. Besides making a number of arrangements of Debussy's music, he gave the first performance of *D'un cahier d'esquisses*, and to the 'Tombeau de Debussy'

printed in the *Revue musicale* of 1920 he contributed no brief *pièce d'occasion* but the first movement of his Sonata for violin and cello. Towards the end of his life he said to a friend, of *L'après-midi*: 'It was hearing this work, so many years ago, that I first understood what real music was'.

(ii) *Debussy and Stravinsky* Debussy and Stravinsky first met backstage after the first performance of *The Firebird* on 25 June 1910. Debussy's immediate reactions were commendatory, although Stravinsky related that Debussy later qualified his praise with: 'After all, you had to begin somewhere'. In Russia Stravinsky had been impressed by Ziloti's performances of *L'après-midi* and the *Nocturnes* but there is little of Debussy's manner to be found in *The Firebird*, rather more of Rimsky-Korsakov's *Petrushka* was the one work of Stravinsky over which Debussy never expressed a reservation, referring to an 'orchestral infallibility that I have found only in *Parsifal*' and to the 'sonorous magic' in the 'Tour de passe-passe' (figs. [58–64] in the miniature score). There followed a period of close friendship, during which Debussy asked Stravinsky's advice about the scoring of *Jeux*, and together they performed the piano-duet version of *The Rite of Spring*, Debussy playing the bass at sight without apparent difficulty. However, after the première of *The Rite* Debussy's appreciation of Stravinsky became tinged almost with fear. In a letter of 1916 he described Stravinsky as 'a spoilt child who, from time to time, makes rude gestures at music'.

He professes to be friends with me because I have helped him climb to a rung on the ladder from which he lobes grenades that don't all explode'. If Debussy felt that Ravel was squandering his gifts, then perhaps Stravinsky was being all too successful. Acknowledging the present of a score of *The Rite* Debussy wrote to him: 'for me, who descend the other slope of the hill but keep, however, an intense passion for music, for me it is a special satisfaction to tell you how much you have enlarged the boundaries of the permissible in the empire of sound', a task which Debussy had begun but which he knew he was now too ill to pursue very far. On the other hand, Stravinsky, like Ravel, never doubted his debt to the older man. He may have found *Pelléas* 'a great bore on the whole, in spite of many wonderful pages' but he also confirmed that 'the musicians of my generation and I myself owe the most to Debussy'.

(iii) *Debussy's musical style and its posthumous influence.* The details of Debussy's technique are easy to catalogue but, as with catalogues, they give little idea of the quality of the product. His desire to free himself from tonality led him to use the church modes and melodic lines inspired by plainsong, the whole-tone scale and chords, synthetic modes such as the major scale with sharp 4th and flat 7th and parallel 9ths and triads in which each chord is no more than a colouring of the melodic line. Rhythmically he was for a long time bound by the four-bar phrase (often a two-bar one repeated, with or without variation in the fourth bar) but the combination and succession of duplets and triplets frequently rounds off the squareness of the structure. From *La mer* onwards he achieved a new fluidity of rhythm, particularly in orchestral works where he tended to present several planes of timbre and material simultaneously. The influence of the Orient, especially of the Javanese gamelan, operated not only on his scoring as such but on his conception of what was 'permissible in the empire of sound' – what in the 19th century had

been noise was now music. Above all, as has been well said, Debussy brought music out of the salon and the concert hall and into the open air, even to an immaterial existence independent of place or space.

If one omits Schoenberg, who quite failed to recognize his rival's stature, a list of 20th-century composers influenced by Debussy is practically a list of 20th-century composers *tout court*. Bartók acknowledged the 'insights' that Debussy's music gave him into harmony and orchestration, as *Bluebeard's Castle* and *The Miraculous Mandarin* testify, *Wozzeck* owes much to *Pelléas*, and Webern's interest in timbre stems in part from Debussy, for Varèse the beginning of *L'après-midi* provided the model for those numerous opening paragraphs where a single note sets up a gravitational field, and even Les Six, after Cocteau's initial diatribes, came round individually to a more sober appreciation.

Among the leading musical minds of the 1950s and 1960s, Cage obviously looks back to Debussy's example of 'letting sounds be themselves', on the need to re-educate ourselves in what we expect of music, and on the value of silence, for Messiaen at ten years old *Pelléas* was 'a veritable bombshell', and works of Boulez like *Phédon* and *Éclat/multiples* can be seen as further extensions of the fragmentary coherence in *Jeux*, while the whole *raison d'être* of electronic music is the same extension of those boundaries on which *L'après-midi* first exerted an insidious pressure. Can it be entirely fortuitous that the major 9th, Debussy's best beloved among chords, sounds throughout the 70 minutes of Stockhausen's *Stimmung*, coupled with the recitation of magic names? Let Debussy have the last word: 'We must agree that the beauty of a work of art will always remain a mystery, in other words we can never be absolutely sure "how it's made"'. We must at all costs preserve this magic which is peculiar to music and to which, by its nature, music is of all arts the most receptive'.

WORKS

OPÉRAS

Axel (l'Isle Adam), 1 scene, c1888, unpubd.
Rodrigue et Chimène (3 C. Mendes, after G. de Castro and Corneille), vocal score of Acts 1 (in part), 2 and 3, 1890–92, unpubd.
Pelléas et Mélisande (5 Maeterlinck, abridged Debussy), 1893–5, 1901–2, Opera-Comique, 30 April 1902, vocal score (1902), vocal score rev. (1907), full score (1904), sketches (Lucs, Geneva, 1977).
Le diable dans le beffroi (2 tableaux, Debussy, after Poe) 1902–11, inc., sketches for scenario and music in Lockspeiser *Debussy et Edgar Poe* (1962).

La chute de la maison Usher (2 scenes, Debussy, after Poe), 1908–17, inc., orig. planned as 3 scenes, New Haven, 25 Feb 1977, complete text and vocal score of scene 1 (prologue) and part of scene 2 (Usher's monologue) in Lockspeiser *Debussy et Edgar Poe* (1962).

BALLETIS

Khamma (legende dansée, W. L. Courtney, M. Allan), 1911–12, beginning orchd Debussy, rest Koehlin under Debussy's supervision, Opera-Comique, 26 March 1947, pf score (1916).

Jeux (poème danse, Nizhinsky), 1912–13, Champs-Élysées, 15 May 1913, pf score (1912), full score (1914).

La boîte à joujoux (ballet pour enfants, A. Hellé), 1913, beginning orchd Debussy, rest Caplet from Debussy's sketches, Lyrique, 10 Dec 1919, pf score (1913), full score (1920).

No-jai-li (Le palais du silence) (ballet, G. de Feure), 1913–14, sketches for prelude and scene 1 extant.

INCIDENTAL MUSIC

Berceuse for La tragédie de la mort (R. Peter), 1v, 1899, unpubd.
Le roi Lear (Shakespeare), 1904, inc., 7 sections sketched, 2 completed and orchd Roger-Ducasse (1926) Fanfare d'ouverture, Le sommeil de Lear.

Le martyre de St Sébastien (mystère, 5, D'Annunzio), 1911, orchd Debussy and Caplet, Châtelet, 22 May 1911, full score (1911).

Pièce for Psyché (Flûte de Pan) (G. Mourey), fl, 1913, pubd as *Syrinx* (1927).

OTHER DRAMATIC WORKS

(early choral works from dramatic sources)

Hymnis (Banville), scenes 1, ii (in part) and vii, c1882, unpubd.

Diane au bois (Banville), vocal score of end of Act 2 scene iii and scene iv, 1883-6, unpubd

(music to accompany readings of poems)

Chansons de Bilitis (Louys), 2 fl, 2 harps, cel, 1900-01, lost cel part reconstructed Boulez (1954) and Hoëric (1971); recomposed as Six épigraphes antiques, pf 4 hands, 1914 (1915)

(projects)

Floriss (dramatic choral, Banville), c1882

As You Like It (incidental music, M. Vaucelle, after Shakespeare), 1886

Salammbo (opera, ?Debussy, after Flaubert), 1886

L'embarquement pour ailleurs (sym. commentary, Mourey), 1891

Les noces de Sathan (incidental music, J. Bois), 1892

Prelude, interludes et paraphrase finale pour L'après-midi d'un faune (incidental music, Mallarmé), 1892

Amphion (ballet, Valéry), c1894

La grande breteche (opera, Debussy, after Balzac), 1895

Cendrelune (opera, Louys), 1895-8, text extant

Daphnis et Khloe (ballet, Louys, after Longus), 1895-8

Aphrodite (ballet, Louys), 1896-7

Le Chevalier d'Or (pantomime, Mlle Forain), 1897

Le voyage de Pausole (sym. suite, Louys), 1901

Comme il vous plaira (opera, P. J. Toulet), 1902

Loyselle (opera, Maeterlinck), 1903

Dionysos (lyric tragedy, J. Gasquet), 1904

Orphée roi (Ségalen), 1907

Histoire de Tristan (opera, Mourey, after J. Bédier), 1907-9

Siddharta (Ségalen), 1907-9

Huon de Bordeaux (Mourey), 1909

Le chat botté (Mourey, after La Fontaine), 1909

Le marchand de rêves (Mourey), 1909

L'Oriste (opera, L. Aloy, after Aeschylus), 1909

Masques et bergamasques (ballet, Debussy), 1909-10, scenario (1910), also known as L'Amour masque and L'éternelle aventure Ballet persan (ballet, Toulet), 1912

Amour amours (Morice, after Verlaine), later Fête galante (opera-ballet, Louys), 1912-14

Drame indien (D'Annunzio), 1914

L'Ania, 1914-16

Comme il vous plait (incidental music, Toulet, after F. Gernier), 1917

ORCHESTRAL

Symphony, b, 1880, Allegro arr. pf 4 hands (1933)

Intermezzo (after Heine), vc, orch, 1882 (1944), also arr. pf 4 hands, unpubd

Triomphe de Bacchus (after Banville), suite, c1882, lost, Allegro arr. pf 4 hands (1928), orchd. Gaillard (1928)

Première suite, c1883 Fête, Ballet, Rêve, Bacchanale, also arr. pf, unpubd

Printemps, sym. suite, female chorus, orch, 1887, orig. score lost, arr. pf 4 hands (1904), reorchd. from pf version by Busser under Debussy's supervision, 1912 (1913)

Fantaisie, pf, orch, 1889-90, full score (1920)

Prelude à l'après-midi d'un faune (after Mallarmé), 1892-4, arr. 2 pf (1895), full score (1895)

Nocturnes, 1897-9 Nuages, Fêtes, Sirenes [?] after Trois scènes au crépuscule, 1892-3], full score (1900)

La mer, 3 sym. sketches, 1903-5 De l'aube à midi sur la mer, Jeux de vagues, Dialogue du vent et de la mer, arr. pf 4 hands (1905), full score (1905)

Danse sacrée et danse profane, chromatic harp, str., 1904, full score (1904), arr. 2 pf (1904)

Images, 1905-12 Gigues, 1909-12, full score (1913), Ibéria, 1905-8, full score (1910), Rondes de printemps, 1905-9, full score (1910)

(orchestrations)

March écossaise sur un thème populaire [after pf work], 1894-6, completed 1908 (1911)

Deux gymnopédies [nos 1 and 3 of Suite: Trois gymnopédies], 1896 (1898)

Première rapsodie [after chamber work], cl, orch, 1911, full score (1911)

La plus que lente [after pf work], full score (1912)

Berceuse héroïque [after pf work], 1914, full score (1915)

Rapsodie [after chamber work], a sax, orch, 1901-8, orchestration sketched, completed by Roger-Ducasse (1919)

(projects)

Symphony, after Poe, 1890, lost

Trois scènes au crépuscule, after Régner, 1892-3

Poème (Concerto), vn, orch, c1894

Trois nocturnes, vn, orch, c1894: no 1 with str., no 2 with 2 fl., 4 hn., 3 tpt., 2 harps, no 3 with both groups

VOCAL ORCHESTRAL

Daniel (E. Cécile), cantata, 3 solo vv, orch, scene 1, part of scene II, c1881, unpubd

Le printemps (Comte de Ségur), female chorus, orch, 1882, pubd

as Salut printemps, chorus, pf arr. Gaillard (1928); full score (1956) Invocation (Lamartine), male chorus, orch, 1883, vocal score with pf 4 hands (1928), full score (1957)

Le gladiateur (E. Moreau), cantata, 3 solo vv, orch, 1883, unpubd

Le printemps (J. Barbier), chorus, orch, 1884, unpubd

L'enfant prodigue (F. Guinand), scène lyrique, 1884, vocal score (1884), rev. 1906-8, full score (1908), Prélude, Cortège et air de danse arr. pf duet (1884)

Zuleima (G. Boyer, after Heine), ?chorus and orch, 1885-6, lost

La damoiselle élue (D.-G. Rossetti, trans. G. Sarrazin), poème lyrique, S, female chorus, orch, 1887-8, reorchd., 1902, vocal score (1893), full score (1903), Prélude arr. pf

La saulaie (Rossetti, trans. Louys), lv, orch, 1896-1900, inc., 1 page pubd in Lockspeiser *Debussy et Edgar Poe* (1962)

Ode à la France (Laloy), S, chorus, orch, sketched 1916-17; orchd. Gaillard (1928)

(orchestrations)

Le jet d'eau [after song], lv, orch, 1907, full score (1907)

Trois ballades de Villon [after songs], lv, orch, 1910; full score (1911)

CHORAL

Choeur des bises, S, 3 female vv, sketch, c1882; extract pubd (1950)

Noël pour célébrer Pierre Louys, pour toutes les voix y compris celle du peuple (Debussy), 1903, unpubd

Petite cantate, S, Bar, chorus, bells, pf, 1907, unpubd

Trois chansons de Charles d'Orléans. Dieu! qu'il la fait bon regarder! 1898, Quand j'ai ouï le labourin, 1908, Yver, vous n'estes qu'un villain, 1898 (1908)

Noël, T, chorus, bugles, pf, 1914, unpubd

CHAMBER

Premier trio, G, pf trio, c1879, unpubd

Nocturne et scherzo, vc, pf, 1882, unpubd

Premier quatuor, op 10, g, str qt, 1893 (1894)

Rapsodie, a sax, pf, 1901-8 (1919)

Première rapsodie, cl, pf, 1909-10 (1910)

Moisneau à déchiffrer pour le concours de clarinette de 1910, pubd as Petite pièce, cl, pf (1910)

Syrinx, fl, 1913 (1927) [see 'Incidental music']

Sonata, vc, pf, 1915 (1915)

Sonata, fl, va, harp, 1915 (1916)

Sonata, vn, pf, 1916-17 (1917)

(projects)

String Quartet no 2, 1894

Violin Sonata, 1894

Sonata, ob, hn, hpd, 1915

Sonata, cl, bn, tpt, pf, 1915

Sonata, pf, ens, 1915

SONGS

(for lv, pf unless otherwise stated)

Ballade à la lune (Musset), c1879, ?lost

Madrid, princesse des Espagnes (Musset), c1879; lost

Caprice (Banville), 1880, pubd in Ruschenberg (1966)

Nuit d'étoiles (Banville), 1880 (1882)

Beau soir (P. Bourget), c1880 (1881)

L'œur des blés (A. Girod), ?c1880 (1891)

Jane (L. de Lisle), 1881, pubd in Ruschenberg (1966)

Souhait (Banville), 1881, unpubd

Zéphyr (Trolet à Philis) (Banville), 1881 (1932)

Amour nous et dormons (Banville), c1881 (1933)

Les roses (Banville), c1881, unpubd

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 cœur, between 1885 and 1888, L'ombre des arbres, 1885, Chevaux
 de bois, 1885, Green, 1886, Spleen, between 1885 and 1888
 Cinq poèmes de Baudelaire (1890) Le balcon, 1888, Harmonie du
 soir, 1889, Le jet d'eau, 1889, Recueillement, 1889, La mort des
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 du cor, L'échelonnement des haies
 Fêtes galantes (Verlaine), set 1, 1891 (1903) En sourdine, L'antoches
 [rev. of 1882 setting], Clair de lune
 Proses lyriques (Debussy) (1895) De rêve, 1892, De grève, 1892, De
 fleurs, 1893, De soir, 1893
 Chansons de Bilitis (Louys), 1897-8 (1899) La flûte de Pan, La
 chevelure [pubd separately, 1897], Le tombeau des naïades
 Dans le jardin (P. Gravolet), 1903 (1905)
 Trois chansons de France, 1904 (1904) Rondel I, Le temps a laissé
 son manteau (d'Orléans); La grotte (Lhermite), Rondel II, Pour ce
 que Plaisance est morte (d'Orléans)
 Fêtes galantes (Verlaine), set 2, 1904 (1904) Les ingenus, La faune,
 Colloque sentimental
 Le promenoir des deux amants (Lhermite), 1904 10 (1910) La
 grotte, 1904 [no 2 of Trois chansons de France], Crois mon con-
 seil, chère Chémène, 1910; Je tremble en voyant ton visage, 1910
 Trois ballades de Villon, 1910 (1910) Ballade de Villon a s'amyc,
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 de Paris
 Trois poèmes de Mallarmé, 1913 (1913) Soupir, Placet futile,
 Eventail
 Noël des enfants qui n'ont plus de maison (Debussy), 1915 (1916),
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 (projects)
 Nuits blanches (Debussy), cycle, 1899-1902
 PIANO
 (solo)
 Rapsodie in the style of Liszt; lost
 Danse bohémienne, 1880 (1932)
 Deux arabesques, 1888 91 (1891)
 Ballade slave, 1890 (1891), repubd as Ballade (1903)
 Réverie, 1890 (1891)
 Suite bergamasque, 1890, rev. 1905 (1905) Prélude, Menuet, Clair de
 lune, Passepiéd
 Tarantelle styrienne, 1890 (1891), repubd as Danse (1903)
 Valse romantique, 1890 (1890)
 Mazurka, 1890 (1904)
 Nocturne, 1892 (1892)
 Images, 3 pieces, 1894 (1978) [no 2 (1896) differs only in detail from
 Sarabande of Pour le piano]
 Suite Pour le piano, 1894 1901 (1901) Prelude, Sarabande, Toccata
 D'un cahier d'esquisses (Esquisse), 1903 (1904)
 Estampes, 1903 (1903) Pagodes, La soirée dans Grenade, Jardins
 sous la pluie
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 dans le beffroi]
 L'isle joyeuse, 1904 (1904)
 Masques, 1904 (1904)
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 Mouvement
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 Jimbo's Lullaby, Serenade for the Doll, The Show is Dancing, The
 Little Shepherd, Golliwogg's Cake-walk
 Images, set 2, 1907 (1908) Cloches à travers les feuilles, Et la lune
 descend sur le temple qui fût, Poissons d'or
 Hommage à Haydn, 1909 (1910)
 The Little Nigar, 1909 (1909)
 Préludes, bk 1 (1910): Danseuses de Delphes, 1909, Voiles, 1909, Le
 vent dans la plaine, 1909; 'Les sons et les parfums tournent dans
 l'air du soir', 1910, Les collines d'Anacapri, 1909, Des pas sur la
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 La plus que lente, 1910 (1910)
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 les degrés chromatiques, Pour les agréments, Pour les notes ré-
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 Pièce pour le Vêtement du blessé, 1915, pubd as Page d'album (1933)
 (four hands)
 Andante, c1880, unpubd
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 Marche écossaise sur un thème populaire, 1891 (1903)
 Six épigraphes antiques [in part from Chansons de Bilitis, 1900-01],
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 Pour que la nuit soit propice, Pour la danseuse aux crotales, Pour
 l'égyptienne, Pour remercier la pluie au matin
 (two pianos)
 Lindaraja, 1901 (1926)
 Fn blanc et noir, 3 pieces, 1915 (1915)
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 P. Tchaikovsky Three dances from Swan Lake, pf 4 hands, 1880
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ROGER NICHOLS (work-list with ROBERT ORLEDGE)

Decadt, Jan (b Ieper, 21 June 1914). Belgian composer. He studied harmony, counterpoint and fugue at the Ghent Royal Conservatory, and composition with Jean Absil in Brussels. He is director of the Peter Benoit Music Academy at Harelbeke. In 1957 he became professor of counterpoint and fugue at the Antwerp Conservatory and in 1971 started teaching composition

at the Ghent Conservatory. His appreciation of the contemporary school of Flemish painters is evident in the *Colardyn Suite*, *Permeke Suite* and *Muzikale monografie voor een groot schilder*.

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- Chamber and inst. *Kleine planctet* (K. Joncheere), S, reciter, fl, va, vc, 1967, *Concertante fantasia*, ob, pf, 1970, *Pavane*, gui, 1970, *Concertstude*, va, pf, 1971, *Introduzione e capriccio*, cl, pl, 1972
- Trio, 2 ob, eng hn, 1972, *Nocturne*, cl, pl, 1974, *Per 4 saxofoni*, 1975, pl works, songs etc

MSS in B-Bib, Bcdm

CORNEEL MERTENS

De Caix d'Hervelois, Louis. See CAIX D'HERVELOIS, LOUIS DE

Decani and cantoris. The two halves of the choir in an English church: decani is the south side, cantoris the north. The names mean 'dean's [side]', 'cantor's [side]', and refer to the two highest officials of the chapter of a medieval cathedral. The CANTOR, or precentor, ranked immediately after the dean in secular cathedral establishments. The dean's stall was at the west end of the choir, facing east, just to the south of the central aisle, the cantor's was opposite, north of the aisle. For certain duties the choir was divided into two equal halves. The singers on the dean's side – decani – took the leading part one week, those on the cantor's side – cantoris – the next, during the seasons of the three great festivals the alternation was daily. Psalms, canticles and hymns were sung in alternation between the two halves. Together with much other Latin terminology, the names survived the Reformation, and have been used ever since in cathedral music to signify the two halves of the choir.

See also CATHEDRAL MUSIC AND MUSICIANS, ENGLISH

NICHOLAS TEMPERLEY

Decapella (fl c1550). Composer of 11 chansons printed by Attaignant and Du Chemin in Paris in 1549 and 1550. Most are in the contrapuntal, syllabic style introduced by Janequin, with simple rustic texts and melodic material which is probably of popular origin. It is possible that he is identifiable as Hugo de la Chapelle, the composer of two motets, *Tribularer si nescirem* and *Ave regina coelorum*, published at Lyons by Moderne ten years earlier, or alternatively Andreas Capellus (Andrea Capella), the composer of a five-voice *Magnificat* and four hymns, *Cujus sacra viscera*, *Nobis natus, nobis datus*, *O lux beata Trinitas* and *Qui pascis inter lilia*, printed in Wittenberg by Rhau (1540-42).

WORKS

(all for 4vv)

- Belle commère, Dieu vous gard, 1549²⁴; En Tour la feste Saint Martin 1549²⁴; Faictes si vous plaisi vostre ausmosne, 1549²⁶; Hélas Vénus, trop tu me fuz contraire, 1549²⁷; Le temps vaudroit de soy, 1549²⁷; Passant mélancolie un soir, 1549²⁷
- Si vous aviez, comme moy, faim, 1550⁹; Ung doux baiser m'est bien permis, 1549²²; Ung soir Guillot à sa Cathin a dict, 1549²²; Un viel soudard priot une fille, 1549²⁶; Veoir, deviser et converser, 1549²⁷

FRANK DOBBINS

Decaux, Abel (b Auffay, 1869; d Paris, 19 March 1943) French composer, organist and teacher. He studied at the Paris Conservatoire under Massenet, Widor and Guilmant. A remarkable improviser, he was organist at the Sacré-Coeur in 1903. In 1926 he emigrated to Rochester, New York, where he worked as a teacher of the organ and composition until 1937, when he returned to Paris to teach the organ at the Ecole César Franck. He was known in the USA as 'the French Schonberg', although the harmony of his best-known compositions, the four piano pieces of *Clairs de lune* (1900-07, published 1913), hardly reaches beyond late Liszt. The first three anticipate the deathly stark tone-painting of Ravel's 'Le gibet', while the last, 'La mer', is a thundering treatment of a typical impressionist subject.

ALAIN LOUVIER

Decem (It.) An ORGAN STOP

Deceptive cadence. A term, principally used in American writings, for an interrupted cadence, that is, a CADENCE in which an expected tonic resolution is interrupted, usually by the substitution of a submediant resolution (V-VI).

Dechevrens, Antoine (b Chêne-Bourg, nr Geneva, 3 Nov 1840, d Geneva, 17 Jan 1912) Swiss musicologist. He entered the Jesuit order in 1861 and taught music in Paris, philosophy in Vannes and theology at the University of Angers. He was the leading figure among a group of Jesuit scholars including Gerhard Geitmann, Ludwig Bonvin and Alexander Fleury, who supported a modern restoration of Gregorian chant rhythm based on a mensural system of proportional long and short note values. This group strongly opposed the equalist principles of free non-measured rhythm advocated by the Solesmes school under André Mocquereau. Dechevrens' theories like those of the Solesmes scholars, relied heavily on the neumatic notation with special signs and letters in the early St Gall manuscripts. He believed that the time value of a note is affected by adjacent notes, and is therefore variable. In *Les vraies mélodies grégoriennes* he presented both the manner in which he thought that the melodies were originally sung (using bar-lines as a device to mark divisions of the melody, see ex.1), and modern transcriptions (in which he imposed



regular 2/4 or 4/4 metre by altering rhythms and ornamentation; see ex.2). About 1902 Dechevrens returned to Switzerland where he founded the music periodical *Voix de St Gall* (1906-7) to which he contributed many articles. He defended his theories at the

Second Congress of the International Musical Society at Basle in 1906 and in an 'open letter' to Peter Wagner.

WRITINGS

- Les universités catholiques autrefois et aujourd'hui* (Paris, 1894)
Du rythme dans l'hymnographie latine (Paris, 1895)
Hymnaire grégorien: chants poétiques de l'église latine (Paris, 1895)
Études de science musicale (Paris, 1898/R1971) [incl. edn. of 30 selected masses from the Hartker Antiphoner]
 'Études sur le système musical chinois', *STMG*, II (1900-01), 485-551
Les vraies mélodies grégoriennes: le vespéral des dimanches et fêtes de l'année: extrait de l'antiphonaire du B. Hartker (X^e siècle) (Paris, 1902/R)
Le rythme grégorien: réponse à M. Pierre Aubry (Annecy, 1904)
 'Le rythme du chant grégorien: mémoire présenté au Congrès de la Société internationale de musique', *Voix de St Gall* (1906), no 5, p. 170, (1906), no 6, p. 195
Composition musicale et composition littéraire à propos du chant grégorien (Paris, 1910/R)
 'A Monsieur le Dr. P. Wagner', *ZIMG*, XIV (1912-13), 36 [on rhythm in Gregorian chant]

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 P. Combe 'Dechevrens, Antoine, SJ', *MGG*

JOHN A. LEMFSON

Decibel (dB). A logarithmic unit used for expressing the difference in level between sounds of different intensity or electrical signals of different powers. It is related entirely to the ratio of the two quantities measured. If two signals have intensities I_1 and I_2 then their difference in level is defined as $10 \log_{10} (I_2/I_1)$. The scale is logarithmic and gives results that are nearer to the experience of listeners than would be those of a linear scale. Differences in level expressed in decibels may be added and subtracted. If two sounds seem to the ear, when heard alternately, to have the same loudness and one of them is a standard 1000 Hz that is n dB above the accepted threshold of hearing at that frequency, the other tone whatever its pitch or timbre is said to have an equivalent loudness of n phons. See also SOUND, §4.

Decima (It.) (1) TENTH.

(2) An ORGAN STOP (Decem)

Décima (Sp.). A verse form, commonly sung, comprising ten lines (rhyme scheme *abbaacddc*) which develops a theme introduced by a quatrain (rhymed *abab*). Textual material may be set or improvised, religious or secular. In Venezuela *décimas* are sung in parallel 3rds and accompanied by the *cuatro* (small four-string guitar) in primary triad harmony to either *merengue* or *joropo* rhythms. The *décima* is common throughout Latin America and is particularly characteristic of Argentine and Chilean *payas* (*payadas*), *tonos* and *estilos*.

WILLIAM GRADANTE

Decius [Degnus, Deeg, Tech a Curia], **Nikolaus** [Nickel von Hof] (b Hof an der Saale, c.1485, d. after 1546) German Kantor and composer. A member of a respected family of Hof, he matriculated on 16 October 1501 at Leipzig University where he took the Bachelor of Arts and later the Bachelor of Both Laws degrees. He then seems to have entered the church, having made an unsuccessful application to Zwickau, he was made provost of the Benedictine monastery at Steterburg, near Brunswick, in 1519. There he wrote a commentary on Matthew, *Summula doctrinam Ihesu Christi ex Codice Matthei* (Brunswick, 1521). Parts of it are written in

Low German, betraying the influence of Luther (who preferred the use of the vernacular) and the Reformation movement. On January 1522 Decius was appointed rector of the Lyceum at Hanover, but within a few months he returned to Brunswick as a teacher at the Katharine and Aegidian schools. It was probably during this year that he wrote three sacred hymns in Low German to replace parts of the Latin Ordinary of the Mass. In 1523 he went to Wittenberg to study the theology of the reformed church and, recommended by Luther, he became a preacher in Stettin in 1524. He left Stettin in the late 1520s, in 1530 he is mentioned as a deacon in Liebstadt, and in 1534 he went to Mühlhausen, near Elbing. From 1540 he was deputy Kantor to Hans Kugelmann and assistant court preacher to Duke Albrecht of Prussia in Königsberg for three years, before returning to Mühlhausen. He seems to have left Mühlhausen in 1546.

Decius's three hymns, *Aleyne God yn der Hoge v'reere* (Gloria), *Hyllich ys Godt de vader* (Sanctus) and *O Lam Gades unschuldig* (Agnus Dei) are probably the oldest evangelical hymns, preceding Luther's first ones by a year. The melodies are based on the corresponding Gregorian chants. The polyphonic music which he is said to have composed in Brunswick does not appear to have survived.

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 M. Ruhnke *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin 1963).

HANS-CHRISTIAN MÜLLER

Decke (Ger.) BELLY.

Decker, Joachim (b Hamburg, c1575, d Hamburg, 15 March 1611) German organist and composer. He was the son of Eberhard Decker, city Kantor of Hamburg from 1561 to 1605. Joachim was organist at the Nikolikirche, Hamburg, from 1596 (or possibly 1593) to 1611. None of his organ music survives, but he was the major contributor to the *Melodeyen Gesangbuch* (Hamburg, 1604), which contains 30 of his four-part German chorale settings. They are chordal settings with the melody in the soprano and were designed for congregational singing with organ accompaniment, an innovation of the collection; seven appear in Organum, i/26-7 (Lippstadt, 1950) and one in Antiqua Chorbuch, i (Mainz, 1951).

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FREDERICK K. GABLE

Decker, Johann (b Hamburg, 6 Oct 1598; d Hamburg, 19 Sept 1668) German organist and composer, son of Joachim Decker. He was organist at Hamburg Cathedral from 1624 until his death. He wrote a few organ works, of which a prelude is reprinted in *Organum*, iv/2 (Leipzig, 1925).

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FREDERICK K. GABLE

Declamation. In music, the relation between verbal stress and melodic accent in the setting and delivery of a text. J. G. Walther (*Musicalisches Lexicon*, 1732) applied to music the rationalistic concept of declamation, which originally dealt with speech, and focussed his attention on recitative. Jean-Jacques Rousseau (*Dictionnaire*, 1768) dealt with declamation as the relationship between musical and linguistic accent, which had been much discussed in French singing treatises, such as Bémigne de Bacilly's *Remarques curieuses sur l'art de bien chanter* (1688). Declamation as an aspect of artistic singing (particularly in the performance of recitative) remained in the forefront of French vocal pedagogy until the 20th century. A. de Martin ('Traté de chant', *EMDC*, II/i (1926), p. 928) listed the qualities of declamation as 'delivery, articulation, pronunciation, slurring, accent, phrasing, style, *slancio* etc'.

OWEN JANDER

Deconet, Michele (b Kehl, nr Strasbourg, c1712; d Venice, after 1780) Italian violin maker of Alsatian birth. He was a soldier in the French army and a violinist before he turned to instrument making some years after arriving in Venice. He was probably a pupil of Pietro Guarneri of Venice, though much of his work was equally influenced by that of Montagnana. He was active from 1745 to at least 1780, and was the most prolific Venetian maker after about 1750. Deconet's violins are usually fine-sounding instruments, though not equal to those of the Venetians of the first half of the 18th century. In general the earlier ones are the best, with wood and varnish of excellent quality. Deconet also made a number of violas and cellos.

CHARLES BEARI

Decorus, Volupius. See SCHONSLEDER, WOLFGANG.

Decoust, Michel (b Paris, 19 Nov 1936) French composer and conductor. He studied at the Paris Conservatoire with Fourestier, Milhaud and Messiaen, taking prizes for harmony (1960), counterpoint (1961), orchestral conducting (1962) and composition (1964). He won the Prix de Rome in 1963. In 1965 and 1966 he attended the Cologne new music courses given by Stockhausen and Pousseur, and he was later appointed music director of the Loire département and director of the Pantin Conservatory. A member of Marićan's GERM group (1963-8), he has been influenced by Cage's work as much as by Stockhausen's.

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(selective list)

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ANNE GIRARDOT

Decrescendo (It., from *decrescere*: 'to decrease', 'wane'). A performance instruction, sometimes abbreviated *decresc.*, meaning almost the same as *DIMINUENDO*

See also *TEMPO AND EXPRESSION MARKS*

Decsényi, János (b Budapest, 24 March 1927). Hungarian composer. He was a pupil of Sugár at the Budapest Conservatory and of Szervánszky at the Budapest Academy of Music, from which he graduated in 1957. By that time his works had already met with success at the Warsaw World Youth Festival (1955) and at the Vercelli Composers' Competition (1956). Decsényi has been active in the music section of Hungarian radio since 1951. At first strongly influenced by the music of Kodály, he later followed newer directions, his music often results from the stimulus of other art forms. The structures are clearly defined, sometimes being novel versions of classical moulds.

WORKS

(selective list)

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Orch. Szereltem [Love], S, orch, 1957; Divertimento, hpd, chamber orch, 1959, Képtelen történet [An absurd story], ballet, 1, 1961, 5 Csontváry kép [5 Csontváry paintings], 1967, Gondolatak [Thoughts] Gondolák nappal, éjszaka [Thoughts - by day and night], 1971, A gondolat játéka [The play of thought] (Decsényi), S, chamber orch, 1972, Kommentárok Marcus Aureliushoz, 16 str, 1973

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 G. Kröo 'A magyar zeneszerzős 25 éve [25 years of Hungarian composition]' (Budapest, 1971)

MELINDA BERLÁSZ KÁROLYI

Decsey, Ernst (Heinrich Franz) (b Hamburg, 13 April 1870, d Vienna 12 March 1941). Austrian critic and author. Though born in Hamburg he lived for most of his life in Vienna where he studied law (JurD, 1894) and at the same time took lessons in harmony, counterpoint and composition at the conservatory with Bruckner and Robert Fuchs. He became music critic of the *Grazer Tagespost* in 1900 and in 1908 took over the editorship of this paper. In 1920 he joined the *Neues Wiener Tagblatt* as its first critic but had to resign in 1938 on account of the political events in Austria. Decsey was a prolific and brilliant writer who combined critical acumen with felicitous expression. In addition to his work as a critic he was very active as the author of musical novels, plays and librettos. In recognition of his literary achievement the Austrian Government made him an honorary professor in 1924.

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 Anton Bruckner (Berlin, 1920)
 Johann Strauss (Berlin and Stuttgart, 1922, 2/1947)
 Franz Lehar (Vienna, 1924)
 Franz Schubert (Vienna, 1924)

Claude Debussy (Graz, 1936)

Debussys Werke (Graz and Vienna, 1948)

Librettos: *Dame im Traum* (Franz Salmhofer, Vienna, 1935), *Die Kathrin* (E. W. Korngold, Vienna, 1937)

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Der Musikant Gottes [Bruckner] (Vienna, 1926)

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H. R. Hampel, ed. *Musik war sein Leben. Lebenserinnerungen* (Vienna, 1962)

MOSCO CARNER

De Cupis. See *CUPIS DE CAMARGO* family.

Dedekind, Constantin Christian (b Reinsdorf, Anhalt-Cöthen, 2 April 1628; d Dresden, 2 Sept 1715). German poet and composer, a grandson of Henning Dedekind. He received his early education at the famous abbey at Quedlinburg, where his teacher was the abbess, Anna Sophia, Landgravine of Hesse. At 13, influenced by the abbess, he had already begun to write poetry, and five years later he went to Dresden to study with Christoph Bernhard. In 1654 he became a bass singer in the Dresden court chapel and was still in that position in 1663, by which time he had married Bernhard's wife's sister, Maria Dorothea Weber. In 1666, two years after Bernhard left Dresden for Hamburg, Dedekind was appointed director of the Dresden court orchestra. He was one of the numerous distinguished violinists then resident in Dresden, and the prominence of string music at the court attested to Dedekind's influence. In 1675, however, he resigned in the face of mounting animosity towards him on the part of the other musicians: court music at Dresden was torn between Italian and German musicians each attempting to dominate, and despite the high level of performance the atmosphere was charged with unpleasant tensions. As a tax collector at Meissen and in the Erzgebirge, Dedekind had accrued enough wealth to survive now without a musical appointment. He tried his hand at music publishing but was unsuccessful. He had not neglected his poetry during his years in Dresden, however, and under the pseudonym 'Con Cor D' he was elected to the prominent poetic academy known as the Elbschwanenorden. During the last 40 years of his life he composed very little and devoted his artistic energies to poetry.

Dedekind's most important work is his huge collection *Aelbianische Musen-Lust* (1657). It contains 146 sacred and secular solo songs with continuo. The texts, whose authorship is clearly indicated, are by the most important lieder poets of the time, including Dach, Finkeltaus, Fleming, Gläser, Rist, Schirmer and Dedekind himself. Nearly all the songs are strophic, with generally syllabic setting of the words. Most of his other music displays much more Italian influence. Following Adam Krieger he inserted instrumental ritornellos between strophes, and in a few cases the violins accompany the solo voice. His *Musicalischer Jahrgang* contains 120 'concertos' - sacred works for two voices and bass, with the optional addition of a bass voice and two violins, or substitution of them for the continuo and the two voices respectively. The forms used include recitatives, ariosos and da capo arias, and these and other pieces in similar collections by Dedekind are thus examples of German sacred cantatas. He also wrote dance music of various types. His literary works include song texts, scriptural translations, lyric and satiric poetry, plays sacred and secular, *intermedi* and oratorio texts.

WORKS

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 A. et O. Jesus' Zehen andachtige Buss-Gesänge (1652, lost, 2/1655)
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 Doppelte Sangzälle (Dresden, 1662)
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 K R P belehte, oder ruchbare Myrrhen-Blätter (Dresden, 1666)
 Davidischer Harfenschall (Frankfurt am Main, 1670)
 Geschwinder und seeliger Abschied der Frauen Annen Margarethen Metzner (Dresden, 1670)
 sonderbahrer Seelen-Freude, oder kleinerer Gesitlichen Concerten. Erster Teil (Dresden, 1672)
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JOHN H. BARON

Dedekind, Euricius (b Neustadt am Rubenberge, Lower Saxony, Dec 1554, d Lüneburg, 30 Nov 1619) German composer and clergyman, elder brother of Henning Dedekind; his first name has sometimes been incorrectly cited as Heinrich. He was the son of the pastor and poet Friedrich Dedekind, who worked at Neustadt from 1551 to 1576, when he moved to Lüneburg, and thus he must have grown up at Neustadt and may also have moved to Lüneburg in 1576. In 1578 he matriculated at the University of Wittenberg. On 26 April 1581 he was engaged to assist Christoph Praetorius, Kantor of the Johannisschule, Lüneburg, and at the beginning of 1582, when Praetorius had been pensioned off, he was appointed his successor. On 18 December 1594 he was appointed third pastor at St Lamberti, Lüneburg, and from 1617 until his death he was principal pastor. At St Lamberti he continued the tradition whereby the Lüneburg Kantors wrote polyphonic Christmas songs ('cantilena scholasticae') every year to words supplied by the headmasters of the local schools. It is impossible to assess his achievement as a composer since of his three known published collections one is lost and the other two survive in incomplete form.

WORKS

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 Antidota, adversus octo hominum passiones, 4vv (Uelzen, 1589)
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 9 other motets (incl 7 cantilena scholasticae, dated 1604-6), *D-Lr* (see *Welter*)

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 H. Walter *Musikgeschichte der Stadt Lüneburg vom Ende des 16 bis zum Anfang des 18. Jahrhunderts* (Tutzing, 1967), 30ff

HORST WALTER

Dedekind, Henning (b Neustadt am Rübenberge, Lower Saxony, 30 Dec 1562; d Gebesee, nr. Erfurt, 28 July 1626). German theologian, writer on music, music editor and composer, younger brother of Euricius Dedekind. He grew up at Neustadt, where his father, Friedrich Dedekind, pastor and poet, was then working, and he attended schools at Hanover, Hildesheim and Lüneburg (to which his father moved in 1576). In the winter of 1582 he matriculated at the University of Erfurt. From 1586 he lived at Langensalza, first as Kantor in succession to Georg Otto, then, from 1592, as deacon, and later also as morning preacher, at St Bonifazius. In his *Lamentabilis historia tristissima incendi Salissae Thuringorum* (Erfurt, 1604) he described a fire that destroyed his home and possessions on 6 February 1602. He delivered his farewell sermon at Langensalza on 22 February 1615 and moved to Gebesee, where he was pastor until his death. His principal contributions to music date from his six-year period as Kantor. As a composer he is known only by the few pieces that he contributed to his anthology of secular tricinia (*RISM* 1588³⁰), the composers in which are identified only by their initials. One of them is Valentin Götting, to whose *Compendium musicae modulativae* (Erfurt, 1587) Dedekind supplied a preface. He himself wrote two theoretical works, both primers, the second of which, *Praecursor metricus musicae artis*, is the more advanced. Much later, in 1615, he republished as contrafacta Gregor Lange's two very popular sets of three-part *Newer deutscher Lieder*, first published in 1584 and 1586.

Dedekind had a son who was also called Henning but who was not a musician, and he must be distinguished both from him and from another Henning Dedekind, who was a pastor at Vorsfelde, near Wolfsburg, Lower Saxony, in the early 17th century.

WORKS

SACRED VOCAL

- 11 works, 3vv, 1588³⁰, some ed. W. Hermann, *Deutsche Madrigale* (Cologne, n.d.)

DIDORITICAL

- Eine Kindermusik in richtigen Fragen und gründliche Antwort bracht* (Erfurt, 1589)
Praecursor metricus musicae artis (Erfurt, 1590)
 Preface to V. Götting *Compendium musicae* (Erfurt, 1587)

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 A. Werner *Städtische und fürstliche Musikpflege in Weissenfels* (Leipzig, 1911)
 'Die alte Musikbibliothek und die Instrumentensammlung an St. Wenzel in Naumburg an der Saale', *AMw*, viii (1926), 398
 A. Adrio *Die Anfänge des geistlichen Konzerts* (Berlin, 1935), 100
 G. Pietzsch 'Zur Pflege der Musik an den deutschen Universitäten bis zur Mitte des 16. Jahrhunderts', *AMf*, vi (1941), 26, 34, vii (1942), 166, publ. separately (Hildesheim, 1971)
 I. Gallwitz *Die Neuen deutschen Lieder von 1584 und 1586 des Gregorius Langius und deren Bearbeitungen durch Christoph Demantius und Henning Dedekind* (diss., U. of Vienna, 1960)

ADAM ADRIO

Deeg, Nikolaus. See DECIUS, NIKOLAUS.

Deering, Richard. See DERING, RICHARD.

De Fabritiis, Oliviero (Carlo) (b Rome, 13 June 1902) Italian conductor and composer. He studied at the Rome Conservatory with Licinio Refice and Giacomo Setaccioli, and made his début in 1920 at the Teatro Nazionale, Rome. After engagements at Salerno and at the Adriano in Rome, from 1932 to 1943 he was

artistic secretary at the Teatro dell'Opera in Rome. There he conducted frequently, and in 1938, with Toti dal Monte and Gigli in *Lucia di Lammermoor*, he inaugurated the summer performances at the Baths of Caracalla. De Fabritius conducted many operas with Gigli in Europe and the Americas, and also Gigli's famous recordings of *Andrea Chénier*, *Tosca* and *Madama Butterfly*. He has given concerts in Europe, America and Japan, but has been mainly concerned with opera, giving the premières of operas by Mascagni, Pizzetti, Rossellini, Zafred and others, as well as conducting most of the standard Italian repertory. He first appeared in Britain at the 1963 Edinburgh Festival in *Adriana Lecouvreur* with the San Carlo company from Naples, and made his Covent Garden début two years later with *Simon Boccanegra*. A conductor of characteristic Italianate warmth of expression, he is skilled at balancing vocal consideration with instrumental detail. He has composed a number of vocal works

PIERO RATTALINO

Defauw, Désiré (b Ghent, 5 Sept 1885; d Gary, Ind., 25 July 1960) American conductor and violinist of Belgian birth. A violin pupil of Johan Smit, he gave his first London performances in 1910. In 1914, as a refugee from Belgium, he founded in London the Allied Quartet with Charles Woodhouse (second violin), Lionel Tertis and Emile Doehaerd. Returning to Belgium, he became his country's leading conductor. The tradition that the concerts of the Brussels Conservatory should be conducted by the director was broken for him, and he conducted them from 1926 to 1940. He was also a professor of conducting at the conservatory from 1926. He appeared in New York in 1938 as guest conductor with the NBC SO, and in 1940 went to Montreal as conductor of the Société des Concerts Symphoniques. In 1943 he was appointed to one of the most important conducting posts in the USA, that of the Chicago SO, but won little success and left in 1947 after four seasons. He later accepted the post of conductor of the Gary SO (1950–58), retiring through ill-health. He made a number of recordings with the Brussels Conservatory Orchestra and the Chicago SO, mainly of the standard repertory but including what appears to have been the first recording of Prokofiev's *Sylvian Suite* (with the Chicago SO).

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M Herzberg *Désiré Defauw* (Brussels, 1937)

ARTHUR JACOBS

De Feghg, Willem. See DE FESCH, WILLEM

De Ferrari, Serafino (Amedeo) (b Genoa, 1824; d Genoa, 27 March 1885). Italian composer, pianist, organist and conductor. He first studied in Genoa under Bevilacqua, Serra and Sciorati, continuing in Milan under Placido Mandanici; he then appeared in public as a pianist, organist and conductor. In 1852 he was invited to Amsterdam, where he conducted several opera seasons. On his return to Italy he became director of singing at the Teatro Carlo Felice in Genoa and later at the Teatro Carignano in Turin. In 1873 he was appointed director of the Civico Istituto di Musica in Genoa, a post he held until his death.

Except for *Il matrimonio per concorso* (1858), which was hindered by a poor libretto, all De Ferrari's operas were successful, particularly *Pipelet* (1855), usually

considered his finest, and *Il menestrello* (1859), which were performed all over Italy and sometimes abroad. However, these works, elegantly written, charming and melodious, but not highly original, did not maintain their popularity and eventually disappeared completely.

WORKS

Operas *Catilina*, 1852, not perf., Don Carlo (G. Pannachi), Genoa, Carlo Felice, 12 Feb 1854, excerpts (Turin, n.d.), rev. as *Filippo II* (R. Berninzone), Carlo Felice, carn. 1857, *Pipelet*, o il portinaio di Parigi (Berninzone, after E. Suc. *Mystères de Paris*), Venice, S. Benedetto, 25 Nov 1855, vocal score (Milan, n.d.), *Il matrimonio per concorso* (D. Bancalari, D. Chiossone), Venice, La Fenice, 7 Aug 1858, excerpts (Milan, n.d.), *Il menestrello* (Berninzone), Genoa, Doria, 17 April 1859, rev. Genoa, Paganini, 23 July 1861, vocal score (Turin, 1862), *Il cadetto di Guascogna* (Berninzone), Genoa, Carlo Felice, 9 Nov 1864, rev. Turin, Rossini, spr. 1873, vocal score (Turin, n.d.)

Other works *Delia*, ballet, collab. others, 3 cantatas; chamber music, songs, incl. *La croce della mamma*, *Fiori d'aprile* (Milan, n.d.), sacred music, incl. masses, vespers, hymns

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FétsB, SchmidD

C. Sartori: 'De Ferrari, Serafino Amedeo', ES

FRANCESCO BUSSI

De Ferraris, Paolo Agostino. See FERRARIO, PAOLO AGOSTINO

De Fesch [Defesch, de Veg, de Feghg, du Fèche]. **Willem** (b Alkmaar, 1687; d London, ?1757). Netherlands composer and virtuoso. He was the son of Louis de Fesch and Johanna Maasbragt; his elder brother Peter may have been *Magister musices* at Leiden: he is mentioned as such in the Album Studiosorum of Leiden University. Probably Willem completed his musical education with the violinist Karel Rosier, vice-Kapellmeister at the court of the Elector of Cologne at Bonn, whose daughter he married in 1711.

By 1710 De Fesch had established himself as a musician at Amsterdam, where he stayed until 1725. During this period he made several appearances as a concert violinist, including three at Antwerp in 1718, 1719 and 1722. In 1725 he was appointed *kapellmeister* at Antwerp Cathedral in succession to Alphonse d'Eve, a post he held until 1731, when he resigned because of repeated quarrels with the chapter and the chapel – quarrels for which his temperamental, mean and slovenly character was apparently to blame. A few years later De Fesch was with his family in London, where he remained for the rest of his life.

In Holland and Antwerp De Fesch had occasion to meet the most representative figures of musical life in the Low Countries in the 18th century. In London, one of the most important musical centres of Europe, he was able to develop his activity as a concert violinist and virtuoso to the full. He appeared frequently as a concert violinist, often performing his own compositions. His oratorio *Judith* (text by W. Higgins) was performed in 1733 and revived in 1740; the work must have appealed to the taste of his contemporaries, as William Hogarth caricatured De Fesch in a performance of this oratorio, and used this caricature as a subscription ticket for 'A Midnight Modern Conversation'. In London De Fesch was listed as 'a respectable professor on the violin'. Apparently he was not involved in the current rivalries between Handel and the Nobility Opera: it is known that he was friendly with people who were not favourably inclined to Handel (that is, people in the Prince of Wales's circle), but later (1746) he was first violin in Handel's orchestra. In 1748 and 1749 De Fesch directed the orchestra at Marylebone Gardens. In

1744 and 1745 two large-scale vocal works by De Fesch were announced: the pastoral *Love and Friendship*, and the oratorio *Joseph*, both of which had several performances in later years. After 1750 he seems to have withdrawn from public life.

If De Fesch was a good and an accepted violin virtuoso of his time, he was also an accomplished and even a pioneering composer. In his compositions, which ranged from the grandly conceived oratorio, mass and concerto to duets, solo and trio sonatas and simple songs, a clear development can be seen which largely coincides with the different stages in his career. The Amsterdam period, comprising works up to and including op 4



Willem de Fesch engraving (1751) by François Morellon le Cave after Andrea Soldi

(duets, sonatas and concertos), is typified, first, by its links with the stylistic principles of the late 17th and early 18th centuries, and second, by De Fesch's search for virtuosity and outward brilliance. During the Antwerp period (1725-31), his style underwent a noticeable change: virtuosity was replaced by simplicity and greater expressiveness as he followed the stylistic trends of the second quarter of the century, which slowly but surely made themselves felt. The outcome of this development is De Fesch's masterpiece, his op 8 sonatas, which show his new, simplified idiom and its relation to the Italian *galant* style. Finally, in the London period, apart from further sonatas and concertos, there are two oratorios and a pastoral serenade, all with English texts, as well as a large variety of songs, to Italian and English texts.

De Fesch's thematic and formal language can be described as strongly Italian, or more specifically as Vivaldian, in flavour. Vivaldi's strong, masculine *allegro* themes and his firm formal principles must have appealed strongly to a composer of De Fesch's temperament. Corellian and Handelian influences may also be noted. Nevertheless, his works, particularly those in the

smaller genres, show a distinctive personal vein. For the basic worth of his own compositions and for the influence that he exercised on his contemporaries, De Fesch may be counted one of the most important musicians of the Low Countries in the second quarter of the 18th century, and as one of the most gifted of the time, during which, among others, De Croes, the Locillets, Hamal and Van Maldere hold a prominent place.

WORKS

(all printed works published in London)

- Canzonette ed. arie, S, bc, vn/fl (1739)
- XX Canzonette, S, bc, vn/fl/mand (c.1745)
- VI English Songs, Iv, vns, fls, hpd (c.1748)
- Six New English Songs, Iv, vn, fl, hpd (1749)
- Mr Defesch's Songs sung at Marybon-Gardens (1753)
- 6 songs in XV English Songs, Iv, vn, fl, hpd (n.d.)
- Miscellaneous songs pubd separately
- Apis amata, cantata, A 3 insts, B-Bc
- Missa pascalis Judith (oratorio W. Higgins), lib in (c.1741)
- Friendship, a New English Pastoral Serenata, Joseph (oratorio) all lost

INSTRUMENTAL

- op
- 1a VI duetti, 2 vn (Amsterdam, 1716, ?lost, Paris 2-1738)
- 2a VI concerti, 4 vn, va, vc, org (Amsterdam, 1716-17)
- 3a VI concerti, 4 for 4 vn, va, bc, 2 for 2 ob, 2 vn, vc, bc (Amsterdam 1716-17)
- 4 XII sonate, libro I [-2], 6 for vn, vle, hpd, 6 for 2 vc (Amsterdam 1725)
- 5 VI concerti 4 for 2 fl, 2 vn, va, org 2 for 4 vn, va, vc, org (Amsterdam, c.1725-31)
- 6 VI sonate, vn/fl, org (Brussels, 1725-31)
- 7 X sonata a tre, 2 fl/vn, vc/bc (Amsterdam, 1733)
- 8a XII sonatas, 6 for vn, bc, 6 for 2 vc (London, 1733), nos 1-6 ed in HM, cxxv cxxviii (1958), nos 7-12 ed in Moeck's Kammermusik XIX XX (Celle 1940)
- 8b Six Sonatas, vc, hpd (London, 1736)
- 1b Sonatas, 2 vc/bn viols (Paris, 1738)
- 2b VI sonates 2 vc/bn viols (Paris, 1738) [- 2nd pt. of op 8a]
- 3b VI sonates 2 vc/bn viols (Paris, 1738) [- 2nd pt. of op 4]
- 9 VI sonatas, 2 fl (London, 1739)
- 10 VIII concerto's in 7 parts, 6 for 2 vn, va, vc, with 2 other vn, hpd, 1 for fl with all the other insts, 1 for 2 fl, 2 vn, va, vc, hpd (London 1741)
- Musical Amuzements (London, 1744), pubd as 30 Duets, 2 fl, op 11 (London, 1747), 8 ed. H. Steinbeck (Adliswil, 1975)
- 12 Twelve Sonatas, 2 fl/vn, vc hpd (London, 1748)
- 13 VI sonatas, vc, hpd (London, c.1750)
- Concerto, 4 insts, perf. 1738, *NI-Au*, other concs incl 1 for vn, 1 for bn, lost

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- H. O'Douwes 'De cellocomposities van Willem de Fesch', *Mens en melodie*, xiv (1959)

FRANS VAN DEN BREMT

Defossez, René (b Spa, 4 Oct 1905). Belgian composer and conductor. After studies at the Liège Conservatory he was a composition pupil of Rasse; in 1935 he won the Belgian Prix de Rome with the cantata *Le vieux soldat*. He was professor of harmony at the Liège Conservatory and, from 1946 to 1973, of conducting at the Brussels Conservatory. From 1936 to 1959 he was conductor of the Théâtre Royal de la Monnaie and subsequently appeared as a guest conductor throughout Europe and the USA. He was elected to the Belgian Royal Academy in 1969 and was instrumental in establishing the Opéra de Chambre de Belgique in 1972. His earliest works, such as the *Images sous-marines*, have a distinctly impressionist quality. Later he moved towards an eclectic neo-classical style, including novel touches

within strictly conventional moulds. His orchestral works, brilliantly orchestrated, are the most successful

WORKS

(selective list)

Stage: *Le subterfuge improvisé* (comédie musicale, 1, R. Lebrun), 1938, *Florante* (ballet, 1), 1942, *Le sens du divin* (incidental music), 1947, *Le rêve de l'astronome* (ballet, 1), 1950, *Les jeux de France* (ballet), 1959, *Les surprises de l'amour* (opera, 1, Poise, after Marivaux), 1961, *A chacun son mensonge* (opéra-bouffe, after Labiche), 1964, *Le pêcheur et son âme* (oratorio-ballet, after Wilde), 1965, *Le regard* (ballet), 1970, *Thriller* (chamber opera, C. Fraikin), 1976
Orch: *Pf Conc.*, 1951, *Vn Conc.*, 1951, *2 Pf Conc.*, 1956, *Le chasseur d'images*, 1966, *Mini-symphonie*, chamber orch, 1967, *Arioso e moto perpetuo*, 1968, *Sinfonietta de printemps*, 1975
Other works: many chamber pieces, songs, choral music

Principal publishers: CeBeDeM, Cousins, Metropolis, Schott (Brussels)

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Music in Belgium (Brussels, 1964)

HENRI VANHULST

De' Franceschi. See FRANC'ESCHI family.

De Froment, Louis (b Toulouse, 5 Dec 1921) French conductor. He studied the flute and the violin at the Toulouse Conservatory, and then attended the Paris Conservatoire, where he won a *premier prix* for conducting in 1948. His teachers were Louis Fourester, Eugène Bigot and André Cluytens. In 1949, for the ORTF, he founded the symphony orchestra of the 'Club d'Essai' to promote the works of young musicians. Then he formed his own chamber ensemble (L'Ensemble Instrumental de Paris), which quickly won international success. Later he became director of music at the casinos of Cannes, Deauville and Vichy, at the last of which he made his début as an operatic conductor and remained until 1969. In 1958 he was appointed permanent conductor at the Nice-Côte d'Azur (ORTF) chamber orchestra, and later of the Radio-Télé-Luxembourg (RTI) orchestra.

De Froment conducts an extensive repertory, with emphasis on works by Debussy and Ravel and on 18th-century music. He conducts with unaffected elegance and enjoys an international reputation. He has often toured Europe, the USA and the USSR, and has made numerous recordings.

CHRISTIANE SPIETH-WFISSENBACHER

Defronciaco, French composer. He was active in the 14th century and was doubtless from Fronsac in the diocese of Bordeaux. His only known composition is a four-voice troped Kyrie *Jesus dulcissime* in *F-APT* 16bis (edn in CMM, xxix, 1962). The more active upper voices and the liturgical tenor of the slower lower voices suggest a motet, but the placing of the text in top voice alone gives the flavour of a discant song to the piece, especially since the initial phrase is very similar to the second phrase of Machaut's *rondeau Puis qu'en oubli*.

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H. Stabilem-Harder, *Fourteenth-Century Mass Music in France*, MSD, vii (1962), 33, 47, 95, 115

GILBERT REANY

De Gaetani, Jan (b Massillon, Ohio, 10 July 1933). American mezzo-soprano. She studied at the Juilliard School, making her formal New York début in 1958. In November 1970 she gave the first performance of Crumb's *Ancient Voices of Children* at the Library of Congress in Washington, DC. Her first appearance with the New York PO was in January 1973, the year she became a professor at the Eastman School, Rochester.

She performs regularly with the Contemporary Chamber Ensemble, with which she made her celebrated recording of *Pierrot lunaire* (which stresses its lyricism). In addition to the avant-garde repertory, in which she specializes, she has performed and recorded medieval music (*The Play of Herod* with the New York Pro Musica), Baroque cantatas, Wolf lieder, and songs by Ives and Stephen Foster. A singer of remarkable intelligence and expressive power, with a voice clear and true throughout its wide range, she has appeared with the Boston SO, the Scottish National Orchestra (with which she gave the première of Maxwell Davies's *A Stone Litany* in 1973), the BBC SO (with Boulez in Japan), the Berlin PO and the Waverly Consort. She was appointed artist-in-residence at the Aspen Festival, Colorado, in 1973, and frequently gives master classes and concerts at American universities.

MARTIN BERNHEIMER

Degen, Helmut (b Aglasterhausen, Baden, 14 Jan 1911). German composer. He studied composition with Maler, Jarnach and Klusmann at the Rheinische Musikschule in Cologne (1930-33) and musicology at the University of Bonn with Schiedermair and Schrade (1933-6). Degen was active as an organist and private teacher in Altenkirchen, Westerwald, before teaching theory and composition at the Duisburg Conservatory (1937-42). In 1947 he accepted an appointment as lecturer in theory and composition at the Staatliche Hochschule für Musikerziehung in Trossingen. He was made professor in 1954. Degen has written mainly instrumental music including educational chamber pieces designed to encourage the wide acceptance of new music. Under his teacher Maler, Degen fashioned a polyphonic idiom sometimes reminiscent of Hindemith. Without embracing 12-note technique he has employed similar methods of organizing pitch content, particularly in the later works.

WORKS

(selective list)

Stage: *Der flandrische Narr*, ballet, 1942, *Suter*, scenic oratorio, 1950, *Genesis-Offenbarung*, scenic oratorio, 1973
Orch: *Variationen über ein Geusenlied*, 1936, *Symphonisches Konzert*, 1937, *Serenade*, str., 1938, *Capriccio*, 1939, *Pf Conc.*, 1940, *Hymnische Feiermusik*, 1940, *Heitere Suite*, 1941, *Concertino*, 2 pf, orch, 1942, *Vc Conc.*, 1942, *Conc.*, str., 1946, *Kammersinfonie*, 1947, *Conc. sinfonico*, 1947, *Divertimento*, str., 1949, *Symphonisches Spiel I, II, III*, 1956, 1957, n.d., *Intrada*, 1966, educational music
Choral: *Wenn der Bauer Hochzeit macht*, speaker, solo vv, chorus, small orch, 1938-9, *Befehl du deine Wege*, S, A, T, chorus, str, org., 1944-6, *Volklied-Kantate*, chorus, small orch, 1962, *Osteroratorium*, chorus, n.d., *Johannes-Passion*, S, T, chorus, n.d.
Chamber and inst: *Str Qt no 1*, 1941, *Sonata*, fl. va., 1943, *Pf Trio*, 1943, *Str Qt no 2*, 1951, *Konzertante Musik*, fl, pf, 1951, *Wind Qnt*, 1955, *Fantasia*, org, hpd, 1968, *Fantasia*, vc, org, 1968, *Fantasia*, vn, pt, 1968, *Mobile capriccioso*, fl. va. pf, 1970, pf pieces

Principal publisher: Schott

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- 'Degen, Helmut', *MGG*

GEORGE W. LOOMIS

Degen, Johann (b Weismann, nr. Bamberg, c1585, d Bamberg, 29 Aug 1637). German composer, organist, poet and priest. In 1613 he became chaplain, and in 1615 organist, of St Martin, Bamberg, and held both positions until his death. In 1626 he issued a songsheet about Bamberg's two founders and patron saints: *Das Leben dess H. Heinrichs . . . und seines H. Jungkfräwlichen Ehegemals Cunegundis* (Bamberg, 1626); he

wrote both the text and its four-part setting himself. In the same year he published *Hymni quinque . . . notis musicalibus per diversos tonos ac melodis quatuor vocum cum partitura illustrati* (Ingolstadt, 1626). Two years later there appeared his hymnbook for the diocese of Bamberg, *Catholisches Gesangbuch . . . von allerley Tugentgesang und Busspsalmen colligirt, welche in Processionibus, Creutzgängen Wallfahrten bey der H. Mess, Predig und Kinderlehr zu gebrauchen* (Bamberg, 1628, six in Bäumker, 1, seven in Hofmann). It is the first German Catholic hymnbook and contains 132 German and 26 Latin hymns with 96 tunes, which with one exception are harmonized in four parts: Degen was probably responsible for 22 new texts, eight new tunes and all the harmonizations. In later editions (which continued up to 5/1732) the harmonizations are replaced by a basso continuo. Degen also edited a collection of 53 Latin motets for four and five voices and continuo which are parodies of secular madrigals and concertos: *Florilegium musicum motectorum* (Bamberg, 1631). Two pieces are by Degen himself, and among the 24 other composers represented are Agazzari, Gastoldi, Hassler, Marenzio, Philippe de Monte, Palestrina, Jacob Regnart, More and Wert.

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 H Weber, *Der Kirchengesang im Fürstbistum Bamberg* (Cologne, 1893), 25f, 46ff
 J. Dunninger 'Das Lied von S. Heinrich und S. Kunigunde des Johann Degen von 1626', *Rheinisches Jb für Volkskunde*, xi (1960), 152–94
 M Hofmann 'Fränkisches Liedgut aus Degens Gesangbuch, 1628', *Frankenland*, xii (1960), 231

WALTHER LIPPHARDT

Degens & Rippin. English firm of organ builders, from 1963 known as GRANT, DEGENS & BRADBELL.

Deggeller [Deggeler], **Johann Caspar** (b Schaffhausen, 7 Feb 1695; d Schaffhausen, 19 Jan 1776). Swiss church musician. He came from a family from Rottweil am Neckar which had moved to Schaffhausen because of the Reformation. For 55 years (1718–73) Deggeller was preceptor of the senior class at the Gymnasium in Schaffhausen and Kantor at St Johannskirche. It speaks for the esteem he enjoyed that the city authorities summoned everyone to pray for him when he underwent an operation for the removal of two gallstones in 1748.

Deggeller is important in the history of Swiss music for his work as an arranger and editor of the most important Schaffhausen hymnbook which was used officially in churches and schools from 1729 to 1842. The first part, *Die Psalmen Davids, durch Dr. Ambrosium Lobwassern in teutsche Reimen gebracht*, appeared in 1728 and was reprinted at least 12 times before 1830; the second part, *Hymni oder Lob-Gesänge, das ist Ausserlesene alte und neue Fest-, Kirchen- und Haus-Gesänge und geistliche Lieder*, was first published in the same year and went through at least 15 further editions before 1830. The printer, J. A. Ziegler, was given the sole rights for this in 1729 on condition that the collection be moderately priced. The hymnbook, especially its second part, came into being as the private collection of a circle of friends which included besides Deggeller the theologian Konrad Ziegler (1695–1731) and the presiding priest Johann Wilhelm Meyer (1690–1767); hymn texts by both are contained in the book. Apart from the traditional Huguenot psalms in A. Lobwasser's version, the second part of the hymnbook contains a selection of

old and new four-part church songs, 52 catechisms by Meyer for which Deggeller arranged the music from the Lobwasser Psalter, and a section of communion hymns. Only four melodies are original; they may be Deggeller's own work. The hymnbook was expanded in 1742 by adding an account of the Passion. Apart from some old songs which were already in Conrad Ulmer's Schaffhausen hymnbook of 1595, new hymns of a Pietist stamp were included. One hymn, in adapted form, is to be found today in the evangelical hymnbook of the German-speaking area of Switzerland (no. 176, *Gott fährt mit Jauchzen in die Höh*).

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 H.-A. Girard *Kleine Schaffhauser Kirchengesangsgeschichte* [reproduced typescript, Begglingen, 1959, copy in the Musikwissenschaftliches Institut, U of Fribourg]
 M Jenny 'Deggeller, Johann Caspar', *MGG* [incl portrait] JÜRGEN STENZL

Deggwä. A liturgical book of the Ethiopian Church containing Office hymns for the church year, except Lent, see ETHIOPIAN RITE, MUSIC OF THE

Degiardino, Felice. See GIARDINI, FELICE.

De Giosa, Nicola (b Bari, 3 May 1819, d Bari, 7 July 1885). Italian composer and conductor. In 1834 he obtained a free place at the Naples Conservatory, where he studied the flute with Bongiorno, counterpoint with Ruggi, harmony with Zingarelli and composition with Donizetti. In 1841 he left the conservatory because of disagreements with the director Mercadante and composed the opera *buffa La casa di tre artisti* (Naples, 1842). As *L'arrivo del signor zio* it was repeated in 1846 at Genoa, where it had little success, and at Milan, where it caused a controversy between the supporters of the old Neapolitan school and the new style of Verdi, whose *I due Foscari* was also being given. This ended with the triumph of the Verdian party.

A series of works followed in the best tradition of Neapolitan opera *buffa*, culminating in *Don Checco* (Naples, 1850), his masterpiece and one of the greatest successes in the history of opera in Naples. His later comic operas declined in quality, but remained in demand by the principal Italian centres. The most successful of these was *Napoli di carnevale* (Naples, 1876). Several attempts at serious operā, in which De Giosa appeared a pale imitator of Donizetti, either had little success or were not performed.

In his middle years he reduced his activity as a composer in favour of conducting; he was particularly admired for the scrupulousness of his orchestral balance and ensemble. From 1860–61 he conducted for several seasons at S Carlo, in 1867–8 at La Fenice, in 1870 in Cairo, in 1873 at the Colón in Buenos Aires and finally, in 1876, at the Politeama in Naples. He composed church and orchestral music, but was better known for his songs which made him celebrated in Italy and abroad as a salon composer.

WORKS

OPERAS

- La casa di tre artisti*, Naples, 1842, excerpts (Naples, n.d.), as *L'arrivo del signor zio*, Genoa, 1846, autograph *I-Mr*, Elvina, Naples, 1845, *Nc*, excerpts (Naples and Milan, n.d.); *Ascanio il gioielliere*, Turin, 1847, autograph *Mr*, vocal score (Milan, n.d.); *La chauve-souris*, ?1847, not perf., in It. as *Il pipistrello*, Naples, Jan

1875, *Le due guide*, Livorno, 1848, excerpts (Naples, n.d.), Don Ciccio, Naples, 1850, autograph *Mr.*, vocal score (Milan and Naples, n.d.), Folco d'Arles, Naples, 1851, *Nr.*, vocal score (Naples, n.d.), Guido Colmar, Naples, 1852, *Nr.*, vocal score (Naples, n.d.), Ida di Benevento, 1854 or 1858, not perf., Ettore Fieramosca, Naples, 1855, *Nr.*, *Un geloso e la sua vedova*, Naples, 1857, autograph *Mr.*, vocal score (Naples, 1857), Isella la modista, Naples, 1857, *Nr.*, Elena, 1853, not perf., rev. as *Il bosco di Dafne*, Naples, 1864, *Nr.*, *Il gitano*, 1859, not perf., as *Lo zingaro*, vocal score (Naples, n.d.), Prologue to *Gli speculatori*, Naples, 1872, *Napoli di carnevale*, Naples, 1876, autograph *Mr.*, vocal score (Milan, n.d.), *Il conte di S. Romano*, Naples, 1878, autograph *Mr.*, vocal score (Milan, n.d.), Rabagas, Rome, 1882, others, not perf. *La schiava polacca*, *Il capitano Mario*, *Giovanna di Navarra*, *Osmano II*, *Satana*

OTHER WORKS

Inst. sym., 1839, *Nr.*
Songs and duets (403 pieces, incl. 10 collections publ. Milan, 16 collections publ. Naples)
Sacred Requiem, for Donizetti, 1848, Mass, 4vv, orch, 1838, *Nr.*, 3 messe di Gloria, 4vv, orch, 2 Magnificat, 1, B, vv, orch, 1839, *Nr.*, 2 Tantum ergo, 1, 3vv, orch, Dixit Dominus, 4vv, vv, orch, 1839, *Nr.*, Stabat mater, 4vv, orch, 2 Salve regina, Ave Maria, 3 synonic, on themes from masses and Dixit, orch
Other vocal Una lagrima sulla tomba del Conte Gallemborg, preghiera, S, vv, orch, 1839, *Nr.*, Inno funebre, 4vv, vv, orch, 1839, *Nr.*, Cantata for marriage of Duke of Calabria and Princess Maria Sofia of Bavaria, 1859 Cantata, for the patron saint of Acquaviva [Bari], 1864

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A Acuto 'Nicola De Giosa', *Gazzetta musicale di Milano*, xl (1885), 252, 331, 339, 345
M Incagliati *Nicola De Giosa e il gento musicale di Puglia* (Bari, 1923)
A Procià 'I direttori d'orchestra', *Cento anni di vita del Teatro San Carlo* (Naples, 1948)
G Pannain *Ottocento musicale italiano saggi e note* (Milan, 1952), 131, 137
A Giovinetti *Nicola De Giosa* (Bari, 1968)

ANDREA LANZA

De' Giunti Modesti. See GIUNTA family

Degius, Nikolaus. See DECIUS, NIKOLAUS

Degli Antoni [Antonii], **Giovanni Battista** (b Bologna, 1660, d Bologna, after 1696). Italian composer and organist, brother of PIETRO DEGLI ANTONI. He spent his life in Bologna, he studied with Giacomo Predieri and in 1684 became a member of the Accademia Filarmonica. Later appointed organist of S. Giacomo Maggiore, he held this post until his death. He was highly esteemed as an organist. He composed only organ and instrumental chamber music. His *Ricerate* op.1, played a major role in the evolution of music for solo cello. With its multilinear textures this pedagogical collection can be regarded as a forerunner of Bach's solo cello suites

WORKS

(all published in Bologna)

Ricerate, vc/hpd, op.1 (1687)
Versetti per tutti li tuoni, tanto naturali, org, op.2 (1687)
Balletti, correnti, gighe e sarabande da camera, vn, vc/hpd, op.3 (1677/1687), 2/1688
Balletti, correnti, gighe e sarabande, 2 vn, vc/hpd, op.4 (n.d.)
Ricerate, vn, vc/hpd, op.5 (1690)
Balletti, vn, vc/hpd, op.6 (1690)
Versetti da organo per tutti li tuoni, op.7 (1696)

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G. Fantuzzi *Notizie degli scrittori bolognesi*, i (Bologna, 1781)
I. Vatielli *Arte e vita musicale a Bologna* (Bologna, 1927)
W. S. Newman *The Sonata in the Baroque Era* (Chapel Hill, 1959, rev. 2/1966/R1972)

NEAL W. LA MONACO

Degli Antoni [Antonii], **Pietro** (b Bologna, 1648; d Bologna, 1720). Italian composer and instrumentalist, brother of GIOVANNI BATTISTA DEGLI ANTONI. He spent his life in Bologna. He first distinguished himself as a

cornett player with Cazzati's *cappella musicale* at S. Petronio. Soon after joining the Accademia Filaschisi, he became in 1666 a charter member of the Accademia Filarmonica. He was *principe* of the latter in 1676, a distinction that he enjoyed in five subsequent years - 1684, 1696, 1700, 1705 and 1708. He was *maestro di cappella* of three churches: S. Giovanni in Monte as early as 1666 and again from 1697 until at least 1712, S. Maria Maggiore from 1680 and S. Stefano from 1686 to 1696.

Degli Antoni wrote a number of oratorios and music for two stage works, but except for the oratorio *L'innocenza depressa*, which survives in a manuscript score, the printed librettos are all that remain of them. To a lesser extent he explored other vocal forms - concerted masses, motets and chamber cantatas. He is most important for his contribution to the development of the *sonata da camera* and *sonata da chiesa*. The coupled dances of opp.1 and 3, with their frequent chromaticisms and cross-relations, are more stylized than earlier *sonate da camera*. His most innovative compositions, the solo sonatas of opp.4 and 5, best reflect his experience as a composer of vocal music. Throughout both collections there are movements bearing quasi-dramatic markings such as 'Aria grave', and 'Aria posata'. Many of the adagio movements are instrumental recitatives or ariosos: for example, in the Adagio of op.4 no.11 the violin evokes a declamatory setting through short irregular motifs which end in appoggiaturas over a sustained pedal. Another characteristic of these sonatas is the importance of the basso continuo line, which assumes a separate structural identity and often develops thematic material equally with the violin part.

WORKS

(all printed works published in Bologna)

SACRED

Messa e salmi concertati, 3vv, op.2 (1670)
Cantate da camera, 1v, op.6 (1690)
Motetti sacri, 1v, vns, vas, vc obbl, op.7 (1696)
[3] Messe concertate, 3vv, op.8 (1697)
L'innocenza depressa, oratorio, 6vv, insts, *I-MOe* (score)

INSTRUMENTAL

Arie, gighe, balletti, correnti, allemande e sarabande, vn, vle/spinet with vn ad lib, op.1 (1670)
Balletti, correnti e arie diverse, vn, vle, or spinet with other insts, op.3 (1671)
Sonate, vn, bc (org), op.4 (1676)
Suonate, vn, bc (org), op.5 (1686)
Sonate e versetti per tutti li tuoni, op.9 (1712)
1 sonata, 2 vn, bc, 1680?

LOST WORKS

(dates indicate publication of libretto)

Il S. Rocco (G. L. Piccinardi), oratorio (1666)
Prologo ed intermedii: L'inganno fortunato (B. G. Balbi) (1671)
Prigione e morte di S. Rocco (F. Ottani), oratorio (1673)
Atide (I. Stanzani), opera (1679), collab. G. F. Tosi, G. A. Pertini
Il Nabal ovvero L'ingratitudine punita (A. Sacchi, G. Malisardi, A. Fanti), oratorio, Bologna, 5 April 1682

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W. Klenz *Giovanni Maria Bononcini of Modena* (Durham, North Carolina, 1962)
J. G. Süss *Giovanni Battista Vitali and the 'Sonata da chiesa'* (diss., Yale U., 1963)

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F. Testi: *La musica italiana nel seicento* (Milan, 1972)

NEAL W. LA MONACO

D.E.G. Music Products. Firm founded in 1965 by Donald E. Getzen, who had previously worked with GETZEN CO.

Degrada, Francesco (b Milan, 23 May 1940). Italian musicologist. He studied the piano (diploma 1961), composition (diploma 1965) and conducting at the Milan Conservatory. At the same time he took an arts degree at the University of Milan (1964). He taught at the conservatories of Bolzano and of Brescia, and in 1964 he became lecturer in music history at the University of Milan and from 1966 taught concurrently at the Milan Conservatory. His research interest in Baroque music led him to form a chamber group in 1967, Complesso Barocco di Milano, of which he is harpsichordist and director. The ensemble gives concerts and records, in Italy and abroad, from many editions which Degrada himself has prepared and realized. His published editions include works by Pergolesi, Vivaldi and Durante. His research extends to Renaissance and contemporary music as well; he has contributed to several foreign and Italian publications and worked with Swiss and Italian radio. In 1966 he joined the administrative council of the Società Italiana di Musicologia; he was also consultant for the new edition of *Enciclopedia della musica* Rizzoli, and is a member of the editorial board for the critical edition of Verdi.

WRITINGS

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'Voltaire e la musica', *Quaderni della RaM*, (1965), no 3, p 87
'Alcuni falsi autografi di G. B. Pergolesi', *RIM*, 1 (1966), 32
'Le messe di G. B. Pergolesi: problemi di cronologia e di attribuzione', *AnMc*, no 3 (1966), 65
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'G. F. Busenello e il libretto della *Incoronazione di Poppea*', *Congresso internazionale sul tema Claudio Monteverdi e il suo tempo* Venezia Mantova e Cremona 1968, 81
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Macbeth: un'opera sperimentale (Milan, 1975)
'L'opera a Napoli nel settecento', *Storia dell'opera*, ed. A. Basso and G. Barblan (Turin, 1976)
Splendori e miserie della ragione (Milan, 1976)
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'Due volti di Ifigenia', *Chigiana*, xxxiv (1977)
'Prolegomeni a una lettura della *Sonnambula*', *Il melodramma italiano dell'ottocento: studi e ricerche per Massimo Mila* (Turin, 1977), 319

CAROLYN M. GIANTURCO

De Grandis, Vincenzo (i) [II Romano] (b Montalboddo [now Ostra], Marche, 6 April 1631, d Montalboddo, 4 Aug 1708) Italian composer. Ordained probably in 1599 or 1600, from August to 25 November 1605 he was *maestro di cappella* at Santo Spirito, Sassia. He then became a singer in the choir of the papal chapel, and by 1625 *maestro di cappella* of the papal choir under Pope Urban VIII. His

small output of sacred music consists of psalms and motets, the former being generally in a conservative polyphonic style, the latter in the concertato idiom, which caught on in Rome in the second decade of the 17th century. The Eastertide motet *De ore prudentis*, in Johann Donfrid's *Promptuarii musici* (Strasbourg, 1623²), shows a good sense of textural variety in its SATB scoring. The 'Alleluia' is set in triple time, though there is no musical refrain for its second appearance. The ornamented melodies involve non-syllabic word-setting and are on the whole undeveloped in style.

WORKS

- Psalmi ad Vesperas et motecta, 8vv cum Litanis BVM, liber I (Rome, 1604)
Sacri cantiones, 2 5vv, liber I (Rome, 1621⁷)
Alcuni salmi et motetti di posti in spartitura da F. Kesperle (Venice, 1625)
8 motets in 1616¹, 1618¹, 1623¹, 1 psalm in 1625¹
1 motet, 4 hymns, 2 psalms in *I-Rvat*, 1 motet in *D-Bds*

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E. Celani: 'I cantori della Cappella Pontificia nei secoli XVI-XVIII', *RMI*, xiv (1907), 7-90
A. Allegra: 'La cappella musicale di S. Spirito in Saxia di Roma', *NA*, xvii (1940), 30
H.-W. Frey: 'Die Gesänge der Sixtinischen Kapelle an den Sonntagen und hohen Kirchenfesten des Jahres 1616', *Mélanges Eugene Tisserant* (Vatican City, 1964), 395-437

JEROME ROCHE

De Grandis, Vincenzo (ii) (b Montalboddo [now Ostra], Marche, 6 April 1631, d Montalboddo, 4 Aug 1708) Italian composer. In 1667 he entered the service of Duke Johann Friedrich of Brunswick at Hanover, and from 1674 to 1680 he was *maestro di cappella* there. Before taking up the latter appointment and while employed at Hanover, he held positions as *maestro di cappella* in Rome at the Seminario Romano and at the church of the Gesù in 1670-71 and to the Pamphili family at the Cappella S. Agnese from 1672 to 1674. From 1680 to 1682 he was probably in Venice. In 1682-3 he was *maestro di cappella* at the ducal court at Modena under Francesco II d'Este. He then returned to Montalboddo. From 1685 to 1692 he was *maestro di cappella* of the Santa Casa, Loreto. In 1692 he returned once again to Montalboddo, where he lived until his death. His first two oratorios belonged to a series of eight on the life of Moses presented at the court at Modena between 1682 and 1691. His oratorios contain stylistic features unusual for their period. For instance, *Il nascimento di Mosè* (1682) and *La caduta d'Adamo* (1689) each contains an accompanied recitative – an early use of this form. All three works contain a high percentage of both accompanied and motto arias, and they include virtually no strophic arias, which are still much in evidence in the works of contemporaries such as G. P. Colonna and A. M. Pacchioni.

WORKS

ORATORIOS

- Il nascimento di Mosè* (G. B. Giardini), Modena, 1682, *I-MOe*
Il matrimonio di Mosè (Giardini), Modena, 1684, *MOe* [lib entitled *Ritratto di Mosè*]
La caduta d'Adamo (C. Nencini), ?Modena, 1689, *MOe* [?perf. first in Loreto]

OTHER WORKS

- 4 cantatas, 1v, bc L'Armellino, Ganimede alla danza, Le lagrime d'Ero. Quando sperai goder *MOe*
3 cantatas, *Vqs*
2 canzonettas, 1670¹, 2 motets, 1672¹, 1675²
1 canzonetta, 2 motets *MOe*
Masses, *Rvat*; Confitebor, *Ad* according to *MGG*
Antonino e Pompeiano, opera, erroneously attrib. De Grandis, actually by A. Sartori

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JULIA ANN GRIFFIN

Degree (Ger. *Stufe*). The position of a note with reference to a scale, sometimes called a scale-step; the referential scale is usually assumed to be diatonic (i.e. a major or minor scale or one of the church modes). Degrees may be defined in terms of their melodic or harmonic function; that is, a melody can be described as movement from one degree to another, and harmony can be analysed by the succession of degrees in the lowest voice of a polyphonic texture or by the succession of degrees that constitute the roots of the chords which make up that texture. In harmonic analysis the degrees are most often identified by roman numerals, from I to VII. In melodic analysis no system of naming the degrees has been universally accepted, though Schenker's notation with capped arabic numerals (1̂, 2̂, 3̂ etc.) has gained some currency.

Notes that do not belong to the referential scale can nevertheless be described in terms of it. In C major, for instance, F♯ is the raised fourth degree, B♭ the lower (or flattened) seventh. This method of description can be applied to the notation for harmonic and melodic degrees given above (e.g. ♯IV, b7).

Ex 1 Degrees of the C major scale

tonic	super-	mediant	sub-	dominant	sub-	leading	tonic
tonic	tonic		dominant		mediant	note	

The first degree of the scale is the tonic; this is the note by which the referential scale is named. The next most important degree is the fifth or dominant, in tonal music the tonic and dominant may often serve as mutually complementary. The fourth degree is the subdominant – the inversion of the dominant, or the note to which the tonic acts as dominant. The other degrees are as follows: second, supertonic (this is the dominant of the dominant; see APPLIED DOMINANT); third, mediant; sixth, submediant; and seventh, leading note. (See ex 1.)

WILLIAM DRABKIN

De Greef, Arthur (b Louvain, 10 Oct 1862; d Brussels, 29 Aug 1940). Belgian pianist and composer. He studied at the Brussels Conservatory with Brassin (piano), Dupont (harmony), Kufferath (fugue) and Gevaert (composition). In 1879 he won a first prize in piano at the same time as Albéniz. Following Gevaert's advice he continued his studies with Liszt in Weimar and with Saint-Saëns in Paris. In 1885 he was appointed to take charge of the piano course at the Brussels Conservatory, being named professor in 1887; from 1920 to 1930 he took a master class there. He was elected to the Belgian Royal Academy in 1925. De Greef was a virtuoso whose technique was graceful as well as brilliant. During the course of many tours throughout Europe he popularized the Piano Concerto of Grieg, who considered De Greef the best interpreter

of his works. De Greef's repertory was extensive; in 1892 he gave recitals in Paris devoted to the history of piano music. His own thoroughly romantic compositions are of somewhat uneven quality; they include a symphony, three symphonic poems, two piano concertos, other concertante piano music, short piano pieces and chamber works. Many are unpublished, but some have been issued by Chester, Heugel and Schott (Brussels).

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HENRI VANHULST

Degtyaryov, Stepan Anikievich (b Borisovka, Kursk govt., 1766; d nr. Kursk, 5 May 1813). Russian composer and singer. Born into a peasant family on the estate of Count Sheremetev, Degtyaryov was admitted at the age of seven into the count's choir school. At 15 he was taking principal roles in opera, and in 1789 became Konzertmeister, with responsibility for vocal music. About 1790 he probably visited Italy with Giuseppe Sarti, from whom he had some musical training. On his return to Russia he was made Kapellmeister to Sheremetev's court. In 1803 he was liberated from his serfdom and moved to Moscow. Two years later he published in St Petersburg a translation of Vincenzo Manfredini's *Regole armoniche* (Venice, 1775).

His patriotic oratorio, the first to be written by a Russian composer, appeared in 1811. Entitled *Minin i Pozharsky, ili Osvobodzhdeniye Moskvy* ('Minin and Pozharsky, or The liberation of Moscow'), this work traces the events leading up to 1612, when the Poles were expelled from Moscow by Russian national forces. Inspired by the war of 1812, Degtyaryov considered writing a second oratorio called *Torzhество Rossii, ili Begstvo Napoleona* ('The triumph of Russia, or The rout of Napoleon'), but the score was left unfinished. Because of the war he left Moscow and returned to Kursk, where he died of consumption the following year. Little else is known of Degtyaryov's creative work, since, when he moved from Borisovka to Moscow, he could not afford to transport his manuscripts and had to burn them.

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 S. L. Ginzburg *IRMO*, ii (1969), 218-80, 470f

GEOFFREY NORRIS

De Héman [Hémen, Le Héman]. French family of organ builders. Valeran De Héman (b Hesdin, Pas de Calais, 1584; d Paris, 1640) was a pupil and son-in-law of Crespin Carlier; he was acquainted with Mersenne, Titelouze and Charles Racquet, organist of Notre Dame. He built new organs at St Jean-le-Marché in Troyes (1610-11), at Ste Catherine, Honfleur (1612), at Meaux Cathedral (1627), at St Martin-des-Champs (1618), at St Jean-en-Grève in Paris (1625) and at Bordeaux Cathedral (1631-3). He also carried out a large number of repairs in Paris and in the provinces, for example in Rouen at St Jean (1607), St Vivien (1608), St Maclou (1610-11) and the cathedral (1614); in Troyes at St Nicolas (1615-19) and St Jacques-aux-Nonnains (1623); in Bordeaux at St Seurin (1630-32); and in Paris at Notre Dame (1610, 1616), the

Cordeliers (1618), St Séverin (1626) and St Jacques-de-l'Hôpital (1610, 1613). Valeran was one of the greatest French organ builders of the first half of the 17th century. He taught Pierre Thierry and Pierre le Pescheur.

His nephews François De Hémán (*d* Paris, 1652), Jean De Hémán (*b* Hesdin, *d* Cherbourg, Feb 1660) and Louis De Hémán (*d* 1645) worked together. Jean restored the organs of St Maclou (probably with Valeran in 1611), St Germain at Châlons-sur-Marne (with Louis in 1630), the cathedrals of Rouen (doubtless with Valeran, in 1614), Troyes (1645-53), Le Mans (with François in 1647) and Chartres (1649), and St Jean at Soissons (1652). He also repaired the organ at St Etienne-du-Mont in Paris with Pierre Desenclos (1656). Jean built new organs at Ivry-sur-Seine (with Louis in 1641), Mitry-Mory (with Louis in 1646-51), at the convents of the Cordeliers in Vire (with François and Jean de Villiers in 1631), the Augustine in Paris (with Louis and François in 1643), at St Merry in Paris (with François in 1647-50), and at La Trinité in Cherbourg (1659).

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GUY BOURLIGUFX

De Hen, Ferdinand Joseph (*b* Durne, 16 Feb 1933) Belgian ethnomusicologist. After attending the Institut Universitaire des Terroires d'Outremer, Antwerp (1951-5), he studied musicology with Fellerer and Hüschén at Cologne University (1956-60), where he took the doctorate in 1960 with a dissertation on African instruments. Concurrently he did research on African and Indian music at the School of Oriental and African Studies, London University (1961), and then a degree in African linguistics at the University of Louvain (1963). He has held posts as a research assistant at the museum of instruments in Brussels (1961-73), professor of the Chapelle Musicale Reine Elisabeth, Waterloo (from 1968), lecturer (1970-72) and professor (from 1972) in musicology at the State University, Ghent, and professor of the Hoger Institute of Drama, Antwerp (from 1971). His main interests are the history and structure of classical European and Indian and African instruments; his publications include a book (with Roger Bragard) on the history of instruments that has been translated into several languages.

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 'Low Countries', §11, *Grove 6*

Dehmel, Richard (*b* Wendisch-Hermsdorf, 18 Nov 1863, *d* Hamburg, 8 Feb 1920). German poet. His richly symbolic poems, often concentrating on a moment of transcendent spiritual awareness, attracted many composers in the decade 1895-1905, largely because his brilliant images revealed the intense inner emotional life (sexual or religious or both) that artists in all fields (and psychologists) were concerned to explore. As Schoenberg wrote to Dehmel 'your poems were what first made me try to find a new tone in the lyrical mood. Or rather, I found it even without looking, simply by reflecting in music what your poems stirred up in me'. In the same letter (of 1912) Schoenberg tentatively asked Dehmel for a text on the subject of modern man wrestling with God. Dehmel declined, and Schoenberg wrote his own words for the work that became *Die Jakobsleiter*. Apart from those to Schoenberg, Dehmel's published *Briefe* (Berlin, 1922-3) include letters to Mahler, Pfitzner, Reger and Strauss.

WORKS SET TO MUSIC

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Aufblick song by Webern, 1903
Befreit song by Strauss, op 39 no 4, 1897-8, orchd 1933
Dann song by A. Knab
Durch die Nacht song by Knab
Erhebung song by Schoenberg, op 2 no 3, 1899
Erntelied work by Fried, op 15, male chorus, orch
Erwartung song by Schoenberg, op 2 no 1, 1899
Es ist ein Brunnen used in *Das dunkle Reich* by Pfitzner, op 38, chorus, orch, 1929
Gethsemane fragment by Schoenberg, male v, orch, 1899
Helle Nacht song by Webern, 1907
Himmelfahrt song by Webern, 1907
Ideale Landschaft song by Webern, 1906
Jesus bettelt song by Schoenberg, op 2 no 2, 1899
Leises Lied song by Strauss, op 39 no 1, 1897-8
Lied an meinen Sohn song by Strauss, op 39 no 5, 1897-8
Madchenfrühling song by Schoenberg, 1897
Mannesbungen song by Schoenberg, before 1900
Mein Auge song by Strauss, op 37 no 4, 1897-8, orchd 1933
Nachtgebet der Braut song by Webern, 1903
Nächtliche Scheu song by Webern, 1907
Nicht doch! song by Schoenberg, before 1900
Notturmo song by Strauss, op 44 no 1, A/B, orch, 1899
Ein Stelldichein fragment by Schoenberg, ob, cl, pf trio, 1905
Stiller Gang song by Strauss, op 31 no 4, lv, va, pf, 1895
Die stille Stadt songs by Pfitzner, op 29 no 4, 1922, Knab
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Verklärte Nacht work by Schoenberg, op 4, str sextet, 1899, arr str orch 1917, 1943, work by Fried, op 9, Mez, T, orch
Venus mater songs by Reger, op 51, 1900, Pfitzner, op 11 no 4, 1901
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Warnung song by Schoenberg, op 3 no 3, 1899
Wiegenlied song by Strauss, op 41 no 1, 1899
Wiegenliedchen songs by Reger, op 43 no 5, 1900, Strauss, op 49 no 3, 1901

Other settings incl. H. Zilcher, Dehmel-Zyklus, op. 25, 14 songs, S. T. pf., 1912

PAUL GRIFFITHS

Dehn [Dehne], **Michael** (b. Freiberg, Saxony; d. Freiberg, 15 Feb. 1656). German composer and organist. From 1626 he was an organist and teacher at Dobeln. From 1633 he tenaciously tried to secure a position in his native town. He was defeated by Hammerschmidt in the competition for the position of organist of St. Petri in 1634–5, but eventually, on 30 June 1645, he was appointed organist of St. Nikolai and remained there until his death. In 1651 he gained citizenship. He generously provided funds towards the rebuilding of the organ (by Carol Müller of Dobeln) at St. Nikolai in 1652–5. His four surviving works, all of them sacred concertos (at *D-Fb*), one dated 1635), show him to have been a competent musician.

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WALTER HÜTTEL

Dehn, Siegfried (Wilhelm) (b. Altona, 24 Feb. 1799, d. Berlin, 12 April 1858). German theorist, editor, teacher and librarian. The son of a banker, he studied law in Leipzig with the intention of entering the diplomatic service, he also took music lessons with J. A. Drobbs. Moving to Berlin in 1823, he was attached to the Swedish Embassy, during his service there he developed his interest in musical research. On the failure of the family bank in 1830, he was left without means of support and decided to devote himself to music; he had been studying with Bernhard Klein, and soon made himself a widely respected theorist and teacher. On Meyerbeer's recommendation he was in 1842 appointed custodian of the music section of the royal library, and immediately set about bringing it into order, cataloguing the collection and making copious additions to it from libraries all over Prussia; among the editions he helped to bring into the library was that of Georg Polchau, which Dehn had long known and which was notable for its manuscripts of Keiser and of J. S. and C. P. E. Bach. He was editor of *Cacilia* in succession to Gottfried Weber from 1842 to 1848, and professor at the Royal Academy of the Arts from 1849.

As an editor, Dehn made a pioneering contribution to scholarship. On the death of Gnepenkerl in 1849 he took part in the editing of Bach's instrumental music for the Peters Edition (volumes xv–xxiii), being responsible for, among other works, the first publication of the Brandenburg Concertos. He also edited a large number of Lassus motets, and published a 12-volume *Sammlung alterer Musik aus dem 16. und 17. Jahrhundert*. He re-edited Marpurg's *Abhandlung von der Fuge* (Leipzig, 1858), and translated Henry Delmotte's *Notice biographique sur Roland Delattre* in 1837; he was preparing a larger work on the subject at the time of his death. He provided much material for his friend Fétis for use in the *Biographie universelle*. As a teacher, Dehn was widely respected and sought after, his pupils including Cornelius, Kullak, Anton Rubinstein, Glinka and many more. 'There is no doubt that I am more indebted to Dehn than to all my other teachers', wrote Glinka in his

autobiography. 'He . . . not only put my knowledge in order, but also my ideas on art in general.' Glinka remained friendly with Dehn, and late in life resumed studies with him, in the hope of finding a way of reconciling Italian Renaissance contrapuntal techniques with the musical style of the Russian Orthodox Church.

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Theoretisch-praktische Harmonielehre (Berlin, 1840, 2/1860)
Analysen dreier Fugen aus Joh. Seb. Bach's Wohltemperirtem Clavier und einer Vokal-Doppelfuge A. M. Bononcini's (Leipzig, 1858)
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Lehre vom Contrapunkt dem Canon und der Fuge (Berlin, 1859, 2/1883)

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J. S. Bach *Oeuvres complètes*, xv–xxiii (Leipzig, 1837–50) [inst. works, for Peters edn.]
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I. Rellstab, 'Siegfried Wilhelm Dehn', *Neue Berliner Musikzeitung*, xii (1858), 137
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D. Brown, *Glinka: a Biographical and Critical Study* (London, 1973)
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JOHN WARRACK

Deiber. See TI-YBFR family

Deichel. Bavarian family of musicians.

(1) **Johann Dominicus Deichel** (b. c.1656; d. after 1715). Composer and organist. Before he joined the Munich court orchestra about 1683 he was organist at St. Moritz, Ingolstadt. He became court organist in Munich on 1 April 1685. From 1689 to 1691 he studied the organ and composition with Johann Caspar Kerll. He composed a drama, *Julianus*, for the Jesuit grammar school in Augsburg, performed in September 1694. For Munich he produced two sacred allegories in German, *Maria Magdalena oder Das verlorene und wiedergefundene Schaflein* (1701) and *Ein blutiges Seelen-Bad* (1710); the music for both is lost. During the Austrian occupation of Bavaria, Deichel was appointed Kapellmeister and first organist at the Holy Chapel of Altötting on 8 June 1701, where he continued until 1715. Two of his compositions for the Jesuit college in Munich were published: *Magis et minus*, Consideratio IX in Franciscus Lang's *Theatrum solitudinis asceticæ* (Munich, 1717) and *Sacra Venatio*, Consideratio XI in Lang's *Theatrum affectuum humanorum* (Munich, 1717). They are sacred oratorios in the tradition of Kerll, and show marked Venetian operatic influence.

(2) **Anton Deichel** (b. c.1662; d. Eichstätt, 27 May 1712). Composer. He may have been a brother of (1) Johann Dominicus Deichel. In 1689 he was a 'Musicus' in Eichstätt, and in the following year he became court musician and gentleman of the chamber to the prince-bishop there. He was appointed vice-Kapellmeister in 1711; the same year he was pensioned. Between 1689 and 1711 he composed 29 comedies for the Jesuit

grammar schools in Augsburg, Eichstätt, Ingolstadt, Landshut, Neuburg an der Donau and Regensburg, but none has survived (see Schlecht). His only extant works are *Schola poenitentia*, Consideratio XVIII in Franciscus Lang's *Theatrum affectuum humanorum* (Munich, 1717), written for the Munich Jesuits, and two arias (*D-Mbs*); they are similar in style to J. D. Deichel's extant works.

(3) **Joseph Christoph Deichel** (b Eichstätt, 30 Dec 1695; d Eichstätt, 2 Aug 1753). Composer and violinist, son of (2) Anton Deichel. In 1725 he was court musician to the prince-bishop of Eichstätt, he was still a violinist at the court in 1747. None of his works has survived. Several of them were performed at Eichstätt: the opera *In funere vita* (1725), the operetta *Antonio tre volte glorioso giubileo prete infulato* (first performed 8 September 1729), written for Prince-Bishop Johann Anton II of Freiberg, and the four Jesuit dramas *Ulferus* (1725), *Punita negligentia* (1734), *Sacra lectio* (1735) and *Heylsame Betrachtung* (1745).

(4) **Joseph Anton Deichel** (b Eichstätt, 17 March 1699; d Eichstätt, 13 April 1778). Composer, younger son of (2) Anton Deichel. He devoted himself to the church, and was ordained on 22 May 1722. In 1736 he was chamber musician to the prince-bishop, he also held various ecclesiastical appointments at Eichstätt. None of his theatrical works, composed for the prince-bishop's court, has survived: *Voto musico* (4 Dec 1736), *Musicalisches Gespräch des heiligen Alexius* (1741), *Le bellezze, che sono nè tre pomi d'Antonio* (December 1752), *Celebratio Deo sacri Eustettensis Humenae* (1758) and *Il enclado ovvero Finta nuove mascerata di Carnovale* (1768). He also wrote poems dedicated to the prince-bishops of Eichstätt (see Suttner).

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A. Durrwachter 'Das Jesuitentheater in Eichstätt', *Sammelblatt des historischen Vereins für Eichstätt*, x (1895), 58, xi (1896), 116f.

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ROBERT MÜNSTER

Deilich, Philipp. See DULICHUUS, PHILIPP.

Deinl, Nikolaus (b Nuremberg, 16 Jan 1665; d Nuremberg, 4 May 1725). German composer and organist. He was educated at the school of St Lorenz, Nuremberg, where he reached the top class, and also received private tuition in philosophy and literary composition and in poetry too, 'since composition is impossible without the latter'. Heinrich Schwemmer was his singing teacher, and Georg Caspar Wecker, for whom he was soon able to stand in as organist at St Egidien, was his instrumental and composition teacher. On 29 June 1680 he matriculated at Altdorf. After his widowed mother's death on 17 November 1681, he earned his living as a private tutor. On 8 January 1685 at Weissenfels Johann Philipp Krieger declared in an autograph testimonial that he showed 'not only great proficiency in music' but could also compose 'a good,

competent piece of church music and has thus learnt composition from me well and shown great understanding of it'. On 28 November 1685 the Count of Wolfstein engaged him as organist at Pyrbaum, near Nuremberg. On 14 August 1689 he returned to Nuremberg. He was appointed organist of St Bartholomäi in August 1690, of the Liebfrauenkirche in 1693 and of the Spitalkirche in 1694. From 1699 he also worked as a teacher. In 1701 he became Kantor and director of music at the Spitalschule and appears to have held these positions until his death.

Deinl was a knowledgeable and respected musician and teacher. According to Fétis he left many organ and sacred compositions in manuscript, and the Nuremberg newspaper *Frag- und Anzeigen-Nachrichten* of 3 February 1758 mentions a *Historia Passionis* in three sections by him. The only pieces by him to have survived, however, are 12 well-composed arias which appeared as an appendix to *Hertz-Wallende und von heiliger Liebe erregte Funcken der Liebe Jesu* (Nuremberg, 1712), a devotional book by WOLFGANG CHRISTOPH DESSLER. According to Dessler's foreword Deinl had 'added music' to the arias, from which it may be assumed that Dessler, and not Deinl, wrote the words. The songs are for solo voice and continuo and are in six major and six minor keys. They are in the style of the early Baroque sacred aria. The melodic lines are enriched by passing notes and embellishments, but their basically hymn-like and chorale-like structure, offset by the active bass line, is clearly detectable. The few dynamic markings were probably intended as indications of registration.

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LINI HÜBSCH-PI-LEGER

Deiss [Deus], Michael (b c1552; fl 1564-8). Austrian composer. He is first recorded in 1564 as a chorister in the imperial Hofkapelle at Vienna. After the death of the Emperor Ferdinand I in July that year, he joined the Kapelle of Archduke Karl at Graz, after which he is not heard of again. On Ferdinand's death he wrote a motet to the text *Quis dabit oculis fontem lacrimarum*; that this was also set, on the same occasion, by Jean de Chaynée suggests that Chaynée was his teacher. 14 motets by him (including *Quis dabit* and a political motet, in *RISM* 1568²⁻⁶) are his only extant works. Their inclusion by the editor, Pietro Giovannelli, indicates his regard for the young composer; they are of interest less for their inherent worth than for showing that a choirboy could be represented by so many pieces in an important anthology.

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H. Federhofer *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564-1619)* (Mainz, 1967).

A. Dunning *The Fifth Volume of Pietro Giovannelli's 'Thesaurus musicus' (1568)*, MSD (in preparation).

ALBERT DUNNING

Deiters, Hermann (Clemens Otto) (b Bonn, 27 June 1833; d Koblenz, 11 May 1907). German writer on music. He received doctorates in law (1854) and philology (1858) and then taught at Bonn (1858), Düren

(1869), Konitz (1874), Posen (1877), Bonn again (1883) and Koblenz (1885-93). He contributed to Bagge's *Deutsche Musikzeitung* (1861-2), and especially to the *Allgemeine musikalische Zeitung* (1863-82) and *Vierteljahrsschrift für Musikwissenschaft* (1888-93); among his most important essays were those on Beethoven's dramatic compositions (1865), Schumann as writer (1865), Otto Jahn (1870), the Beethoven centenary celebration in Bonn (1871) and Max Bruch's *Odysseus* (1873). He also wrote many articles on Brahms, whom he knew personally and with whom he exchanged letters; he published the first authoritative Brahms biography (1880), which is useful chiefly as a record of contemporary opinions of the composer whom Deiters declared to be 'by far the greatest composer of our time'. This opinion was part of his firm stance against Wagner and the 'new German School'. He also edited the third (1889-91) and fourth (1905-7) editions of Jahn's *W. A. Mozart*. His most important work, however, was the revision and editing of Thayer's *Life of Beethoven*, which he translated into German for its first publication. According to Henry Krehbiel's introduction to the English edition, Thayer encouraged Deiters to take considerable latitude in his handling of documentary material through his own judgment. Another work of importance was a study of Aristides Quintilian (1870)

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² R. Schumann als Schriftsteller', *AMZ*, new ser., in (1865), 761, 777, 793

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³ *Aristidis Quintilianus doctrinae harmonicae fontibus* (Bonn, 1870) Otto Jahn', *AMZ*, v (1870), 217, 225

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Die Familie van Beethoven in Bonn und ihre Beziehungen', *AMZ*, xv (1880), 481

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 H. E. Krehbiel, ed. A. W. Thayer *The Life of Ludwig van Beethoven* (New York and London, 1921-5) [trans. of Deiters's edn., details of collab. with Deiters in preface]
 W. Kahl 'Hermann Deiters', *ZMw*, xv (1933), 394
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¹ F. Fellerer 'Das Brahms-Bild der "Allgemeinen musikalischen Zeitung" (1863-1882)', *Beiträge zur Geschichte der Musikkritik*, ed. H. Becker (Regensburg, 1965), 28
 J. A. FULLER MAITLAND/JOHN WARRACK

De Judice, Caesar. See DEL GIUDICE, CESARE.

De Koven, (Henry Louis) Reginald (b. Middletown, Conn., 3 April 1859; d. Chicago, 16 Jan 1920). American composer, conductor and music critic. In 1872 he went to England. He studied the piano with W. Speidel at Stuttgart, took a degree at Oxford University (1879), studied theory with Pruckner at Stuttgart and Hauff at Frankfurt am Main, singing with Vannuccini at Florence, and light opera with Genée and Suppé at Vienna and with Delibes at Paris. In 1882 he returned to the USA, was a music critic for *Harper's Weekly*, the *New York World*, *Herald* and *Journal* and the *Chicago Evening Post* (c.1889-1912), and founded and conducted (1902-4) the Philharmonic Orchestra of Washington, DC. De Koven's output includes an orchestral suite, a piano sonata and numerous other piano works, ballets, about 400 songs, and two grand operas written at the end of his career, *The Canterbury Pilgrims* (libretto by P. Mackaye; Metropolitan Opera, New York, 8 March 1917) and *Rip Van Winkle* (Mackaye, Chicago Opera, 2 January 1920). But he is best known for his operettas, set in Europe or the Far East *Robin Hood* (1890), which began the era when American operetta dominated the musical stage in the USA, was perennially in the repertory of the Bostonians, the first important operetta troupe after the introduction of Gilbert and Sullivan to America; and a song from it, 'Oh promise me', has remained a popular wedding ballad. De Koven's music draws on both 19th-century Italian opera (in *Robin Hood* the grandiose finale of Act 2 is in the spirit of Rossini, and the Forest Song and Armorer's Song are reminiscent of Verdi) and folklike melody (*Rip Van Winkle*, and 'When a maiden marries' from *Robin Hood*).

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 Foxy Quiller, 5 Nov 1900, Maid Marian (after Robin Hood), Philadelphia, 4 Nov 1901, The Little Duchess, 14 Oct 1901; The Jersey Lilly (Hobart), collab. W. Jerome and J. Schwartz, 14 Sept 1903, Red Feather (book C. Klein, lyrics C. E. Cook), 11 Nov 1903, Happyland (F. Rancken), 2 Oct, 1905, The Student King (Rancken and Stange), 25 Dec 1906, The Girls of Holland (Stange), 18 Nov 1907, The Golden Butterfly, 12 Oct 1908; The Beauty Spot (J. W. Herbert), 10 April 1909, The Wedding Trip, 1911, Her Little Highness, 1913

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 RONALD BYRNSIDE

De Kresz, Geza (b. Budapest, 11 June 1882; d. Toronto, 2 Oct 1959). Canadian violinist of Hungarian birth. He studied the violin with Hubay at the National Conservatory, Budapest (to 1900), with Ševčík at the Prague Conservatory (to 1902) and with Ysaÿe in Brussels (1903-5). After his solo début in Vienna in 1906 he held various posts there and in Bucharest. From 1917 to 1921 he was leader of the Berlin PO and head of the Stern Conservatory violin department. In 1923 De Kresz settled in Toronto and was head of the Hambourg Conservatory violin department until 1927. He was a founder-member of the Hart House Quartet in 1924 and its leader until 1935. He then returned to Budapest to teach at the Liszt Academy and from 1941

to 1947 was also director of the National Conservatory. In 1947 he toured in Canada again and in 1948 joined the faculty of the Toronto Conservatory. In 1918 De Kresz married the English pianist Norah Drewett, with whom he frequently gave concerts. He became a naturalized Canadian in 1930.

CARL MOREY

De la Bassée, Adam. See ADAM DE LA BASSÉE.

Delaborde, Jean-Baptiste. See LA BORDE, JEAN-BAPTISTE DE.

De la Court [La Court], **Antoine** (b Dordrecht, c1530-35; d Prague, 15 Sept 1600). Netherlands singer and composer. He was employed as a singer, first at the church of St Gudule and from 1550 in the imperial court chapel at Brussels. From 1559 to 1568 he served as an alto in the imperial Hofkapelle at Vienna, and from 1574 to 1590 as a tenor at the Archduke Ferdinand's court at Innsbruck. During his time at Innsbruck he applied at least twice to return to the Hofkapelle at Vienna, but neither petitions nor the dedication of two masses to the Emperors Maximilian II and Rudolph II achieved the desired effect. He was also refused an appointment at Munich. In 1581 he travelled to the Netherlands to recruit singers for the Innsbruck choir. He sought leave to give up his post in 1588 and petitioned for a pension which was granted two years later. He then joined the imperial chapel at Prague where he remained until his death. In 1593 his son Martin joined him at Prague after serving for 11 years as a chorister at Innsbruck. It is not known whether Antoine and Henri de la Court were related.

De la Court's only extant works are two motets for five and six voices (in *RISM* 1568^a, 1610^{1a}). The earlier of these, *Carole caesareo princeps* (ed in MAM, xxi, xxii, 1971) includes passages of effective declamation and makes imaginative use of harmonic sequences. The only surviving references to the two lost masses with which he attempted to secure his return to Vienna occur in the imperial accounts which record payments of 25 florins made to him in 1574 and 1588.

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 A. Dunning *The Fifth Volume of Pietro Giovanelli's Novus Thesaurus Musicus of 1568*, MSD (in preparation)

ALBERT DUNNING

De la Court [La Court], **Henri** (b 1st half of 16th century; d ? Vienna or Prague, 13 March 1577). Netherlands composer and singer, active mainly in Austria. According to Fétyb he was a singer at Soissons Cathedral in 1547. From 23 August 1563 he was employed as an alto in the imperial Hofkapelle of Ferdinand I, Maximilian II and Rudolph II at Vienna and Prague; he also taught the choristers music, for

which in 1570 he received 6 guilders monthly and a bonus of 18 guilders. He seems to have run into financial difficulties since the account books for 1574 and 1576 record payments to him of considerable sums of money in addition to his salary, and after his death his widow received help with their children's maintenance. It is not known whether he was related to Antoine De la Court. All eight of De la Court's printed motets appeared in Pietro Giovanelli's *Novus thesaurus musicus* (*RISM* 1568^a, 1568^b, 1568^c, 1568^d); one of those in the fifth book of the anthology is in honour of Giovanelli with whom he may have been on friendly terms. Six more motets for five, six, eight and ten voices survive in manuscript sources (*A-Wn*, *D-Mbs* including one in organ tablature). De la Court's motets are representative of the style of works then favoured at the Habsburg courts, the settings are predominantly syllabic and homophonic though the texture is varied by pseudo-polychoral writing for different groups of voices.

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ALBERT DUNNING

Delacroix, François. See LA CROIX, FRANÇOIS DE.

De la Farge, P. See LA FARGE, P. DE.

Delafont [De la Font, De la Fons] (fl c1545-59). French composer of 15 four-voice chansons published in Paris between 1545 and 1549. *Ung advocat dist à sa femme* a ribald anecdote about a lawyer and his wife is his most famous work. It is based on a model by Henry Fresneau, and the reprinting of it in two subsequent collections as well as arrangements for guitar and cittern later in the century attest to its popularity. His *Chasse de la perdrix* is clearly indebted to Janequin. Most of Delafont's chansons are in the syllabic, narrative style, but a few follow the courtly type of Claudin de Sermisy. The composer might be identifiable with or related to Jehan Delafon, an instrumentalist who lived in the rue des Vieilles Etuves between 1576 and 1589.

WORKS

CHANSONS
 (all for 4vv)

- A ce matin trouvoy une filette, 1547¹⁰, Amy héllas je pensoye bien, 1548⁴, As-tu point là quelque esparvier (Chasse de la perdrix), 1559¹¹, Ce n'est malheur amy, 1548⁴, Ces jours la femme de Guillaume, 1549¹⁰, Comme le vent impetueux, 1547⁹, En te voyant ne fays que soupier, 1547⁹, Hault le boys, 1549²⁴, Helas frappe tout bellement, 1549²⁰
 Il estoit ung jeune homme, 1545¹⁰, Michault avoyt aveu au curé convenue, 1547¹⁰, Si loing travail mérite récompense, 1549²⁴, Si ton amour violant a souffert, 1548⁴, Si vous voulez mon griel mal soulager, 1547⁹, Ung advocat dist à sa femme, 1545¹⁰, Venus avoit son filz Amour perdu, 1545¹²

FRANK DOBBINS

Delage, Maurice (Charles) (b Paris, 13 Nov 1879; d Paris, 21 Sept 1961). French composer. He was a clerk

in a maritime agency in Paris, then worked in a fishery in Boulogne and served in the army. In his early 20s he became interested in music and learnt the cello, and later the piano, by ear. Finding that he had a remarkable musical memory helped him to assimilate complex musical textures, and he was encouraged and helped in his musical studies by, among others, Ravel, whose ardent follower he became. Debussy was another strong influence. Delage was a close friend of Stravinsky's.

Delage's output was not large, he composed slowly and aimed at a high standard in everything he did. Some of his best work is to be found in the several sets of songs with accompaniment for small groups of instruments, the style is precise and subtle in content and instrumental colouring. His travels in the orient affected his work deeply following a journey to India he wrote the four *Poemes hindous*, which reflect his impressions of four different places, Madras, Lahore, Benares and Jaipur. Exotic, sensual, suggestive, the music seems to foreshadow in effect the later *Chansons madécasses* of Ravel. The vein of exoticism was further explored in the seven *Hai-ku*, based on laconic Japanese tristichs (the work was heard at the 1929 ISCM Festival). Kipling was a strong literary influence with his wide-ranging and often exotic subject matter, and *The Jungle Book* provided material for two of Delage's vocal works. The composition of an early ballet, *Les bâtis-sens de ponts*, based on a story by Kipling, was interrupted by the outbreak of World War I and only the overture survives. On the whole Delage's music displays individuality, refinement and fastidiousness, very French characteristics. In one of his last works, the *Trois poèmes désenchantés* (1957), the faded charm of a guitar and the melancholy of past happiness are reflected in a hauntingly nostalgic musical style.

WORKS

(selective list)

Vocal: 4 poemes hindous, S, fl, ob, cl, bn, pf, str, qt, 1913; 7 hai-ku, 1v, cys. Une mort de Samourai (J. Moulin), 1v, pl, 3 chants de la jungle (Kipling), 1v, orch. Ragamahika, 1v, orch. 3 poemes desenchantes (Moulin), 1957.

Orch: Conte par la mer, 1908; Ouverture pour le ballet de l'avenir, 1923; Danse, 1931; Le bateau ivre, 1954; Ode à l'usine, Contrimies; Nuit de Noël; Hommage à Balla.

Inst: Schumann, pl, Str Qt, 1948.

Principal publishers: Durand.

DAVID COX

Delaharpe, Jean François. See LA HARPE, JEAN FRANÇOIS DE.

De la Hèle, George. See HÉLÉ, GEORGE DE LA.

Delair, Étienne Denis (d after 1727) French theoretician. Nothing is known of his life beyond the two addresses in Paris given in the titles of the two editions of his treatise, rue St Honoré and rue des Poulies. He is said to have signed the action of 1750 taken by the 'harmonists' (organists and composers) against Guignon and the corporation of popular musicians known as the *menestrandise*, but assuming the first edition of his *Traité d'accompagnement pour le théorbe et le clavessin* (Paris, 1690) to have been published after his 20th year, this would have made him at least 80 at the time of signing. Perhaps there was a son of the same name. The title of Delair's treatise goes on to claim that it 'includes all the rules necessary for accompanying on the two instruments, with special observations on the different approaches they require. It teaches also how to accom-

pany unfigured basses'. A second edition, called *Nouveau traité ...*, was published in 1724 with a privilege promising several new works, none of which is known to have appeared. The second edition was printed mostly from the old plates with 18 or 20 new pages and a few omissions. It is in these additional pages that the *règle de l'octave* (see REGOLA DELL'OTTAVA) is discussed. Rousseau's attribution of this rule to Delair was evidently based on a confusion between the two editions; the *règle de l'octave* existed well before Delair's edition of 1724. Other topics taken up are the *accord naturel*, *supposition* and *harmonie extraordinaire*.

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DAVID FULLER

Delalande, Michel (b La Flèche, 27 Aug 1739; d Chartres, 23 Dec 1812) French cathedral musician and composer. He was *maître de musique* of Soissons cathedral until 1761, then of Chartres until his retirement in 1785, after which he continued to deputize, and to sing countertenor in the choir, until 1792. Of his large output of sacred works, including 61 psalms and canticle settings, 16 masses, a *Requiem* and 58 miscellaneous compositions, only the MS *Exaudiat te Dominus* is extant (in F-Pn). This work, dating from Delalande's years at Chartres, was formerly attributed to Michel-Richard de Lalande, of whom he may have been a descendant (see Clerval). It exhibits many of the usual features of the *grands motets* of the Versailles school while strongly reflecting the influence of the *galant* style, notably in its harmonic and formal structure and florid instrumental writing. An inventory of Delalande's music is in the Archives Départementales at Chartres.

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LIONEL SAWKINS

Delalande [De la Lande], **Michel-Richard.** See LALANDE, MICHEL-RICHARD DE.

Delamain [De La Main, Delamaine], **Henry** (d Cork, 19 Dec 1796) Irish composer and organist of French parentage. Both his father, Laurence, and his grandfather, Henry, were dancing-masters who settled in Cork in the middle of the 18th century, and took over the house on Hop Island, which had earned its name from the activities of the previous owner, Mr Boland, also a dancing-master. The Henry Delamaine who is noted in the *Dublin Newsletter* of 22 June 1742 as having lately arrived from the Opéra at Paris was probably the grandfather, though no relationship has been established with William Delamain, a dancing-master in Dublin in 1737-43, or with the similarly named makers of the notable 18th-century Dublin delftware.

Laurence and his wife died within five days of each other in October 1762, by which time their son had been appointed organist of Christ Church in Cork. He continued at this church until 1781 when he was appointed to St Finn Barre's Cathedral (to the acrimonious disgust of Lewis Gibson, the nominee of Smith, the previous organist). He held this post until his death. He published *Six New Psalm Tunes* (London, 1781) and a number of songs which attained great popularity and

appeared in numerous editions from five Dublin publishing houses between 1785 and 1810. Most of these songs were provided with 'a part for flute or guitar'. Eight songs published in London in 1785 had accompaniments for either piano, or horns, oboes and strings, both versions being issued together. He also composed an Ode to the Duke and Duchess of Rutland, performed in Cork in 1785.

BRIAN BOYDELL

De la Marre. See LA MARRE, DE.

Delaney, Robert (Mills) (b Baltimore, 24 July 1903; d Santa Barbara, Calif., 21 Sept 1956) American composer. He studied at the University of Southern California (1921–2) and with Boulanger at the Ecole Normale de Musique in Paris (1922–7), where he was also a pupil of Capet and Honegger. In 1929 he was awarded a Guggenheim Fellowship and in 1933 a Pulitzer Prize for *John Brown's Song*, a choral symphony based on 'John Brown's Body'. He taught at the Santa Barbara School, the Concord School of Music and Northwestern University.

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(selective list)

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Choral. John Brown's Song, choral sym., 1931, Blake Cycle, vv, orch, Night (Blake), vv, str orch, pf, 1934, Choralia nos 1–2, 1936, 1937, My soul, there is a country (Vaughan), vv, orch, 1937, Western Star, Sv, orch, 1944
Chamber. Str Qts nos 2–3, 1930

PEGGY GLANVILLE-HICKS/R

Delange [De Lange], **Herman-François** (b Liège, 2 June 1715, d Liège, 27 Oct 1781). South Netherlands composer and violinist. From 1723 he was a chorister at the collegiate church of St Martin (Liège), where he also studied the violin; he attended the Jesuit college from 1731 to 1738. The *Capitulations* of Liège indicate that he still lived there in 1740, but his name appears from 1741 in the list of alumni of the Collège Liégeois de Rome (Fondation Darchis). On his return to Liège he resumed service at St Martin's, remaining there until at least 1759; in 1762 he was reported as a musician at St Paul's. In addition, he took part as an 'extra' in festival performances of other *maîtrises* in Liège. His activity as a composer can be traced in the announcements of new compositions which he placed in the *Gazette de Liège* from 1764.

Delange's sonatas op.1 show Tartini's influence in both technique and formal structure. The other instrumental works, probably intended for Liège amateurs, are less demanding technically but very musical. Similar pleasing melodic qualities are found in his vocal music.

WORKS

(most MSS in B-Lc Fonds Terry)

- Le riche malheureux et le réformateur des moeurs de ce siècle, Liège, Théâtre des Jésuites, 23 Aug 1763
Nicette, ou L'école de la vertu (opéra comique, 3, Du Perron), Liège, Jan 1776
Sacred vocal. 6 messes brèves, 4vv, 2 vn, bc, [2] Messes brèves, 4vv, 2 vn, 2 fl, 2 hn, vc, org, Messe solennelle, 4vv, 2 vn, 2 hn, org, Messe solennelle, 4vv, 2 vn, 2 hn, org, partly reconstructed by L. Terry, Lauda Sion, 4vv, 2 vn, 2 ob, 2 hn, org, Missa sexta, 4vv, 2 vn, 2 hn, org, Bibliothèque des Chiroux, Fonds Capitaine, Liège
Secular vocal. Le rossignol, ou Recueil de chansons (Liège, 1765–6) [pubd as monthly journal], c30 unpubd qts, trios, duos, airs
Inst. 6 syms., op.7 (Liège, 1764), lost; 6 syms., op.9 (Liège, 1766), lost, 6 syms., op.10 (Liège, 1767), lost, 6 ovs., 2 vn, va, bc, 2 hn ad lib,

op.6; 3 quatuors, str qt, unpubd, 6 sonate, vn/fl, vn, b; 6 sonate, 2 vn, b, op.8 (Paris, n.d.), 6 sonate, vn, b, op.1 (Liège, n.d.); A Collection of Favourite Minuets, hpd, vn/fl (London, n.d.), Le toton harmonique, ou Nouveau jeu de hasard (Liège, 1768) [a musical game]

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JOSÉ QUITIN

De Lannis, Johannes. See HILLANIS, JOHANNES.

Delannoy, Marcel (b La Ferté-Alain, Essonne, nr Paris, 9 July 1898, d Nantes, 14 Sept 1962). French composer. He first intended to become an architect, and enrolled at the Ecole des Beaux-Arts in 1917, but then his interests turned to painting, and finally Honegger encouraged him to become a composer. He was mainly self-taught, although he took instruction in harmony from Jean Gallon, counterpoint from Gédalge and orchestration from Roland-Manuel. Delannoy's first important work, *Le poirier de misère*, attracted much attention when it was staged at the Opéra-Comique in 1927. In this work, based on a Flemish legend, he cultivated a direct and unpretentious style, echoing, although not quoting, folksong. The 'Danse macabre' from the last act displays the characteristic features of his style: constancy of rhythmic pattern (here syn-copated), polytonal polyphony of lines and chords, vivid instrumental colour and continually striking melodic spontaneity. Always attracted by the theatre, he sought to provide it with new forms. *Le fou de la dame* is a cantata-ballet based on a blues of winning charm. *Ginevra* evokes a theme of courtly love by drawing on the style of Renaissance chansons, and *Puck* uses a mobile declamation oscillating between speech and song. While slightly influenced by Honegger, he pursued an individual path and remained on the edge of contemporary currents.

WORKS

(selective list)

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Puck (opera, A. Boll after Shakespeare), 1945, *Les noces fantaisiques*, ballet, 1945
4 mouvements, pf, 1924, Str Qt, 1931, Sym. no 1, 1933, *Sérénade concertante*, vn, orch, 1937, *Concerto de mai*, pf, orch, 1949–50
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ARTHUR HOÉRÉÉ

De Lantins. See LANTINS, DE.

Delany, John Albert (b London, 6 July 1852; d Paddington, NSW, 11 May 1907). Australian conductor, organist and composer. Taken to Australia as a small child by his father, who edited a newspaper in Newcastle, he was first taught music by Ellis Taylor and by the monks of Lynhurst (Benedictine) College, Sydney, before continuing his studies under William John Cordner, a minor composer and organist of St Mary's Cathedral. At the age of 16 he was second violinist of the Victoria Theatre orchestra, he became choirmaster of St Mary's in 1872 and organist in 1874. In 1877 he resigned those posts to join the W. S. Lyster Opera Company in Melbourne as chorus master and répétiteur, and assisted various touring opera companies until he returned to Sydney as musical director of the three-day festival which opened the new St Mary's Cathedral (8 September 1882), for which he composed a *Triduum March*. In 1884 he was appointed conductor of the Bijou Theatre orchestra in Melbourne, but returned to Sydney in 1885 to succeed Max Vogrich as conductor of the *Liedertafel*, a position he held until 1897. As musical director of St Mary's in 1886, he improved choral standards by introducing both unaccompanied plainchant and his own compositions, including three masses, numerous motets, sacred songs and organ works. For the Australian centenary festivities, he conducted the combined *Liedertafel* of Sydney and Melbourne at the opening concert (27 November 1888), and also composed a *Captain Cook Cantata*. In 1894 he was a founder-member of the Sydney College of Music and later became its chief examiner. He conducted the Australian première of Elgar's *Dream of Gerontius* in Sydney Town Hall (21 December 1903). A modest composer who was frustrated in his ambition to write grand opera to which his talents and experience were suited, Delany and his mostly unpublished works have fallen into obscurity.

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 F J Lea-Searlett 'Delany, John Albert', *Australian Dictionary of Biography* (Melbourne, 1972)

ELIZABETH WOOD

De la Pierre, Paul. See LA PIERRE, PAUL DE.

De Lara [Tilbury], (**Lottie**) **Adelina** (b Carlisle, 23 Jan 1872, d Woking, 25 Nov 1961). English pianist. After appearances as a child prodigy she became a pupil of Clara Schumann, whose traditions she kept alive from her adult début in London in 1891 until her last Wigmore Hall recital in 1954. In 1956 she spoke at the Schumann centenary concert in the same hall. She still played Schumann with authority and spirit in old age, when she recorded and broadcast the composer's major works for the piano. Her compositions include two piano concertos and many songs. In her memoirs, *Finale* (London, 1955, in collaboration with Clare H. Abrahall), she described the hard times she knew as a child and her subsequent successful career. The book includes a discography.

FRANK DAWES

De Larrocha, Alicia. See LARROCHA, ALICIA DE.

De la Rue, Pierre. See LA RUE, PIERRE DE.

Delás, José Luis (de) (b Barcelona, 28 March 1928). Spanish composer and conductor. After studying law and music in Barcelona from 1946 to 1949 he studied at the Munich Musikhochschule from 1950 to 1954 (composition and conducting under H. von Waltershausen). In 1956 he was appointed conductor of the Bilbao City Orchestra, and he was invited to conduct at a series of concerts of contemporary music held in Barcelona between 1957 and 1958. Delás left Spain for Cologne in 1958 and has worked for various German radio organizations. From 1968 to 1970 he was a member of the electronic music studio at Utrecht University. Delás's interest in polytonal and dodeca-phonic techniques is evident in his early compositions dating from 1946. He found further stimulation in the work of Falla, in painting (particularly that of Wols and Tàpies) and in surrealist literature. In 1964 Delás began to interest himself in aleatory forms, quotation and a greater insistence on timbre variation.

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(selective list)

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Principal publisher: Geng

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 RUDOLF LÜCK

De la Sable, Antoine. See ARENA, ANTONIUS DE.

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Delasolre. The pitch *d'* in the HEXACHORD system.

De Latre [Delatre, De Lattre, Laetrus, De Latere], **Petit Jean** [Jehan, Jan] (b c1510, d Utrecht, 31 Aug 1569). Netherlands composer. In 1538/9 (the records from before and after are lost) he was *maître de chant* of the collegiate church of St Jean l'Évangéliste in Liège, and 'Petit Jan succentor' appears in the account books of the collegiate church of St Martin, Liège, for November 1544 and October 1565. His pupils there included Johannes Mangon and Gerard de Villers. He was appointed *maître de chapelle* by Georg of Austria, Prince of Liège, about 1550. His obligations in this post probably caused him to neglect his duties at St Martin, whose chapter, on 23 November 1554, threatened to dismiss him. Georg of Austria's early death deprived De Latre of an excellent job and a sympathetic patron. He fell into debt and in October 1565 the St Martin chapter dismissed him. However, from December 1565 'Magister Johannes de Latre Cantor' was a member of the chapter of the church of St Jean, Utrecht. There too he contracted debts, and he was called before the tribunal on 12 December 1567. He probably became *kapelmeester* of the Buurkerk in Utrecht, where his tombstone described him as 'D.O.M. Johanni Petit de Latre, musici excellentissimi'.

De Latre had several children, including two sons who were *duodenus* at St Martin. A Petit Jean who, according to Vannes, was at Notre Dame de Bois-le-Duc in 1522 and left in 1530 to enter the service of Emperor Charles V is probably not the same man. The composer of a four-part chanson published at Paris in

1540 (*RISM* 1540¹⁴) ascribed to 'De Lattre' may be Petit Jean de Latre, but another possible composer for it is François de Lattre, singer and chaplain at the French royal chapel and a canon at Amiens Cathedral in 1553. The earlier confusion with CLAUDE: PETIT JEHAN (d 1589) has been conclusively removed by Lesure.

De Latre's works have not been properly catalogued because of the confusion of names. The pieces that can be attributed to him with most certainty appeared in two personal collections and numerous anthologies printed in the Netherlands between 1547 and 1570; a few pieces were reprinted as late as 1636. His motets are remarkable for their supple melody and careful accentuation of the text. He favoured the strict imitative style prevalent in the Netherlands after Gombert and Clemens, but was more concerned with creating an atmosphere appropriate to the words than with showing off his technical skill. The elegiac poem *De toutes Margarithes* and the penitential chanson *Resveille toy* show that De Latre could tackle austere subjects, but he excelled in the classical love-songs of the 16th century, treating them in a pleasingly restrained manner and sometimes using touches of symbolism more akin to the music of Josquin and Obrecht than to that of the madrigalists.

WORKS

SACRED

- [19] *Lamentationes aliquot Jeremiae Musicae noviter adaptatae, adiectis aliquot [2] cantionibus*, 3 6vv (Maastricht, 1554)
 15 motets in 1547⁵, 1554¹, 1554², 1555¹, 1555², 1555³, 1555⁴, 1556¹, 1556², 1556³, 1556⁴, 1556⁵, 1556⁶, 1556⁷, 1556⁸, 1556⁹, 1556¹⁰, 1556¹¹, 1556¹², 1556¹³, 1556¹⁴, 1556¹⁵, 1556¹⁶, 1556¹⁷, 1556¹⁸, 1556¹⁹, 1556²⁰, 1556²¹, 1556²², 1556²³, 1556²⁴, 1556²⁵, 1556²⁶, 1556²⁷, 1556²⁸, 1556²⁹, 1556³⁰, 1556³¹, 1556³², 1556³³, 1556³⁴, 1556³⁵, 1556³⁶, 1556³⁷, 1556³⁸, 1556³⁹, 1556⁴⁰, 1556⁴¹, 1556⁴², 1556⁴³, 1556⁴⁴, 1556⁴⁵, 1556⁴⁶, 1556⁴⁷, 1556⁴⁸, 1556⁴⁹, 1556⁵⁰, 1556⁵¹, 1556⁵², 1556⁵³, 1556⁵⁴, 1556⁵⁵, 1556⁵⁶, 1556⁵⁷, 1556⁵⁸, 1556⁵⁹, 1556⁶⁰, 1556⁶¹, 1556⁶², 1556⁶³, 1556⁶⁴, 1556⁶⁵, 1556⁶⁶, 1556⁶⁷, 1556⁶⁸, 1556⁶⁹, 1556⁷⁰, 1556⁷¹, 1556⁷², 1556⁷³, 1556⁷⁴, 1556⁷⁵, 1556⁷⁶, 1556⁷⁷, 1556⁷⁸, 1556⁷⁹, 1556⁸⁰, 1556⁸¹, 1556⁸², 1556⁸³, 1556⁸⁴, 1556⁸⁵, 1556⁸⁶, 1556⁸⁷, 1556⁸⁸, 1556⁸⁹, 1556⁹⁰, 1556⁹¹, 1556⁹², 1556⁹³, 1556⁹⁴, 1556⁹⁵, 1556⁹⁶, 1556⁹⁷, 1556⁹⁸, 1556⁹⁹, 1556¹⁰⁰, 1556¹⁰¹, 1556¹⁰², 1556¹⁰³, 1556¹⁰⁴, 1556¹⁰⁵, 1556¹⁰⁶, 1556¹⁰⁷, 1556¹⁰⁸, 1556¹⁰⁹, 1556¹¹⁰, 1556¹¹¹, 1556¹¹², 1556¹¹³, 1556¹¹⁴, 1556¹¹⁵, 1556¹¹⁶, 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WORKS

(selective list)

- Vocal L'amour, S, fl, cl, vn, va, vc, 1939, Rubayat (Omar Khayyam, trans. FitzGerald), chorus, orch, 1947, Gialthea, 1v, pf, 1975, many other choral pieces
 Orch 8 syms., Harp Conc., 1951, Piccolo Conc., wind, perc., pf, 1960, Conc., 2 str. orchs, 1961, Musica sinfonica, 1967, Conc., perc., cel. str., 1968, Conc., elec. org., 1973, concs. for tpt, fl, pf, 2 ob., 2 sax., vn, va, db
 Inst. Impromptu, harp., 1955, Pf Trio, 1969, Str Sextet, 1971, Nonet voor Amsterdam, wind ens., pf, str., 1975, works for harp, harp ens., harp and ens
 Principal publisher Donemus

WRITINGS

- Impromptu for Harp', *Sonorum speculum*, vii (1961), 25
 'Trio d'archi', *Sonorum speculum*, xiv (1963), 10

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- W. Paap 'Lex van Delden', *Mens en melodie*, x (1955), 175
 'Lex van Delden', *Music in Holland* (Amsterdam, 1960), 45
 JOS WOUTERS

Deldevez, Edouard [Edme] (-Marie-Ernest) (b Paris, 31 May 1817, d Paris, 6 Nov 1897) French conductor, composer, violinist and teacher. Displaying talent at an early age, he entered the Paris Conservatoire in 1825 and won the *second prix* for violin in 1831 and the *premier prix* in 1833. He studied with Reicha, Halévy and H. M. Berton and was awarded the *second prix* in counterpoint and fugue in 1837, gaining the *premier prix* the following year. He attempted the Prix de Rome for five consecutive years (1837–41) but won only the second prize in 1838. His professional career began as a violinist in various orchestras, including the Théâtre-Italien, the Opéra and the Société des Concerts du Conservatoire, but he had a longer career as a conductor. His association with the Opéra began in 1859 with his appointment as assistant conductor, he was principal conductor from 1873 to 1877. He held similar posts for the Société des Concerts (assistant conductor from 1860, principal from 1872 to 1885). He directed the orchestral class at the Conservatoire from 1873 to 1885.

Deldevez's compositions follow the tradition of Boieldieu and Auber, his only complete opera, *L'éventail* (1854), reflects their *buffo* style. He wrote much chamber music, three symphonies, a number of concert overtures, ballets and other works. His writings include the essay *L'art du chef d'orchestre*, based in part on Berlioz's treatise of the same title. He published a four-volume anthology of works by violinists (mainly of the 17th and 18th centuries) and formed a substantial collection of Haydn autographs.

WORKS

- (many works unpublished, most printed works published in Paris)
 Stage L'éventail (opéra comique, 1), 1854, unperf., other operas, inc., 5 ballets
 Sacred 2 requiems, hymns
 Secular vocal romances, most unpubd, airs, cantatas for Prix de Rome competitions
 Orch 3 syms., concert ovs., other works
 Chamber Str Qnt, Str Qnt, 2 pf trios, duos, vn, pf, many other works
 Many pf works, some for 4 hands

WRITINGS

- Principes de la formation des intervalles et des accords d'après le système de la tonalité moderne* (Paris, 1868)
Curiosités musicales notes, analyses, interprétations (Paris, 1873)
L'art du chef d'orchestre (Paris, 1878)
La Société des concerts, 1860 à 1885 (Paris, 1887)
Mes mémoires (Paris, 1890) [incl. detailed list of works]

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- C. Malherbe *Notice sur Deldevez précédée du catalogue de ses œuvres* (Paris, 1899)

THOMASIN LA MAY

Delerue, Georges (b Roubaix, 12 March 1925). French composer. He was a pupil of Milhaud at the Paris Conservatoire where he won a *premier prix* for composition and the Prix de Rome in 1949. The composer of several orchestral works and ballets, and of incidental music for numerous plays, Delerue is one of the most respected writers of film music. He has collaborated with Malle, Godard, Truffaut, de Broca, Berri, Zinnemann, Huston and Bertolucci. In 1970 he won Oscar nominations for his scores for *Women in Love* (directed by Ken Russell) and *Anne of a Thousand Days* (directed by Charles Jarrot).

DOMINIQUE AMY

Delfert, Charles. See HELFFER, CHARLES D.

Delgadillo, Luis (Abraham) (b Managua, 26 Aug 1887; d Managua, 1962) Nicaraguan composer. After early training in Managua he was sent by the Nicaraguan government to study at the Milan Conservatory. He spent five years in Europe and then returned to Nicaragua to teach in various schools and to conduct the band of the Supremos Poderes (1915–21), serving thereafter as director-general of music culture. In the 1920s he toured extensively in Latin America, lecturing and conducting programmes of his works, and in 1930 he presented a concert of his music at the Carnegie Hall, New York. He taught theory at the Mexican National Conservatory and composition at the Panamanian National Conservatory (1943–5). Back in Nicaragua he was appointed director of the National School of Music at Managua (1950–62) and permanent conductor of the Nicaraguan SO. His compositions include vocal and dramatic works, 16 symphonies, five masses, seven string quartets and over 50 piano pieces, as well as many songs, dances and four operettas in a popular Nicaraguan style, a list is published in *Composers of the Americas*, II (Washington, DC, 1956).

JUAN A. ORREGO-SALAS

Del Gaudio, Antonio. See GAUDIO, ANTONIO DAL.

Del Giudice, Cesare [Judice, Caesar de] (b Palermo, 28 Jan 1607, d Palermo, 13 Sept 1680). Italian composer, lawyer and scholar. He was of noble birth and was descended through his father from the Usodimare family of Genoa and through his mother from the Opezinga family of Palermo. He graduated in jurisprudence on 28 January 1632. Mongitore, who included long, detailed articles on him and on almost every member of his family, stated that 'he excelled in music . . . and especially in the composition of pathetic songs, as can be seen in a large manuscript volume filled with his compositions which is preserved by his children'. This is lost, like all his other known music: a youthful *Missa pro mortuis*, which appears to have been chosen in 1666 for the first anniversary of the death of Philip IV of Spain and Sicily and was still performed in the churches of Palermo at the beginning of the 18th century, and two publications, *Madrigali concertati a 2, 3 e 4 voci, da cantarsi col cembalo, e altre canzonette alla napolitana e alla romana per la chitarra spagnola* (Messina, 1628) and *Mottetti e madrigali* (Palermo, 1635).

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PAOLO EMILIO CARAPEZZA

Delibes, (Clément Philibert) Léo (b St Germain du Val, 21 Feb 1836; d Paris, 16 Jan 1891). French composer. His father was in the postal service, while his mother, an able musician, was the daughter of an opera singer whose brother was the organist Edouard Batiste Léo, the only child, learnt music from his mother and uncle, after his father's death in 1847 the family moved to Paris, where he entered Tarnot's class at the Conservatoire. He obtained a *premier prix* in solfège in 1850 and later studied the organ with Benoist and composition with Adolphe Adam. His Conservatoire career was without distinction, and he never entered for the Prix de Rome. He was a chorister at the Madeleine and sang as a boy in the première of Meyerbeer's *Le prophète* at the Opéra in 1849. At the age of 17 he became organist of St Pierre de Chaillot and also accompanist at the Théâtre-Lyrique. Although he remained a church organist until 1871, Delibes was clearly drawn more to the theatre. For a short time around 1858 he wrote criticism for the *Gaulois hebdomadaire* under the pseudonym Eloi Delbès, but he found his métier at Hervé's highly successful Folies-Nouvelles, where in 1856 his first stage work was played *Deux sous de charbon*, an 'asphyxie lyrique' in one act, was the first of his many light operettas, appearing henceforth roughly one a year for 14 years. Many were written for the Bouffes-Parisiens, Offenbach's theatre, including his second piece, *Deux vieilles gardes*, which enjoyed enormous success, largely from his gift for witty melody and lightness of touch.

In 1863 the Théâtre-Lyrique mounted Delibes' *Le jardinier et son seigneur*, an *opéra comique* and an attempt at a less frivolous genre. As chorus master at the Théâtre-Lyrique he worked on Gounod's *Faust* (the vocal score of which was Delibes' arrangement), Bizet's *Les pêcheurs de perles* and Berlioz's *Les troyens à Carthage*. In 1864 he became chorus master at the Opéra, where new opportunities of far-reaching importance presented themselves. In 1866 he appeared for the first time as a ballet composer, sharing the composition of *La source* with Louis Minkus, the work was highly successful, especially Delibes' share of it. In 1869 he composed his last operetta, *La cour du roi Pétard*, for the Variétés.

The decisive advance in Delibes' career came with the ballet *Coppélia*, ou *La fille aux yeux d'émail*, played at the Opéra on 2 May 1870. Based on E. T. A. Hoffmann, it has remained one of the best loved of all classical ballets and shows Delibes' musical gifts at their most appealing. In 1871 he gave up his duties at the Opéra and as an organist, married Léontine Estelle Denain and devoted himself wholly to composition. He now wrote fewer works, but they were larger in scale and conception. In 1873 the Opéra-Comique staged *Le roi l'a dit*, a comedy set in the time of Louis XIV, and in 1876 his second full-scale ballet *Sylvia*, on a mythological subject, was played at the Opéra. *Jean de Nivelle*, a more serious work, was an immediate success in 1880, although it was only once revived. In 1881 Delibes succeeded Reber as composition professor at the Conservatoire, despite his own admission that he knew nothing of fugue and counterpoint. In 1882 he wrote six pieces in elegant pastiche for Hugo's play *Le roi*

s'amuse, and his opera *Lakmé* appeared at the Opéra-Comique on 14 April 1883 in a particularly splendid production. Its success was lasting, the oriental colour, the superb part for the title role, a well-constructed libretto and the real charm of the music, all contributed to a work on which, with the ballets, Delibes' fame has rested. Delibes' last years were honoured and comfortable. In 1884 he was elected to the Institute. Another opera, *Kassya*, was completed but not orchestrated at his death in 1891. The scoring was undertaken by Massenet and the first performance given at the Opéra-Comique in 1893.

Henri Maréchal described Delibes as 'restless, fidgety, slightly befuddled, correcting and excusing himself, lavishing praise, careful not to hurt anyone's feelings, shrewd, adroit, very lively, a sharp critic'. A natural spontaneity and straightforwardness in his character was leavened by a certain lack of confidence, which increased as time went on. He admired Wagner and made the pilgrimage to Bayreuth in 1882, but like many French composers he found it impossible to let extreme modernisms enter his style. He regarded Franck's music with equal caution. His early music clearly belongs to the line of Boieldieu, Herold and his teacher Adam, the last of whom provided the example of a sparkling operetta style, the more ambitious scale and elevated tone of his later works may be attributed to a determination to break out of Offenbach's milieu and prove himself as a composer of ballet and opera. His early admiration for Meyerbeer then became more evident, especially in *Jean de Nivelle*, and the contingency of Gounod, Bizet and Lalo may be observed. Delibes and Bizet had much in common and admired each other's work but were never close friends. They both contributed an act to *Malbrough s'en va-t-en guerre* in 1867, and Delibes was present at the première of *Carmen* in 1875. *Lakmé* is clearly indebted to both *Les pêcheurs de perles* and *Carmen*, and the similarities of the two composers' harmonic and orchestral nuances are often striking. Tchaikovsky's admiration for Delibes was unqualified, and even if *Swan Lake* was composed before he had heard either *Coppélia* or *Sylvia*, they were men of like minds and sympathies, and their works dominate the late 19th-century heritage of ballet.

In notices of Delibes' early music the same terms frequently recur, wit, charm, elegance, grace, colour, lightness. As an operetta composer he excelled at character numbers, such as the bolero in *Six demoiselles à marier*, the 'Romance on three notes' in *Les eaux d'Enn* or the serpent's song in *Le serpent à plumes*. *Coppélia* owes much of its success to the same gifts, with its mazurka, waltz, *csárdás* and bolero and its melodic abundance. *Sylvia* is a more sophisticated ballet score, though equally tuneful and danceable. The barcarolle is scored for alto saxophone; the ballet's most famous number, the 'Pizzicati', is traditionally played in a halting, hesitant style that appears to have been no part of Delibes' conception. *Le roi l'a dit* is a light opera in which elaborate vocal ensembles and witty pastiche play a major part. *Jean de Nivelle* combines a weightier tone after the manner of Meyerbeer and Lalo with a disconcertingly light style in such pieces as 'Moi! J'aime le bruit de bataille'. The chorus 'Nous sommes les reines d'un jour' is set to shifting time signatures and a modal melody of striking originality.

Delibes' masterpiece is *Lakmé*, which offers more than just a fine vehicle for a star soprano; the two

principal male characters, Nilakantha and G rald, are firmly drawn, and the music is melodic, picturesque and theatrically strong. Only in dramatic recitative did Delibes verge on the conventional *Kassya*, his last work, has a Galician setting with oriental inflections in the music. The vocal writing is of the highest quality, and there is a fine close to the first scene of Act 3, with snow falling on the deserted stage.

Outside the theatre (for which Delibes wrote nearly all his music), his most notable work was as a composer of choruses, now undeservedly neglected. His output of songs was relatively small and that of instrumental and church music almost negligible. His cantata *Alger* (1865) attracted much attention at the time but has lain in obscurity since. Despite his poor record at the Conservatoire his workmanship was of the highest order, he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Sa ns, d'Indy and Debussy.

WORKS

STAGE

(all perf. Paris unless otherwise stated)

PB	Paris Bouffes Parisiens	ob	op�rette bouffe
PC	Paris Op�ra-Comique		opera mique
	vs		vocal score

- Deux sous de charbon (ou Le suicide de bigorneau (asphyxie lyrique 1. J. Monneaux), Folies-Nouvelles, 9 Feb 1856.
Deux vieilles gardes (ob. 1, de Villeneuve, Lecomnier), PB, 8 Aug 1856, vs (Paris, 1856).
Six demoiselles a marier (ob. 1, E. Jaime and A. Choler), PB, 12 Nov 1856, vs (Paris, 1856).
Ma tre Griffard (oc. 1, Mestep s), Th  tre-Lyrique, 3 Oct 1857, vs (Paris, 1857).
Le fille du golfe (oc. 1, C. Nutter), vs (Paris, 1859).
Op lette a la Follebuch (ob. 1, F. Labiche, M. Michel), PB, 8 June 1859, vs (Paris, 1859).
Monsieur de Bonne-Etoile (oc. 1, P. Gille), PB, 4 Feb 1860, vs (Paris, 1860).
Les musiciens de l'orchestre (ob. 2, de l'org s, A. Bourdois), PB, 25 Jan 1861, collab. Offenbach, Frilanger and Hignard.
Les eaux d'F ms (com die, 1, H. Cr meux, 1. Hal v s), F ms, Kursaal, sum 1861, vs (Paris, 1861 or 1862).
Mon ami Pierrot (op rette, 1, Lockroy), F ms, Kursaal, July 1862.
Le jardinier et son seigneur (oc. 1, M. Carre, T. Barniere), Th  tre-Lyrique 1 May 1863, vs (Paris, 1863).
La tradition (prof. en vers, H. Derville), PB, 5 Jan 1864.
Grande nouvelle (op rette, 1, A. Boisgontier), vs (Paris, 1864).
Le serpent a plumes (farce, 1, Gille, Cham), PB, 16 Dec 1864, vs (Paris, 1864).
Le boeuf Apis (opera bouffe, 2, Gille, Furpille), PB, 25 April 1865.
La source, ou Naila (ballet, 3, Nutter, Saint-Leon), Opera, 12 Nov 1866, collab. L. Minkus, arr. pf (Paris, 1866).
Valse, ou Pas de fleurs (divertissement), Opera, 12 Nov 1867 [added to Adam's *Le corsaire*].
Act 4 of *Malbrough s'en va-t-en guerre* (ob. 4, Siraudin, Williams, Busnach), Athenae, 13 Dec 1867 [Acts 1-3 by Bizet, E. Jonas and Legoux].
L' cosais de Chatou (op rette, 1, Gille, A. Jaime), PB, 16 Jan 1869, vs (Paris, 1869).
La cour du roi P taud (opera bouffe, 3, Gille, Jaime), Vari tes, 24 April 1869, vs (Paris, 1869).
Coppelia, ou La fille aux yeux d' mail (ballet, 2, Nutter after Hoffmann), Op ra, 2 May 1870; arr. pf (Paris, 1870), orch. suite (Paris, 1883).
Le roi l'a dit (oc. 3, E. Gondinet), PC, 24 May 1873, vs (Paris, 1873, 1885), full score (Paris, 1890).
Sylvia, ou La nymphe de Diane (ballet, 3, J. Barbier, M rante), Op ra, 14 June 1876, arr. pf (Paris, 1876), orch. suite (Paris, 1880).
Jean de Nivelles (op ra, 3, Gondinet, Gille), PC, 8 March 1880, vs (Heugel, 1880).
Le roi s'amuse, six airs de danse dans le style ancien, Com die-Fran aise, 22 Nov 1882; arr. pf (Paris, 1882), full score (Paris, 1885).

Lakme (op ra, 3, Gondinet, Gille), PC, 14 April 1883 (Paris, 1883).
Kassya (drame lyrique, 4, H. Meilhac, Gille), PC, 24 March 1893, vs (Paris, 1893) [orch. Massenet].

Le Don Juan suisse (op ra bouffe, 4), lost, La princesse Ravigote (opera bouffe, 3), lost, Le roi des montagnes (oc. 3), sketches.

SECULAR CHORAL

- La nuit de Noel (Gille), 4 male vv, 1859, Pastorale (C. du Locle), 4 male vv, 1865, Hymne de Noel, SATB, 1865; Alger (M ry), cantata, S. vv, orch, 1865, Les lansquenets (Gille), 4 male vv, 1866, Les chants lorrains (Gille), 4 male vv, 1866, Marche de soldats (Nutter), 4 male vv, 1866, Avril (R. Belleau), SATB, 1866, Chant de la paix (L. Girard), (4 male vv)/(6 mixed vv)/(3/4 equal vv), 1867, Au printemps (Gille), 3 equal vv, 1867, En avant (P. de France), 3 equal vv, C'est Dieu (Hinzelin), SATB, La cour des miracles (E. de Lyden), 4 male vv, 1868.
Trianon (De Lyden), 4 male vv, 1868, Les nymphes de bois (Nutter), 2 female vv, acc., 1 les norv giennes (Gille), 2 female vv, acc.; 1 le dimanche (Murger), 2 or 3vv, Noel (Bouery), 3 equal vv, La Marcellaise (R. de Lisle), arr. male vv, Les prix (G. Chouquet), 2 equal vv, acc., Les pifferari (Gille), 3 equal vv, 1874, Les abeilles (Murger), 3 equal vv, 1874, L' cheyeau de fil (Ratisbonne), 3 equal vv, 1874, La mort d'Orph e (A. Renaud), scene lyrique, T. vv, orch, 1877, Le pommier (Gille), 3 equal vv, 1877, Voyage enfantin (Gille), 3 equal vv, 1884.

OTHER WORKS

- Songs, duets, chansonnettes, incl. 15 m lodies et 2 chœurs (Paris, 1885 or 1886), 16 m lodies et 1 chœur (Paris, n.d.).
Sacred works, incl. Messe br ve, 2 children's vv, org (Paris, n.d.).
Pf. pieces, 2-4 hands.

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HUGH MACDONALD

Delicato (It., 'delicate', 'weak'). An expression mark also used as a dynamic and performance direction. Two particularly famous uses of forms of this word appear in Beethoven. The opening *adagio sostenuto* of his 'Moonlight' Sonata is marked. 'Si deve suonare questo pezzo delicatissimamente' ('this piece must be played extremely delicately'). The fourth movement ('La malinconia') of his Quartet in B  op.18 no.6 has the annotation 'Questo pezzo si deve trattare colla pi  gran delicatezza' ('this piece must be treated with the greatest delicacy').

For bibliography see TEMPO AND EXPRESSION MARKS

DAVID FALLOWS

Delipari, Michele (b. ?Gallipoli, Puglia; fl. 1630). Italian composer. He was choirmaster of the collegiate church at Pieve di Sacco in the province of Padua in 1630, when he published at Venice his only known music, *I haci. madrigali . . . libro primo*, for two to four voices and continuo; the book includes one madrigal by his uncle, Donato Antonio Cuti. Duets for tenors or

sopranos prevail. In some of these pieces the upper voices exchange small, rapid motifs over a bass moving repetitiously around part of the circle of 5ths.

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KEITH A. LARSON

Delius, Frederick [Fritz] (**Theodore Albert**) (b Bradford, 29 Jan 1862; d Grez-sur-Loing, 10 June 1934). English composer of German descent.

1. LIFE. He was born into a large mercantile family headed by a stern father who did not consider music a fit profession for his children. But amateur music-making was not frowned upon: Delius played the piano from an early age and was allowed to take violin lessons. Formative experiences included an acquaintance with Chopin's Waltz in E minor op. posth. and a visit to Covent Garden when he was 13 to hear *Lohengrin*. Having failed to make academic progress at Bradford Grammar School, he was sent to the International College in Isleworth, whence he often escaped to London for concert and opera performances. On leaving school he bowed to his father's wishes and entered the family wool company. He proved headstrong and unreliable, but he was able to visit Norway and Paris on the firm's business, so forming ties which were to last throughout his life.

At last in 1884 he managed to persuade his father to lend him enough money to set up as an orange grower in Florida. This gave him longed-for freedom and enabled him to start serious composition; it was probably at this time too that he contracted syphilis. He settled at Solano Grove near Jacksonville on the St Johns River, neglected oranges and acquired a friend and music tutor in Thomas Ward, a gifted musician living in Jacksonville. For six months Ward gave him a concentrated course in musical technique, and Delius later stated that these were the only lessons from which he gained worthwhile knowledge. At the same time, his sense of solitude amid luxuriant natural surroundings and his immersion in the music of the plantation negroes were experiences decisive to his artistic development.

After further months in Danville, Virginia, where he supported himself by singing, teaching and playing the organ, Delius learnt that his father had agreed to maintain him for an 18-month course at the Leipzig Conservatory. He enrolled there in August 1886 and studied with Sitt, Reinecke and Jadassohn. Although he gained no great benefit from these studies, he composed a great deal and met Grieg, who befriended and encouraged him. It was Grieg who induced Delius's father to let his son continue composing when the Leipzig course ended, and, supported by his father, Delius went to live in Paris, where he moved in artistic circles, numbering Gauguin, Strindberg and Munch among his friends.

By the mid-1890s Delius had completed the operas *Irmelin* and *The Magic Fountain*, together with many songs and instrumental pieces, and he had started work on *Koanga*. In 1896 he met a young student painter, Jelka Rosen, who was to become his wife. During this period he was a man of bohemian habits, attracted by and attractive to women, but in 1897 – after a brief return to Florida, where he hoped to lease Solano Grove to a tobacco planter and so improve his financial position – Delius settled with Jelka at Grez-sur-Loing, a

village 65 km outside Paris. He clearly saw that a more peaceful existence was required for his work: he did not marry Jelka until 1903 and still indulged in forays into Paris, but his life now became increasingly a matter of recording his spiritual experience in music.

With the opera *A Village Romeo and Juliet* (1900–01) Delius at last found himself completely. The final version of *Appalachia* followed in 1903, *Sea Drift* was finished in 1904 and *A Mass of Life* in 1905. As yet, however, his music was almost unknown in England, apart from a concert which he himself promoted in 1899, no major work was played in his native country until performances of *Appalachia* and the Piano Concerto were given in 1907. At this time Beecham met Delius and became his most devoted interpreter, in continental Europe, Fritz Cassirer, Hans Haym and Julius Butts had already been championing his work.

Apart from the upheaval of World War I, when the Deliuses fled for a while to England and suffered greatly from the loss of German royalties, Delius's life was becoming less outwardly eventful. After returning to Grez at the end of the war, he slowly succumbed to the syphilitic infection, developing a blindness and paralysis which numerous specialists were unable to alleviate. Two events stand out from these final years. Eric Fenby, a young Yorkshireman who had heard Delius's music in 1928 and learnt of his physical disability, offered his services as amanuensis. After a taxing apprenticeship he was able to notate a series of works, including the important *Songs of Farewell*, under circumstances related by Fenby in *Delius as I knew him*. Secondly, there was Beecham's Delius Festival of 1929 which the composer attended, an emaciated, other-worldly figure in his bath-chair. This last visit to England brought him wider renown. In the same year he was created a Companion of Honour, and in 1932 received the freedom of Bradford.

Throughout his final years at Grez, Delius received visitors, among them Elgar, and heard his works over the radio and on record; but his life was generally that of a recluse, suffering severe pain with impressive fortitude. On his death he was buried temporarily in Grez cemetery, a year later his remains were removed to Limpsfield in Surrey. French law made it impossible to carry out his original wish to be interred in his garden.

2. WORKS. Delius's musical style was a long time in development. His first masterpiece, *Paris*, was not completed until he was 37, and his individual genius did not become evident until a few years later in *A Village Romeo and Juliet* and *Sea Drift*. He grew intensely aware of the transience of things – an overriding pre-occupation for the rest of his life – and this ephemerality was reflected for him particularly in love and in nature, being mitigated only by nature's 'eternal renewing'. Often the experience is ecstatically embraced, as in *A Song of the High Hills*; at other times, as in *Sea Drift*, it is poignantly accepted; but this feeling remains the burden of his total output, and it is a mark of Delius's imagination that in almost every mature work he viewed its restricted emotional area from a different perspective.

The technique which enabled Delius to articulate this highly personal vision slowly matured throughout the 1890s. It was based to a large extent on Wagner, whose endless flow and harmonic aura Delius attempted to emulate, and on Grieg, whose airy texture and non-

1 Nina and Edvard Grieg, Johan Halvorsen, Frederick Delius and Christian Sinding at a card party in Leipzig, winter 1887-8 (for a further photograph of Delius, see GRAINGER, PERCY, fig 2)



developing use of chromaticism showed him how to lighten the Wagnerian load. During this period there was a steady increase in the number of passages where the fusion of these elements sounds characteristically Delian, reaching a peak in the opera *Koanga* (1895-7) which sets a text by Charles Keary drawn from an episode in *The Grandissimes*, a novel by George Washington Cable. Its tragic story of the deep south, in which an African voodoo prince is sold into slavery, enabled Delius to draw comprehensively on his Florida experiences. Although the dramatic conception is at first stiff, the second act (which includes the well-known 'La Calinda') and the third move impressively to their climaxes. More importantly, the death of the prince *Koanga* drew from Delius the most personal music that he had yet written. The opera was not heard until the Elberfeld Stadttheater staged it in 1904 under Cassirer, by then Delius had completed *Paris* (1899), in which an almost Straussian orchestral virtuosity, never again to be found appropriate, clothes an already typical harmonic scheme. *Paris* received its première under Haym in 1901, also in Elberfeld.

With his next work, *A Village Romeo and Juliet* (1900-01), Delius approached complete maturity. The harmonic manner is quite distinctive and the characteristic themes of transitoriness, sumptuous natural beauty and romantic purity reached a new intensity. The opera is based on the novella *Romeo und Julia auf dem Dorfe* from Gottfried Keller's *Die Leute von Seldwyla* and tells of two young lovers who, unable to make a life together because of family feuds and local gossip, spend one day with each other and then end their lives. Abandoning the more conventional *verismo* manner of *Koanga*, Delius cast the work in a series of short scenes. Traditional dramatic features are not totally discarded, but each scene is more concerned with presenting a spiritual state. The close contains some of the most exquisite music written for the stage, and ends with Delius's own conception of a 'Liebestod' as the lovers float away on an old hay barge which they then scuttle. The impossibility of realizing youthful dreams of perfect emotion is ex-

pressed with a poignancy most typical of Delius. Cassirer conducted the première at the Komische Oper in Berlin in 1907, and Beecham gave the first performance in England three years later. The opera was revived with some success in 1920 and the centenary celebrations of 1962 included performances in Bradford and at Sadler's Wells Theatre in London. After the completion of this opera, Delius embarked on a further dramatic project, the one-act *Margot la rouge*, a piece of *verismo* tailored to win the International Melodrama Competition organized by Sanzogno. It failed and was never staged, but the best of the music was salvaged with Fenby's aid some 30 years later to form the *Idyll*, with words from Whitman chosen by Robert Nicholls.

During the following three years Delius completed three of his finest works for his favoured forces: soloists, chorus and orchestra. First he rewrote *Appalachia* (1903), a work originally composed in simpler form in 1896, which was another exploration of his experience of the American south. These variations on an old plantation song, first performed in 1904 under Haym, cover a wider range of styles than Delius was later willing to admit. The harmony is always recognizably his own, but there is still a considerable reliance on conventional melodic developments and counterpoints; regular phrase patterns are as much in evidence as the subtle flights of harmony which point forward to his maturity.

The second of these works, *Sea Drift* (1903-4) for baritone, chorus and orchestra, is considered by many to be his greatest achievement. Whitman's treatment of a boy's sorrow at a seabird's loss of its mate is matched by Delius with profound insight. The work's formal structure partly follows that of the text, but its expressive power transcends the poem. There is a seamless flow between the choral commentaries and the baritone narrator's recitatives, from which he breaks away only in the drama's poignant aftermath at 'O past! O happy life! . . . We two together no more'. The range of choral expression encompasses the hedonistic joy of 'Shine! shine! shine! Pour down your warmth, great sun!' and the still, sad voice of 'O rising stars!', but the various

shades of feeling are fused into one great formal arch. Traditional devices of development and recapitulation are largely missing: Delius presents a stream of spiritual experience with a flow of chromatic harmony whose intensity is never broken, and variety of colour and pace is achieved almost imperceptibly, yet with utmost directness. *Sea Drift* was first performed in Essen in 1906 and its success firmly established Delius on the Continent.

Finally Delius embarked on what was to be his grandest project, *A Mass of Life* (1904–5), which sets texts by Nietzsche and is scored for four soloists, chorus and orchestra. At his first reading of *Also sprach Zarathustra*, Delius recognized that Nietzsche spoke for him, and he later stated that reading this book was one of the most important events in his life. *A Mass of Life* embodies Delius's philosophy that each man should stand fearlessly alone in the face of ultimate death, should realize his potentialities, whatever the cost, and immerse himself wholeheartedly in life. A broad musical span relates man's spiritual development to the passing of a day, rising to the 'glorious noontide' of maturity and then progressing to the midnight bell of death's call. Delius responded to Nietzsche's rich poetry in some of his most virile and exultant music, as well as in passages of a profoundly hypnotic and static calm. Beecham conducted the first complete performance in London in 1909.

After this colossal undertaking Delius worked on smaller pieces for the next few years, in the *Songs of Sunset* (1906–7), *Brigg Fair* (1907) and *In a Summer Garden* (1908) his art reached a peak of sensuous sweetness and lyrical concentration. This phase was

followed by a development towards more sharply defined orchestral sounds (often Nordic in atmosphere), greater formal concision and a more radical juxtaposition of unrelated chords: there is a suggestion of autumn after the summer of the previous works. *An Arabesque* (1911), a setting of a Jacobsen poem for baritone, chorus and orchestra, exhibits the new manner, as does *A Song of the High Hills* (1911) for wordless chorus and orchestra. During this period Delius was able to enrich his style without compromise by assimilating ideas from others: most notable are the influences of Grainger, particularly of his *Hill Songs* and chromatic folksong arrangements, and of Debussy, whose textures had a definite, though limited, effect. The neglect of the music of this time – which includes two of his finest works in *North Country Sketches* (1913–14) and *Eventyr* (1917) – has led to an underestimation of Delius's range.

His final opera, *Fennimore and Gerda* (1909–10), initiated this later style. Based on an episode from Jacobsen's novel *Niels Lyhne*, the work is – like *A Village Romeo and Juliet* – constructed as a series of tableaux, but Delius was here attempting something new: a contemporary conversation piece. Niels, a young poet, is in love with his best friend's wife, Fennimore, who at first returns his love, but then rejects him when she learns of her husband's death. In the final two scenes, Niels, now a farmer, finds happiness with the young Gerda. Just as *Koanga* was the product of Delius's Florida impressions, so this last opera draws on his love for Scandinavia, and the drama proceeds against the backdrop of the northern seasons. The 11 short scenes present problems in staging and the piece has not found favour: its première was at Frankfurt in 1919, but it was not produced in England until the Hammersmith Municipal Opera performances of 1968. Nonetheless, the music is finely sustained and the atmosphere is evoked swiftly yet tellingly, particularly in the erotic outbursts of the central love scene. The period ushered in by this opera did not see a complete abandonment of Delius's more intimate sensuousness: his best-known orchestral tone poem, *On Hearing the First Cuckoo in Spring* (1912), epitomizes his sweet nostalgia while the softly clashing lines of its companion-piece, *Summer Night on the River* (1911), produce one of his few impressionist pieces.

A quite unpredictable phase opened in 1914 with the completion of the First Violin Sonata, which he had begun ten years previously (an earlier sonata has remained unpublished). This was followed by a succession of works which attempted, not always successfully, to come to terms with conventional forms. Their structural articulation is sometimes a little stiff, but in the finest work of the group, the Violin Concerto (1916), the beauty of individual sections offsets formal weaknesses. Delius was not the composer to organize the subtle interplay of forces essential to the concerto form, and this is even more obvious in the Double Concerto for violin, cello and orchestra. He was clearly unsure of what to do with his soloists at times, and invented some perfunctory passage-work. Cluttered solo writing also mars parts of the Cello Concerto (1921), even when the editorial improvements of the published score are used. Linear melody was not one of Delius's strong points and the concertos emphasize this deficiency, but the Cello Sonata (1916) has long, expansive lines which are exceptionally resourceful and flexible, continuing through-



2. Title-page of the first edition of the vocal score of Delius's 'Fennimore and Gerda' (1919)

out the work except for two short pauses. The String Quartet, also written in 1916, begins with three movements of a fluidity characteristic of Delius's finest music, but the work is spoilt by a repetitive and short-winded finale.

While working in these conventional genres, Delius completed the least known and least successful of his large choral works, the Requiem (1914-16) for soprano, baritone, chorus and orchestra. The text, by H. Simon, expresses Delius's long-held pantheistic beliefs, preaching courage in the sight of death and finding consolation in nature's never ending cycles. A harmonic style which is sometimes starkly dissonant, together with thicker instrumental doubling, produce music which is unique in Delius's oeuvre for its lack of vibrancy, suggesting a certain self-denial. The Requiem marks Delius's attempt to extend his expressive compass, but the results are rather dry and only in the magnificent final section does the music spring to life as chorus and soloist hymn 'Springtime, Summer, Fall and Winter, and then new Springtime'. Discreet bitonal touches in the coda - fanfares in B against a tonality of D - also show a new departure. The work was first heard in 1922 under Albert Coates in London; no performances followed until 1950 (New York) and 1965 (Liverpool, conducted by Groves).

Delius's next choral and orchestral work was written to a commission from Basil Dean in 1920 for incidental music to Flecker's *Hassan*, which was scheduled for production in the following year at His Majesty's Theatre. This was the last music that Delius was able to write in his own hand, but his creative powers remained unaffected by his disease and the atmospheric choruses and interludes contain some of his best work, including the Serenade, which quickly became a popular favourite. After postponements the play with Delius's music was staged in Darmstadt in 1923; the first English production followed in the same year.

The Second Violin Sonata was completed with the aid of Jelka as copyist, but then Delius's composing almost came to a halt. Blind and paralysed, it would have been impossible for him to write any further major work had it not been for Fenby's intervention. Fenby set in order and completed two pieces for the 1929 Delius Festival: *Cynara*, originally intended for the *Songs of Sunset*, and *A Late Lark*. As the rapport between composer and amanuensis developed, more ambitious projects became possible. *A Song of Summer* was finished by using material from *A Poem of Life and Love* (1918) and the Third Violin Sonata was composed. Then came the *Songs of Farewell*, the crowning point of the Delius-Fenby collaboration. These powerfully concentrated and exultant Whitman settings for eight-part chorus and orchestra exhibit a new freshness and clarity of style. Sargent conducted the première in 1932. There followed a sequence of smaller pieces: the Caprice and Elegy, the *Fantastic Dance*, the delightful *Irmelin Prelude* (re-worked from the opera) and the *Idyll* (1930-32) for soprano, baritone and orchestra. Delius now composed no more, but these final works were a glorious and remarkable achievement.

After Delius's death his music continued to be promoted by Beecham, most notably in the second Delius Festival of 1946 and in the centenary celebrations which Beecham helped to plan, but did not live to direct. There were fears that Delius's music would die with its most determined advocate, but other conductors



3 Frederick Delius portrait (1912) by Jelka Delius (with Paul Gauguin's painting 'Nevermore' in the background) in the University of Melbourne, Australia

have taken it up and its permanent place appears to be assured.

The strength of Delius's personality is most evident in a harmonic style which sounds quite unlike the work of any other. His chordal vocabulary never strays beyond late Romantic practice, relying on triads, secondary 7ths and dominant discords, with a comparatively narrow range of chromatic alterations and diatonic discords. But the syntax is entirely individual. The rate of harmonic change is extremely flexible, sometimes so fast as to border on atonality, at other times hypnotically slow. The more chromatic harmonies can wind sinuously downward, or they may be abruptly juxtaposed, as in his later music, without any traditional linking relationship. Forms are built from a stream of these harmonies: Fenby (1971) likened the method to a 'prose' (i.e. rhythmically pliable) melody of chords. Even when Delius employed varied harmonic supports for repetitions of a simply phrased melody, it is the irregular ebb and flow of the harmony that is the prime structural factor, belying the melodic simplicity. Indeed Delius's melodies are rarely complex and usually seem to be stitched into the texture merely to point the harmony.

Delius's structural thinking is most readily examined in those works which are based neither on texts nor on obvious variation forms, as is the case with *Brigg Fair* and the *Dance Rhapsody* no.1. In a *Summer Garden* may be taken as perhaps the most refined example of the way in which Delius seems to improvise a structure, generating a harmonic flight. Yet the word improvisation misrepresents the tautness of the form. The structural profile is etched in terms of harmonic tensions, set up by the extent to which positive key references or cadences are avoided, and the speed with which implied areas of tonality pass by. In a *Summer Garden*

respects none of the traditional formal types, although there are vestiges of sonata and ternary structures. Precedents for its freely evolving processes can be found in the *Siegfried Idyll* and the *Prélude à l'après-midi d'un faune*; but the sonata form is much stronger in the *Siegfried Idyll*, and the Debussy, although closer in incidental phraseology, is a more orthodox ternary form. In any case, the *Prélude* was unknown to Delius at the time of composing *In a Summer Garden*, according to a letter the composer wrote to Bantock.

The opening section fluctuates capriciously between drowsy, static sequences and short bursts of activity, the changes of mood and texture achieved with extraordinary speed and concentration. The texture consists of a mosaic of tiny motifs and chordal sequences which continually evolve and regroup. The next section is more settled and exposes a broad melody which constitutes the only self-contained music in the work. The mosaic particles then return but with more determination develop into a climactic melodic passage of considerable grandeur. The lyrical intensity is then gradually dispersed with the emergence of further new textural offshoots, and this process is marvellously combined with hints of recapitulation and coda. The whole structure shows Delius's remarkable ability to prolong a sensuous moment by purely harmonic means without monotony and move elliptically into subtly contrasted areas.

No better example of Delius's large-scale form exists than *A Song of the High Hills*. Gone are the sensitive fluctuations, the continuous play of light and shade and the pointillist orchestration of *In a Summer Garden*. The flood of harmony is much steadier, and the areas of tension, which sometimes passed in a bar or two in the shorter work are now vastly stretched out sometimes with the aid of long pedal points. The form is simply ternary in outline, with an expansive interlude in the first section that foreshadows the intense contemplation of the central portion of the work. There is a strongly marked point of recapitulation and more obvious repetition of material. Delius's harmonic subtlety is now exclusively employed in sustaining unwavering levels of tension for long periods. The middle section, sub-titled 'The wide far distance – the great solitude', breaks down into no more than three or four of these harmonic spans, which makes the moments of transition crucially important. Music which has become firmly entrenched in one area of contemplation has to be eased on to another static plane without disrupting the hypnotic mood. Unpredictably this is not done by imperceptible changes but by comparatively bald juxtaposition of texture. The timing, however, is judged to a nicety as is the harmonic character, and the whole episode, apparently sectional to the score-reading eye, becomes an unbroken flow in performance.

Finally the strength of Delius's character is too evident in a less purely musical way. His egotism enabled him to give an overriding value to his sensual responses, and it is perhaps this that is the secret of his vision. Delius's music deals with the pristine romance of his formative experiences – the sound of negro songs over the sull air of Solano Grove, his first knowledge of total love (an affair that came to nothing according to Fenby (1936)). Such things are obsessively relived in his music; it may be that his style matured only when he recognized the impossibility of recapturing them in reality.

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STAGE

- Zanoni (incidental music, Delius), 1888
 Irmelin (opera, 3, Delius), 1890–92, F. Graham, T. Round, RPO, cond Beecham, Oxford, New Theatre, 4 May 1953
 The Magic Fountain (lyric drama, 3, Delius), 1893–5
 Koanga (lyric drama, 3, C. F. Keary after G. W. Cable), 1895–7; C. Whitehill, cond. Cassirer, Elberfeld, Stadttheater, 30 March 1904
 Folkeraadet (incidental music, G. Heiberg), 1897, cond. Delius, Christiania, Oct 1897
 A Village Romeo and Juliet (lyric drama, C. F. Keary after G. Keller), 1900–01, cond. Cassirer, Berlin, Komische Oper, 21 Feb 1907
 Margot la rouge (lyric drama, 1, Rosenval), 1902
 Fennimore and Gerda (opera, 11 scenes, Delius after J. P. Jacobsen), 1909–10, Frankfurt am Main, Opernhaus, Oct 1919
 Hassan (incidental music, J. E. Flecker), 1920–21, Darmstadt, Hessische Landes-Theater, 1 June 1923, full version London, His Majesty's Theatre, 20 Sept 1923

ORCHESTRAL

- Florida, suite, 1887, rev. 1889, Leipzig, 1888
 2 Pieces. Schlittenfahrt, March caprice, 1887–8
 Hiawatha, tone poem, 1888
 Rhapsodic Variations, 1888, inc.
 Suite, incl. Pastorale, vn, orch, 1888
 Idylle de Printemps, 1889
 Little Suite, incl. rev. March caprice, 1889–90, March caprice, RPO, cond. Beecham, Westminster, Central Hall, 18 Nov 1946
 Sagen [Legends], pf, orch, 1890, inc.
 Suite, small orch, 1890
 3 Small Tone Poems. Summer Evening, Winter Night [from Schlittenfahrt], Spring Morning, Summer Evening, 1890, RPO cond. Beecham, London, 2 Jan 1949
 Paa Vidderne (Sur les cimes), sym. poem after Ibsen, 1890–92, Christiania Musical Society, cond. I. Holter, 10 Oct 1891
 Legende, vn, orch, 1895, red vn, pf
 Over the Hills and Far Away fantasy overture, 1895–7, cond. A. Hertz, London, St James's Hall, 30 May 1899
 Appalachia, orch, 1896, see 'Choral and Vocal'
 Piano Concerto, c. 3 movts, 1897, J. Butts, cond. Haym, Elberfeld, 1904, rev. 1 movt, 1906, T. Szanto, Queen's Hall Orch, cond. Wood, Queen's Hall, 22 Oct 1907
 La ronde de deroule, sym. poem after H. Rode, 1899, cond. Hertz, St James's Hall, 30 May 1899, rev. 1901 as Life's Dance, cond. Butts, Düsseldorf, Feb 1904, rev. 1912, cond. O. Fried, Berlin, 1912
 Paris. The Song of a Great City, 1899, cond. Haym, Elberfeld, 1901
 Brigg Fair. An English Rhapsody, 1907, cond. H. Suter, Basle, 1907
 In a Summer Garden, rhapsody spring 1908, Philharmonic Society of London, cond. Delius, Queen's Hall, 11 Dec 1909
 Dance Rhapsody no 1, 1908, LSO, cond. Delius, Shire Hall Hereford, 3 Choirs Festival, 8 Sept 1909
 2 Pieces for Small Orchestra. On Hearing the First Cuckoo in Spring, 1912, Summer Night on the River, 1911, Leipzig, 2 Oct 1913
 North Country Sketches, 1913–14, LSO, cond. Beecham, Queen's Hall, 10 May 1915
 Air and Dance, str, 1915, cond. Beecham, London, 1915
 Double Concerto, vn, vc, orch, 1915–16, M. and B. Harrison, New Queen's Hall Orch, cond. Wood, Queen's Hall, 21 Feb 1920
 Violin Concerto, 1916, Sammons, cond. Boulton, Queen's Hall, 30 Jan 1919
 Dance Rhapsody no 2, 1916
 Eventyr (Once Upon a Time), ballad after Asbjørnsen, 1917, Queen's Hall Orch, cond. Wood, Queen's Hall, 11 Jan 1919
 A Song Before Sunrise, small orch, 1918
 A Poem of Life and Love, 1918, inc., lost –
 Cello Concerto, 1921, A. Baryansky, Frankfurt, 30 Jan 1921
 A Song of Summer [from A Poem of Life and Love], 1929–30, BBC SO, cond. Wood, Queen's Hall, 17 Sept 1932
 Caprice and Elegy, vc, orch, 1930
 Irmelin Prelude, 1931
 Fantastic Dance, 1931, BBC SO, cond. Boulton, Queen's Hall, 12 Jan 1934

CHORAL AND VOCAL

- 6 German Partsongs, chorus, 1887 and earlier
 Paa Vidderne (Ibsen), reciter, orch, Oct 1888
 Sakuntala (H. Drachmann), T, orch, 1889
 Twilight Fancies (Björnson), lv, pf, 1889–90, orchd 1908
 The Birds Story (Ibsen), lv, pf, 1889–90, orchd 1908
 Maud (Tennyson), T, orch, 1891
 2 Songs (Verlaine), lv, pf, 1895, later orchd
 7 Danish Songs (Drachmann, Jacobsen), lv, orch/pf, 1897; C. Andray, cond. d'Indy, Paris, 1901
 Mitternachtslied (Zarathustra's Night-song) (Nietzsche), Bar, malt chorus, orch, 1898
 Appalachia (trad.), chorus, orch, 1898–1903, cond. Haym, Elberfeld, 1904
 The Violet (Holstein), lv, pf, 1900, orchd 1908

- Summer Landscape (Drachmann), 1v, pf, 1902, orchd 1903
 Sea Drift (Whitman), Bar, chorus, orch, 1903-4, Josef Loritz, Essen Musikverein, cond G Witte, Essen, 24 May 1906
 A Mass of Life (Nietzsche), S, A, T, Bar, chorus, orch, 1904-5; Part II, Munich, 1908, complete, C Gleeson-White, G Kerr, C W Clark, W Millar, S Adams, North Staffs Choral Soc., Beecham Orch, cond Beecham, Queen's Hall, 7 June 1909
 Songs of Sunset (Dowson), Mez, Bar, chorus, orch, 1906-7, J Culp, T Bates, E Mason Choir, Beecham Orch, cond Beecham, Queen's Hall, 16 June 1911
 Cynara (Dowson), Bar, orch, 1907, completed 1929, J Goss, BBC SO, cond Beecham, Queen's Hall, 18 Oct 1929
 On Craig Dhu (A Symons), SATTB, pl, 1907, Blackpool Midsummer Song, SSAATTBB, pf, 1908, Whitley Bay and District Choral Soc., cond W G. Whittaker, Dec 1910
 Wanderer's Song (Symons), TTBB, pf, 1908
 La lune blanche (Verlaine), 1v, orch/pl, 1910; Jean Waterston, cond Beecham, Grafton Galleries, 25 Jan 1915
 An Arabesk (Jacobsen), Bar, chorus, orch, 1911, Newport, 1920
 A Song of the High Hills (textless), chorus, orch, 1911, Philharmonic Choir, cond A Coates, Queen's Hall, 26 Feb 1920
 2 Songs for a Children's Album 'What does little birdie say' (Lennyson), unison, The streamlet's slumber song, 2-part, 1913
 Requiem (H Simon), S, Bar, chorus, orch, 1914-16, A. Evans, N Williams, Philharmonic Choir, cond Coates, Queen's Hall, 23 March 1922
 2 Songs to be sung of a Summer Night on the Water (textless), SATTB, 1917, Oriana Madrigal Soc., cond C K Scott, London, 28 June 1920
 The splendour falls on castle walls (Lennyson), chorus, 1923, Oriana Madrigal Soc., cond C K Scott, Aeolian Hall, 17 June 1924
 A Late Lark (W F Henley), 1v, orch, 1925
 Songs of Llewellyn (Whitman), chorus, orch, 1930, Philharmonic Choir, 1 SO, cond Sargent, Queen's Hall, 21 March 1932
 I'dvill Once I passed through a populous city (Whitman) [from Margot la rouge], S, Bar, orch, 1930-32, D I Abette, R Henderson, cond Wood, Queen's Hall, 3 Oct 1933

CHAMBER AND INSTRUMENTAL

- 2 Str Qts 1888, 1893
 Romance vn, pl 1889
 Sonata B vn, pl, 1892
 Romance vc, pl 1896
 Vn Sonata no 1, 1905-14, A Catterall, R J Forbes, Manchester, 1915
 Str Qt, 1916, London Str Qt, Aeolian Hall, 1 Feb 1919
 Vc Sonata, 1916, Harrison, Hart, Wigmore Hall, 11 Jan 1919
 Dance hpd, 1919
 5 Pieces pl, 1922-3
 3 Preludes, pl, 1923, E Howard-Jones, London, 4 Sept 1924
 Vn Sonata no 2, 1923, Sammons, Howard-Jones, London, 7 Oct 1924
 Vn Sonata no 3, 1930, M Harrison, A Bax, Wigmore Hall, 6 Nov 1930

SONGS

- 5 Songs from the Norwegian 'Slumber song' (Björnson), 'The Nightingale' (Wellhaven), 'Summer Love' (Paulsen), 'Longing' (Kjetulf), 'Sunset' (Munck), 1888
 7 Songs from the Norwegian 'Cradle Song' (Ibsen), 'The Homeward Journey' (A O Vinje), 'Evening Voices' (Twilight Fancies) (Björnson), 'Sweet Venev' (Björnson), 'The Minstrel' (Ibsen), 'Secret Love' (Björnson), 'The Bird's Story' (Ibsen), 1889-90
 1 English Songs (Shelley) 'Indian Love Song', 'Love's Philosophy', 'To the Queen of my Heart', 1891
 2 Songs (Verlaine) 'Il pleure dans mon cœur', 'Le ciel est pardessus le toit', 1895
 1 Danish Songs 'Summer Nights' (Drachmann), 'Thro' long, long years' (Jacobsen), 'Wine Roses' (Jacobsen), 'Let Springtime Come' (Jacobsen), 'Irmelin Rose' (Jacobsen), 'In the Seraglio Garden' (Jacobsen), 'Silken Shoes' (Jacobsen), 1897, also orchd
 4 Songs (Nietzsche) 'Nach neuen Meeren', 'Der Wanderer', 'Der Einsame', 'Der Wanderer und sein Schatten', 1898
 1m Glück wir lachend gingen (Drachmann), 1898, 'The Violet' (Holsten), 1900, 'Autumn' (Jacobsen), 1900, 'Black Roses' (Jacobsen), 1901, 'Summer Landscape' (Drachmann), 1902, 'The nightingale has a lyre of gold' (W F Henley), 1910, 'La lune blanche' (Verlaine), 1911, also orchd, 'Chanson d'automne' (Verlaine), 1911; 'I-Brasil' (F Macleod), 1913
 4 Old English Lyrics 'It was a lover and his lass' (Shakespeare), 1916, 'So sweet is she' (Jonson), March 1915, 'Spring, the sweet spring' (Nashe), Feb 1915, 'To Daffodils' (Herrick), March 1915
 Avant que tu ne t'en ailles (Verlaine), 1919
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ANTHONY PAYNE

Delius Society. English organization. It was founded by Roland Gibson in 1962 to promote knowledge and appreciation of the music of Delius. It organizes lectures and concerts, and endeavours to influence broadcasting, concert promotion, recording and publishing; it publishes the quarterly *Delius Society Journal*. In 1976 under Eric Fenby it had about 400 members.

Della Bella, Domenico (fl. Treviso, c.1700–15). Italian composer and cellist, *maestro di cappella* at Treviso Cathedral. His music, even that written for instruments, appears rather austere and archaic and is often based on fugal or imitative techniques. His writing for the cello calls for a well-developed technique with particular ability in bowing.

WORKS

12 suonate da chiesa, a 3, op.1, 2 vn, vc obbl, org (Venice, 1704)
Sonata, vc, bc, *D-Bds*
7 masses, 4vv; Gloria, 4vv, Te Deum, 6vv, psalms and other sacred works *Bds, A-Wn*

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L. Forino *Il violoncello e i violoncellisti* (Milan, 1905)

GUIDO SALVETTI

Della Casa, Lisa (b. Burgdorf, nr. Bern, 2 Feb. 1919). Swiss soprano. Daughter of an Italian-Swiss doctor and his Bavarian wife, she studied with Margarete Haeser in Zurich. She made her début at Solothurn-Biel as Cio-Cio-San in 1941. She sang regularly at the City Theatre, Zurich, from 1943 to 1950 in such diverse roles as Serena in *Porgy and Bess*, Pamina and Gilda. She first appeared at the Salzburg Festival in 1947 as Zdenka in Strauss's *Arabella*, and the following summer she returned to sing Madeleine in Strauss's *Capriccio*. In 1951 she made her British début as the Countess in *Le nozze di Figaro* at Glyndebourne; later that year she was heard in Munich as Arabella, the role with which she has been most closely associated and which she sang at Covent Garden in 1953 with the Bavarian Staatsoper, and again in 1965. She became a member of the Vienna Staatsoper in 1947 and in 1952 was made an Austrian Kammersängerin. She sang at the Metropolitan Opera from 1953 to 1968.

It is in the Strauss repertory that Della Casa is best known; she graduated from Sophie through Octavian to the Marschallin; she also sings Ariadne, Chrysothemis and Salome, and is one of the finest interpreters of the *Four Last Songs*. She is able to spin out Strauss's soaring line with a smooth legato, and the limpid silvery quality of her voice makes her an admirable Mozart singer. Her beauty and natural charm enhance her vocal gifts. In the modern repertory she created the three female roles in von Einem's *Der Prozess* (Salzburg, 1953) and the Young Woman in Burkhard's *Die schwarze Spinne* (Zurich, 1949).

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A. Natan. 'Della Casa, Lisa', *Prima donna* (Basle, 1962) [with LP discography]

R. Celletti. 'Della Casa, Lisa', *Le grandi voci* (Rome, 1964) [with opera discography by R. Vegeto]

G. Fitzgerald. 'Lisa della Casa', *Opera*, III (1968), 185

D. Debeljčev. *In dem Schatten ihre Locken: ein Leben mit Lisa della Casa* (Zurich, 1975)

HAROLD ROSENTHAL

Della Ciaia [Ciaja], Azzolino Bernardino (b. Siena, 21 May 1671; d. Pisa, 15 Jan 1755). Italian composer. As a young boy he went to Pisa, becoming a member of the knights of S. Stefano. After a tour of sea duty with them (1688–1704), he was called to Pisa to take part in their governing council. He next went to Rome (1713) for 17 years as secretary to the Colonna-Barbaglia family. Returning to Pisa in 1730, again as a councillor, he proposed to the knights in 1733 a project for an organ 'containing more than 60 registers, and having four manuals, and comprising five organs, three of which can be played, when so desired, on a single manual; because

of this, and owing to the number and the size of the pipes, there is an extraordinary and majestic full sound, there being also an unusual number of reeds'. There was a fifth keyboard which controlled a harpsichord. In the execution of this design he directed many of the principal Italian organ makers of the time (Felice and Fabrizio Cimino of Naples, Lorenzo Nelli, probably of Florence, Filippo Testa of Rome, Filippo Basile, probably of Naples, Giovan Francesco detto Domenico Cacioli of Lucca, the Ravani brothers of Lucca, Filippo and Antonio Tronci of Pistoia); their work (modified at the beginning of 1839) resulted in what is still the best organ in Tuscany and one of the most beautiful in Italy. It was first played on 28 November 1737 at the funeral of Giovangastone de' Medici (for which the above description was printed). Della Ciaia became a priest in 1734 and was made prior of Urbino in 1752; it was not he but a Siennese cousin of his who became Bali of Lucca.

Although Della Ciaia composed both sacred and secular vocal music, much of it during his little free time on board ship, he is known today only for his instrumental music. His collection of keyboard music (undated, but '1727' is written on the Bologna copy) is divided into three sections: six sonatas for harpsichord, several *saggi* in counterpoint for organ and six ricercars for organ. That for harpsichord is the more important owing to the rarity of sonatas expressly for the instrument from that period. Each is a hybrid form comprising a toccata, a three-part canzona and two binary pieces: the first two movements show the application to the harpsichord of what had been primarily organ music. The toccatas, especially, exhibit a well-developed keyboard style the entire range of the instrument is employed as chordal rhythmic sections alternate with free-rhythm scalar passages reminiscent of Buxtehude.

A distant relative, Alessandro Della Ciaja (contemporary with Azzolino's grandfather), a Siennese nobleman and *accademico intronato* who studied with Desiderio Pecci, was a composer, singer, and performer on the monochord, lute and theorbo. He published a set of five-voice madrigals with continuo as his op.1 (Venice, 1636), a set of *Lamentationi sagre e motetti* for solo voice and continuo as op.2 (Venice, 1650), and *Sacri modulatus* for two to nine voices as op.3 (Bologna, 1666). His duets are firmly monodic, but the works of more parts reveal training in the contrapuntal church style.

WORKS

Salmi concertati, SSATB, 2 vn obbl., va ad lib, vle/theorbo/org, op.1 (Bologna, 1700)

Cantate da camera, 1v, bc, op.2 (Lucca, 1701)

Cantate da camera, 1v, bc, op.3 (Bologna, 1702)

[6] Sonate per cembalo con alcuni saggi ed [6] altri contrapunti di largo e grave stile ecclesiastico per grandi organi, kbd, op.4 (Rome n.d.) [?1727], 3 sonatas ed. G. Buononimi (Florence, 1912)

Missa, 4vv, concertata, org, vn ad lib, 1693, Mass, 4–5vv, org, tpi and vn ad lib, Pisa, 1710, 2 masses, 4vv, n.d., 6 ricercari in various keys, kbd, 12 ricercari a 4 in all 12 keys, kbd; sonatas, org, 4 cantate a voce sola, Pisa, 1704 and 1709: all in *D-Bds*

Lactatus sum, 5vv, 3 insts, org; Lauda Jerusalem, 5vv, 2 violettas, bc.

Nisi Dominus, 5vv, 3 insts, org: all in *D-B*

I trionfi di Giosué (oratorio, P. Berzini), 5vv, 1703, collab. others; Giosué in Gabaon (oratorio, Berzini), 5vv, collab. others: both lost

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E. Micheli. *Organo della Conventuale di San Stefano* (Pisa, 1871)

F. Torrefranca. 'L'impressionismo ritmico e le sonate del Cavalier Della Ciaja', *Vita musicale*, II (1913), 101

G. Bastianelli. *Musicisti di ieri e di oggi* (Milan, 1914)

- A Sandberger 'Zur ältern italienischen Klavier-Musik', *JbMP* 1918, 17, repr. in A. Sandberger. *Ausgewählte Aufsätze zur Musikgeschichte* (Munich, 1921), 169
 F Vattelli 'Una lettera biografica di A. Della Ciaja', *Critica musicale*, iv (1921), 136
 A Pirro *Les clavecinistes* (Paris, 1924)
 G Chigi-Saracini 'Un organista del secolo XVIII A. Della Ciaja', *La Diana* (Siena, 1928), repr. in *Bollettino dell'Accademia chigiana*, iii (1950), 1
 A Puccianti 'Di un opuscolo contenente la descrizione dell'organo di A. Della Ciaja nella chiesa de' Cavalieri in Pisa', *RM*, li (1950), 148
 A Damerini 'Di alcuni maestri toscani', *Musicalisti toscani*, ii, Chigiana, vii (1955), 27
 F Baggiani *L'organo di Azzolino B. Della Ciaja* (Pisa, 1974)
 CAROLYN M. GIANTURCO

Della Corte, Andrea (b Naples, 5 April 1883; d Turin, 12 March 1968). Italian musicologist and critic. He was self-taught in music, and studied law in Naples. He was professor of music history at the Turin Conservatory (1926–53) and at Turin University (1939–53); his main occupation, however, was journalism, and having contributed to various Neapolitan papers from 1906 he was music critic of the Turin paper *La stampa* from 1919 to 1967.

As a musicologist his chief interest was opera history, and he made valuable contributions to the knowledge of Neapolitan opera, Gluck and above all Verdi: his essays on *Aida*, *Otello* and *Falstaff* (1923–5) enlarged the awareness of the organic unity of Verdi's dramas to which Toscanini's reform of interpretation was greatly contributing. In his *Toscanini visto da un critico* (1958) Della Corte made a study of the concept of interpretation. An advocate of idealism, he produced studies in aesthetics and theory which are collected in *L'interpretazione musicale e gli interpreti* (1951) and *La critica musicale e i critici* (1961). He amassed a vast library of MSS, ancient and modern books, and valuable collections of reviews, these are now in the music department of the Civic Library, Turin, which bears his name. His greatest contributions were to journalistic criticism, to which he brought a professionalism hitherto unknown in Italy.

WRITINGS

- Paisiello* (Turin, 1922) [incl. appx 'L'estetica musicale di Metastasio']
L'opera comica italiana del '700 (Bari, 1923)
 with G. M. Gatti *Dizionario di musica* (Turin, 1926, 6/1955)
Niccolò Piccinni (Bari, 1928)
Canto e bel canto (Turin, 1934)
Pergolesi (Turin, 1936)
Ritratto di Franco Alfano (Turin, 1936)
 with G. Pannain *Storia della musica* (Turin, 1936, 4/1964)
 - *Vincenzo Bellini* (Turin, 1936)
Un italiano all'estero. Antonio Salieri (Turin, 1937)
Tre secoli di opera italiana (Turin, 1938)
Verdi (Turin, 1939)
Toscanini (Vicenza, 1946)
Le sei più belle opere di Verdi (Milan, 1947, 3/1958)
Satire e grotteschi di musiche e di musicisti d'ogni tempo (Turin, 1947)
Gluck (Florence, 1948)
L'interpretazione musicale e gli interpreti (Turin, 1951)
 with G. Barblan *Mozart in Italia* (Milan, 1956)
Drummi per musica dal Rinuccini allo Zeno (Turin, 1958)
Toscanini visto da un critico (Turin, 1958)
La critica musicale e i critici (Turin, 1961)
 'La vigilia del melodramma', *L'opera italiana in musica in onore di Eugenio Gara* (Milan, 1965), 13
 'Con monodici di 10 musicisti per le "Tragedie cristiane" di A. Marchese', *RM*, i (1966)
 'Un'opera di Paisiello per Caterina II di Pietroburgo "Gli astrologi immaginari" 1779', *Chigiana*, xxiii (1966), 135

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 M. Mila 'L'opera di Andrea Della Corte per la cultura musicale italiana', *NRMI*, ii (1968), 203

GIORGIO PESTELLI

Della Faya [La Faya], Aurelio (d Lanciano, nr. Pescara, c1579). Italian composer. Although he spent all of his known career in Italy, his surname suggests non-Italian origins, possibly French, but probably Castilian (from the Castilian Latin *fagea*, 'beech tree'). The title-page of *Il primo libro de madrigali a cinque voci* (Venice, 1564) indicates that he was a member of the clergy and *maestro di cappella* at Lanciano, an appointment that he held until his death. *Il secondo libro de madrigali a cinque voci* (Venice, 1579) was assembled by his pupils and published posthumously. He contributed three five-part madrigals to a collection of 1570 (*RISM* 1570²⁵). His music is conservative and rather dull; it relies heavily on imitative techniques and uses chromaticism and representational devices sparingly. (The anonymous manuscript piece copied into the *GB-Lbm* partbooks of the *Primo libro* by a 17th-century English hand is a version of Tallis's *O salutaris hostia*.)

IAIN FENLON

Del Lago, Giovanni (b c1490; d probably in Venice, after 1543). Italian theorist. He was a student of the frottolist G. B. Zesso and a priest at S. Sofia, Sestiere Canareio, Venice, from at least 1520 to after 1543; during this period he corresponded extensively with several prominent Italian musicians. His *Breve introduzione* is a condensed introduction to polyphonic music. Its content is conventional except in the last few pages, where it is striking in its great concern for careful musical setting of a text. The letters in Del Lago's MS collection of his own and other musicians' correspondence (*I-Rvat* Vat.lat 5318), apparently gathered with publication in view, touch on a wide range of theoretical issues and demonstrate an intimate side of their writers not seen in published works. Del Lago's own letters show an enquiring mind and an eagerness to puzzle his correspondents with questions on obscure or equivocal matters. He was clearly esteemed as an authority by such men as Giovanni Spataro and Pietro Aaron.

WRITINGS

- Breve introduzione di musica misurata* (Venice, 1540/R)
Epistole composte in lingua volgare (MS, *I-Rvat* Vat.lat 5318)
 Other correspondence in *F-Pn* Ital 1110, *D-Bds* Mus autogr theor 1

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 K. Jeppesen 'Eine musiktheoretische Korrespondenz des früheren Cinquecento', *AcM*, xiii (1941), 3–39
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 F. A. Gallo 'Citazioni di teorici medievali nelle lettere di Giovanni del Lago', *Quadrivium*, xiv (1973), 171
 D. Harrán 'The Theorist Giovanni del Lago: a New View of the Man and his Writings', *MD*, xxvii (1973), 107–51

PETER BERGQUIST

Della [Dalla] Gostena, Giovanni Battista (b Genoa, c1540; d Genoa, early Dec 1598). Italian composer, uncle of Simone Molinaro. According to his own statements in his madrigal books of 1582 and 1584 he was a pupil of Philippe de Monte and found favour with the Emperor Maximilian II. On the title-pages of the same two volumes and on that of his 1589 volume he described himself as *maestro di cappella* of Genoa Cathedral; he had probably held the post for some years before 1582 – possibly from the time of his lost madrigal book of 1572 – and he held it until his death. As Giazotto showed, music flourished at the cathedral during his years there. From 1602 his post was held by Molinaro, whom he taught and who included nearly 40 pieces by him in five collections that he published be-

tween 1599 and 1610. A few pieces by him appeared in four other collections between 1585 and 1612. His madrigals are typical north Italian products of their period, and some of his sacred works display Venetian traits. His lute music is similar in technique to that of G. C. Barbetta and in style to that of other late 16th-century Italian lute composers, such as Molinaro and Terzi. The canzoni are based on chansons by such composers as Costeley and Lassus. There is more individuality in the arch-form fantasias, with their economical figuration and attenuated concluding triple-time sections.

WORKS

(published in Venice unless otherwise stated)

VOCAL

Libro de [8] madrigali con le nove musiche da strumenti e da voce, 4, 5vv (Genoa, 1572), lost (cited in catalogue of Biblioteca comunale, Genoa)

Il libro primo di madrigali, 4vv (1582)

Il primo libro de madrigali, 5vv (1584)

Il primo libro delle canzonette, 4vv (1586)

Il secondo libro di canzonette, 4vv (1589¹³)

Il secondo libro de madrigali, 5vv (1595)

9 madrigals, 4, 5vv, 1585¹², 1596¹¹, 1599¹¹, Fiorite dell'arbore musicale contenente madrigali, 5vv (Milan, 1600)

3 Magnificat, 4vv, bc, 5 motets, 3 for 5vv, bc, spiritual madrigal, 6vv 1605¹, 1609¹, 1610¹, 1612³

LUTE

Intavolatura di luto, fantasie e canzoni (1599), ed. G. Gullino (Florence, 1949)

25 fantasias, 3 other works, 1599¹⁸

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O. Chilesotti *Note circa alcuni lutenisti italiani della prima metà del Cinquecento* (Turin, 1902), 561

R. Guazzotto 'Poesia del Tasso in morte di Maria Gesualda', *RuM*, xviii (1948), 15

La musica a Genova nella vita pubblica e privata dal XIII al XVIII secolo (Genoa, 1951), 128, 134, 2971

W. Boetticher 'Gostena, Giovanni Battista della', *MGG*

WALTER PASS

Dell'Aiolle [Dell'Ajolle, Dell'Aiula], **Francesco**. See LAYOLLE, FRANCESCO DE.

Della-Maria, (Pierre-Antoine-) Dominique (b. Marseilles, 14 June 1769, d. Paris, 9 March 1800) French composer. The son of an Italian artist who had settled in Marseilles, he received a good musical education, showing remarkable gifts at an early age and excelling at the mandolin and cello, an opera by him, performed at the Théâtre de Marseille when he was 18, showed undoubted talent. To complete his studies, he spent ten years in Italy, where he wrote six comic operas including *Il maestro di cappella* (performed in 1792). Paisiello, his last teacher there, was very fond of him.

Della-Maria arrived in Paris in 1796. He was fortunate enough to be helped by the dramatist Alexandre Duval, who gave him a script intended for the Théâtre-Français; he turned this into a libretto for *Le prisonnier*, an *opéra comique*, and wrote the music in one week. The finest singers of the Théâtre Favart, including Elleviou and Mme Dugazon, were engaged for its performance. From the première in 1798, the work had immense success, the airs becoming particularly popular. The public welcomed his original, brilliant and fluid melodic style in contrast to the heavier music of his contemporaries. He did not continue to write in this manner, however, and his subsequent works were less successful; *La fausse duègne* was not performed until after his death (1802).

Della-Maria's charm and talent made him a famous and cherished figure in Paris, and he was a member of the Marseilles Academy. His sudden death at the age of

30 shocked the musical world; Dalayrac delivered a funeral oration and Duval had a tomb erected on his Romainville estate near Paris.

WORKS

All printed works were published in Paris, all stage works were *opéras comiques* first performed in Paris, unless otherwise stated

Il maestro di cappella (dramma giocoso), Naples, 1792

Chi vuol non puole (dramma giocoso, 2), Vicenza, sum. 1795, *F-Pn*

Il matrimonio per scommessa, ossia La guerra aperta (dramma giocoso, F. Casari), Venice, aut. 1795

Le prisonnier, ou La ressemblance (1, A. Duval), Favart, 29 Jan 1798, (n.d.)

Le vieux château, ou La rencontre (3, Duval), Feydeau, 15 March 1798, (n.d.)

Jacquot, ou l'école des mères (2, Desprez, Rouget de l'Isle), Favart, 28 May 1798

L'opéra comique (1, J. Segur, F. Dupaty), Opéra-Comique, 10 July 1798 (n.d.)

L'oncle valet (1, Duval), Opéra-Comique, 8 Dec 1798 (n.d.)

La maison du Marais (3, Duval), Opéra-Comique, 8 Nov 1799

La fausse duègne (3, Moncloux d'Épinay), Opéra-Comique, 24 June 1802

Other stage works, many excerpts, arrs. etc. pubd, some in contemporary collections

Romances, incl. l'ennemi de l'amour (E. Salverte) (n.d.)

Sonatas for various instruments

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A. Duval 'Preface to *Le prisonnier*, *Oeuvres complètes d'Alexandre Duval*, II (Paris, 1822), 3

A. Pougin 'Della Maria', *Revue et gazette musicale*, xxvi (1859), 245

M. de Themines 'Della Maria', *L'art musical*, xviii (1879), 305, 315

M. Briquet 'Della Maria, Pierre-Antoine-Dominique', *MGG*

PAUL ET FÉLIX LEFÈVRE

Della Porta, Francesco (b. Monza, c.1600, d. Milan, Jan 1666) Italian composer and organist. He studied at Monza with the organist G. D. Ripalta and spent the rest of his life in Milan. He competed unsuccessfully for the post of *maestro di cappella* of Milan Cathedral on no fewer than three occasions, in 1638, 1641 and 1650, when the winners were G. B. Crivelli, A. M. Turati and M. A. Grancini respectively. From documents relating to the competitions and from the title-pages of his publications it is known that in 1638 and 1641 he was organist and *maestro di cappella* of S. Ambrogio, that from at least 1645 and probably from 1642, when Turati became *maestro* of the cathedral, he was *maestro* of the chapel of S. Maria presso S. Celso and that in 1657 he held a similar position at S. Antonio. It is extremely unlikely that he is to be identified, as has sometimes been stated, with the Francesco Porta who collected the contents of Kapsberger's third book of villanellas and saw it through the press in Rome in 1696. Della Porta is known primarily as a composer of small-scale concertato works no doubt originally intended for the Milan churches at which he worked.

WORKS

Motetti, con le letanie della beata vergine, libro I, 2, 5vv, op. 2 (Venice 1645)

Motetti con un Magnificat, Litanie della beata vergine, 4, 5vv, libro II, op. 3 (Venice, 1648)

Motetti, 2-5vv, con una messa e salmi, 4, 5vv, libro III, op. 4 (Antwerp 1651)

Salmi da cappella, con altri salmi concertati, 4vv, op. 5 (Venice 1657)

Mass, *F-Pn*, Motets, *D-Bds*, *S-Uu*, *USSR-KA*

5 canzoni, org., 1639, *I-Tn*

5 ricercari, org., 1639-40, *Tn*

Ricercari a 4 (Milan, n.d.), cited in Piccinelli

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Litner Q

1 Piccinelli *Ateneo de' letterati milanesi* (Milan, 1670)1 Mompellio 'La cappella del duomo dal 1573 al 1714', *Storia di Milano*, xvi (Milan, 1962), 523, 525f

SERGIO LATIUS

Della Porta, Gasparo (b ?Naples; d Naples, in or after 1613). Italian composer. His only known publication is *Il primo libro delle canzonette* (Naples, 1613) for three voices. Most of the pieces are in two sections, both of which usually cadence at the same pitch. Triple metre and chromaticism are almost completely absent. The outer voices often progress in stereotyped triadic patterns or in melodic sequences of ascending 4ths, separated by parallel 10ths and, sometimes, by inadvertent parallel 5ths and octaves. Despite the claim by the bookseller G. B. Cimmino in the dedication that Della Porta was a person of some renown in music, he seems to have had only a limited number of musical ideas, which he used again and again

KEITH A. TAYLOR

Della Porta, Giuseppe (fl 1697-8) Italian composer. He wrote the opera *L'Eurillo* (a new version of *Gli amori di Lidia e Clori*, originally given at Bologna in 1688 with music by Alessandro Melani) for performance at Rome in the house of Count Centini during Carnival 1697; he also wrote a cantata for Count Giorgio Adamo di Martinitz to a text by F. Posterla, which was performed in Rome in 1698. For both works only the published librettos survive

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Dell'Arpa, Giovanni Leonardo. See ARPA, GIOVANNI LEONARDO DELL'

Dell'Arpa, Orazio. See MICHI, ORAZIO

Della Valle, Pietro ['il Pellegrino'] (b Rome, 11 April 1586; d Rome, 21 April 1652) Italian author, poet, writer on music and composer. He was one of the most important and wide-ranging figures in the cultural life of Rome in the first half of the 17th century, not least in the sphere of music. He was the son of a noble Roman family and received a cultural education worthy of his social standing: he studied dancing with Fabrizio Caroso, the harpsichord with Stefano Tavalaccio, Quinzio Solini and Paolo Quagliati, counterpoint, continuo playing and the theorbo with Solini and the viola da gamba with Marco Fraticelli. In 1606 he wrote the text for *Il carro di Fedeltà d'Amore*, set to music by Quagliati and performed during that year's Carnival (it was published in 1611). This allegorical *azione*, sung by five characters accompanied by instruments and performed on a travelling cart, testifies to his early interest in new musical ideas. He was adventurous by nature, and in 1611, after a stay in Naples, he went to Tunisia to fight pirates. On 4 March 1614 he set off on a long voyage to the East – hence his nickname ('The Wanderer') – that lasted for 12 years, during which he collected, among other things, many important manuscripts. His learned studies based on them are now mostly lost. The story of his travels was published in four volumes as *Viaggi descritti in 54 lettere famigliari* (Rome, 1650-58; ed. F. Gaeta and L. Lockhart, Rome

1972-), reprinted several times and translated into English, French, German and Dutch.

Della Valle returned to Rome on 28 March 1626 and immediately became involved again in the cultural and social life of the city, among other activities, presenting musical and theatrical performances in his house. In 1629 he wrote the text for *La valle rinverdata*, an allegorical work celebrating the birth of his daughter Romibera and described as 'an evening's dramatic entertainment [veglia] to be performed with music'. The loss of the music – even the composer's name is unknown – makes it difficult to hazard any opinion as to its style, but to judge by the stage directions in the manuscript it was probably in a similar, though much extended, form to that of *Il carro di Fedeltà d'Amore*, passages for solo voice alternating with others for several voices. A lost work 'in the form of a dialogue' between Sofonisba and and Massinissa, presumably written in madrigalian style, and described by G. B. Doni in *Annotazioni sopra il Compendio de' generi e de' modi della musica* (1640, pp. 64f), probably dates from the same period.

In 1627 Della Valle was elected a member of the Accademia degli Umoristi, founded by Andrea Capranica, and assumed the sobriquet 'Il Fantastico'; from July 1635, after Capranica's death, the academy met at Della Valle's house. His friendship with Doni (see GIOVANNI BATTISTA DONI), which probably began in 1635, exerted a great influence on his artistic and musical interests, turning them almost exclusively in the direction of ancient music and the attempts to revive in modern music the genera, modes and accents of Greek music. The relations between the two men are charted in a series of interesting letters, which give some idea of the complex problems posed by so abstruse a subject. Della Valle's first composition to follow the principles set out by Doni was probably the lost *Dialogo di Ester*, for five voices, performed at the Oratorio del Ss Crocifisso on 2 April 1640, in some letters it is referred to as an oratorio. In the same year he wrote two other such works, the *Dialogo della partenza*, also lost, and the five-part *Dialogo per la festa della santissima Purificazione*, 'in five different modes, Dorian, Phrygian, Aeolian, Lydian and Hypolydian'. The latter is his only surviving score; it was written for the Oratorio della Vallicella but was never performed. Notwithstanding its use of ancient Greek modes, it is very like a vernacular oratorio in structure and musical style. Della Valle himself sometimes called it an oratorio, his indiscriminate use of the terms 'dialogue' and 'oratorio' is of some interest in the early history of the oratorio. The work is short and consists of alternating sections for one, two, three and five voices over a continuo part played on a 'triharmonic harpsichord' and a 'panharmonic violone'. These instruments, and others, including 'violini dalle tre armonie', were specially made by Della Valle for the performance of his own compositions and used various types of tuning, depending on the mode used. Some of them are illustrated in the works of Doni and in Kircher. Della Valle's last composition was probably the lost *Dialogo di Luys Camões*, 'set to music . . . in a mixture of the diatonic, chromatic and enharmonic genera and in seven different modes, Dorian, Aeolian, Iastian, Lydian, Phrygian, Hypolydian and Mixolydian'; he sent it to King John IV of Portugal on 11 April 1649.

Della Valle is, however, important in the history of music less for his compositions than for the discourse that he addressed to Lelio Guidiccioni in 1640, *Della*

musica dell'età nostra, which is a rich, vivid and colourful source of information about Roman musical life during the first decades of the 17th century. Described as a 'short history of the musical matters of our time', it is a defence of modern music, that is, 'decorated music' ('musica ornata') by contemporary composers, who 'have added to the subtleties of counterpoint a thousand graces in the form of trills, rubato, syncopations, tremolos, the use of *piano* and *forte*, and other similar exquisite touches'. Della Valle also insisted that such music should not be 'banished by the church but should, on the contrary, be welcomed by it with open arms'. Some of his judgments are particularly interesting, for instance that Gesualdo 'perhaps set an example to everyone else in the writing of affective vocal music' and that some of Palestrina's compositions 'should not be valued as objects for use but should be kept in a museum as beautiful curiosities'. The lively historical sense and precise cultural knowledge revealed by such remarks are matched by his insistence on respect for the literary text, 'which is the spirit of song and more important to it than anything else'. His *Note nel Discorso sopra la musica antica e moderna*, written in 1641 in response to Nicolò Farfaro's *Discorso sopra la musica antica, e moderna*, is also of interest. It is followed in the manuscript by an appendix in which Della Valle discussed problems posed by the division of the octave into equal semitones and declared himself against such a practice.

WORKS

WRITINGS

(only those concerning music)

Della musica dell'età nostra che non è punto inferiore, anzi è migliore di quella dell'età passata, 16 Jan 1640, ed A. F. Gori, G. B. Doni. *Trattati di musica*, II (Florence, 1763), 249ff, repr. in A. Solerti *Le origini del melodramma* (Turin, 1903/R1969), 148-79.

Note nel Discorso sopra la musica antica e moderna (MS, I-V nm, 1641). Letters to G. B. Doni, Biblioteca del Liceo Musicale, Florence, some ed. in Solerti (1905).

VOCAL

Estor, oratorio, 5vv, vlc 'panarmonico', hpd 'hesarmonico'. Rome, S. Marcello, 1626 or 1627, lost.

[Dialogue between Sofonisba and Massinissa], c.1629, lost.

Dialogo di Ester, 5vv, Rome, Oratorio del S. Crocifisso, 2 April 1640, lost [probably later version of Ester].

Dialogo della partenza, 1640, lost.

Dialogo per la festa della santissima Purificazione. 5vv, vns 'dalle tre armonie', vlc 'panarmonico', hpd 'triarmonico', 1640, composed for Rome, Oratorio della Vallicella, but not perf., Rn.

Dialogo di Luys Camões, in or before 1649, lost.

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Il carro di Fedelta d'Amore, set by P. Quagliati, perf. Rome, carn. 1606 (Rome, 1611).

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 A. Solerti 'Lettere inedite sulla musica di Pietro della Valle a G. B. Doni ed una veglia drammatica-musicale del medesimo', *RMI*, XII (1905), 271-338.
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 A. Schering *Geschichte des Oratoriums* (Leipzig, 1911/R1966), 6, 29, 40, 51, 53, 57.
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 U. Rolandi 'Il primo "librettista" romano ed il suo primo libretto per musica', *Rassegna Dorica*, II (1930), 6.
 R. Almagià 'Per una conoscenza più completa della figura e dell'opera di Pietro Della Valle', *Rendiconti della classe di scienze morali, storiche e filologiche dell'Accademia nazionale dei Lincei*, atti, 8th ser., VI (1951), 357.
 N. Pirrotta 'Della Valle, Pietro', *ES*.

H. F. Smither 'The Latin Dramatic Dialogue and the Nascent Oratorio', *JAMS*, XX (1967), 403-33.

A. Zino 'Pietro della Valle e la "musica erudita" nuovi documenti', *AnMc*, no 4 (1967), 97.

--- 'Contese letterarie' tra Pietro della Valle e Nicolò Farfaro sulla musica antica e moderna', *NRMI*, III (1969), 101.

H. F. Smither 'Carissimi's Latin Oratorios: their Terminology, Functions, and Position in Oratorio History', *AnMc*, no 17 (1976), 54.

--- *A History of the Oratorio*, I. *The Oratorio in the Baroque Era Italy*, Vienna, Paris (Chapel Hill, 1977), esp. 164ff, 174ff.

AGOSTINO ZIINO

Della Viola. See DALLA VIOLA family.

Della Viola, Alessandro [Alexander]. See MERLO, ALESSANDRO.

Della [Dalla] Volpe, Lelio (fl. Bologna, 1720-49). Italian music publisher and bookseller. His firm was active in Bologna for most of the 18th century and was famous in the art of typography and for the accuracy and elegance of its editions. In 1720, as head of a society of Bolognese printers, he acquired the printing establishment of the widow of Giulio Borsaghi. His first musical publication was Angelo Bertalotti's *Regole per il canto fermo*, first published in 1720 and reprinted in 1744, 1756, 1764 and 1778. He ordered musical type characters from the Netherlands and in 1734 began his music printing activities in earnest, starting with Giovanni Battista Martini's op. 1, *Litanie e antifone a 4 voci con violini*. He was also active as a bookseller, handling the musical publications of the Bolognese printers Monti and Silvani. In 1735 he published an index of the musical editions of these two publishers which were sold by his firm (*Indice delle opere di musica stampate che si vendono alla stamperia di Lelio della Volpe in Bologna*). Other publications include instrumental and sacred music by G. A. Pertì (1737), G. B. Martini (1747, 1763), G. M. Rutini (1765), P. Pericoli (1769, 1796), A. Caroli (1766) and P. A. Pavona (1770). He also published treatises by A. G. Minelli (*Ristretto delle regole più essenziali della musica*, 1748) and G. B. Martini (*Esemplare ossia Saggio fondamentale pratico di contrappunto sopra il canto fermo*, 1774-5), as well as Martini's *Storia della musica* (1757-81). After 1744 Della Volpe's editions were no longer printed but engraved. He died on 6 October 1749, and the firm was taken over by his son Petronio, who continued to publish under the name Lelio della Volpe. The firm's usual typographical mark is the figure of a wolf ('volpe' in Italian).

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 A. Sorbelli *Storia della stampa a Bologna* (Bologna, 1929).
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 ANNE SCHNOEBELE

Delle Palle [Dalle Palle, Del Palle, Del Palla], **Scipione** (fl. mid-16th century). Italian singer and composer. He may be identifiable with Scipione de' Vecchi, called 'Delle Palle', who was a nobleman of Siena and who died in 1568. In 1612 he was referred to by a Tuscan musician as 'the foremost singer of that [i.e. the 16th] century'. When Cosimo I de' Medici brought Giulio Caccini from Rome to Florence as a youth in the mid-1560s, he supported his study with Delle Palle: in the preface to *Le nuove musiche* Caccini referred to 'my famous master Scipione Del Palla', saying he had learnt from him 'the noble manner of singing'. He is also cited

in Luigi Dentice's *Dialoghi sulla musica* as being active – but in Naples – at the time of its publication (1552). In *Aeri raccolti . . . dove si cantano sonetti, stanze, & terze rime*, a collection edited by Rocco Rodio and reprinted in Naples in 1577, there is one piece, *Dura legge d'amore*, attributed to Delle Palle.

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A Brunelli dedication of *Canoni vari musicali sopra un soggetto solo* (Venice, 1612)

R Morrocchi *La musica in Siena*, ed L. Banchi (Siena, 1886/R1969)
H WILEY HITCHCOCK

Deller, Alfred (George) (b Margate, 31 May 1912, d Bologna, 16 July 1979). English countertenor. In 1940 he joined Canterbury Cathedral choir, where, in 1943, Tippet heard him sing; this led to his London début that year in a Morley College concert. In 1946 he sang in Purcell's *Come, ye Sons of Art*, away in the BBC Third Programme's inaugural broadcast, and in 1947 began his full-time career. His first recording (of Purcell songs) was made with Walter Bergmann in 1949; for his second (of Dowland songs, in 1950) he was accompanied by Desmond Dupré. Together, Deller and Dupré were responsible for the revival of the English lute-song in the 1950s. The Deller Consort, a small group devoted to the faithful and idiomatic performance of early music, was formed in 1950, and from 1964 Deller's son Mark (b St Leonards, 27 Sept 1938) sang countertenor with it. In 1963 Deller founded the Stour Music Festival (Kent), for annual music-making with the consort and some of the continental performers (Leonhardt, Bruggen) with whom Deller was associated. Concerts, including new works as well as music from the 16th and 17th centuries, were held in an informal atmosphere. Britten wrote the part of Oberon in *A Midsummer Night's Dream* for Deller, who sang in the first performances in 1960 and in the recording. Other composers to write for him include Fricker, Mellers, Ridout (Death, in *The Pardoner's Tale*, 1971) and Rubbra. He was made OBE in 1970.

Deller's voice was a successful blend of his falsetto range with a light baritone. At the peak of his career his voice was smoother, lighter and more lyrical than that cultivated by many of his successors; and while he sang at his best in slow and expressive music, he executed dramatic arias and florid passages with exceptional skill. He was criticized for vocal mannerisms, including his idiosyncratic 'shading' of high notes and phrases, but it is largely to his credit that the high male voice is once more in demand in concert halls and seriously taught in conservatories.

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M and M Hardwick *Alfred Deller: a Singularity of Voice* (London, 1968) [with discography]

O Baldwin and T. Wilson 'Alfred Deller, John Freeman and Mr Pate', *MT*, 1 (1969), 103

DAVID SCOTT

Deller [Teller, Döller, Töller], **Florian Johann** (b Drosendorf, baptized 2 May 1729; d Munich, 19 April 1773). Austrian violinist and composer. He probably studied in Vienna, where he met Jommelli (c1749) and may have met and even written some ballet music for the ballet-master Franz Hilverding. In 1751 he accepted a position as a ripieno violinist in the Stuttgart Hofkapelle of Duke Karl Eugen of Württemberg. In 1756 Deller asked the duke's permission to take lessons in counterpoint and composition from Jommelli, who was engaged as principal conductor at Stuttgart from 1753. Meanwhile, he also played the violin for the

dancing classes of the ballet-masters Michel dell'Agatha and François Sauvetterre, which gave him an insight into dance technique and its musical requirements. With the arrival of J. G. Noverre early in 1760 the ballet company, which had been founded two years earlier, was greatly enlarged. The next years saw ballet productions on a lavish scale featuring famous dancers. Noverre soon recognized Deller's talent for composing ballet music, and is said to have considered Deller his most able collaborator (Schubart, 1806). Perhaps the greatest of their collaborations was *Orfeo ed Euridice*, which was first performed at Stuttgart between Acts 2 and 3 of Jommelli's *Didone* in 1763; that same performance also saw the première of their ballet *Der Sieg des Neptun* (in the opera's last act), which became known for its depiction of the battle between the elements Fire and Water.

After Noverre left Stuttgart in 1767, Deller turned his hand to writing several comic operas, including *La contese per amore* and *Il maestro di cappella*. After 20 years of service in Stuttgart and many years of complaining of his low position there, Deller was finally released in the summer of 1771 and made his way to Vienna, where *Il maestro di cappella* was performed at the Burgtheater on 31 December 1771. He soon left and went to Munich, where he is reputed to have received a commission from Maria Antonia Walpurgis to write a mass for Dresden.

Although Deller wrote several instrumental works, as well as comic operas, he is best remembered as a composer of ballet music. His ballets were of the genre *danse en action*, rather than *danse simple* (i.e. the goal was a dramatic idea that could be realized by the co-operation of music with dance and pantomime). One of Deller's greatest admirers was C. F. D. Schubart, who credited him with a large part of Noverre's success at Stuttgart, and quoted Noverre's praise that Deller had no equal in writing music which gave deeper meaning to pantomime (Schubart, 1812). His music was generally in the Viennese Classical style with the addition of Italian orchestral recitative for the large pantomime scenes and folklike melodies. His fame as a ballet composer quickly spread, for a volume of scenarios by the Kassel ballet-master Etienne Lauchery entitled *Recueil des ballets exécuté sur les théâtres de Cassel* (Kassel, 1768) contains seven works with music wholly or partly by Deller. In addition to Stuttgart and Kassel, Deller's ballets were performed in Mannheim, Linz, Pressburg and Vienna (see Schlossar, Olivier). The music to Noverre's ballet *La mort d'Hercule* (performed with Jommelli's *Semiramide* in 1762) was attributed to Rodolphe by Abert (1913), but is now thought to be by Deller, who is named alone on a manuscript score (dated 1762, in CS-K) and with Toeschi on a printed scenario for Lauchery's version (1767).

WORKS

BALLETS

Music lost unless otherwise stated; extant publ scenarios are in E. Lauchery *Recueil des ballets exécuté sur les théâtres de Cassel depuis l'année 1764 jusqu'à la fin de l'année 1768* (Kassel, 1768) [L], or *Recueil de programmes de ballets de M. Noverre* (Vienna, 1776) [N], original choreographers given in parentheses.

Amore vincitore dell'indifferenza (Noverre), Stuttgart, 1761, publ scenario in *US-Wc*. Il riconoscimento inaspettato (Noverre), Stuttgart, 1761, publ scenario in *Wc* [possibly by Rodolphe]; *La mort d'Hercule* (Noverre), Stuttgart, 11 Feb 1762, also choreographed by Lauchery, 1767, with add music by Toeschi, L, music in CS-K, *D-Sl*, ed. H. Abert, DDT, xliii-xliv (1913) [wrongly attrib. Rodolphe]; *Orfeo ed Euridice* (Noverre), Stuttgart, 11 Feb 1763, choreographed by Lauchery, 1766, L, music CS-K, *D-Rit*, formerly *DS*, ed. H. Abert, DDT; *Der Sieg des Neptun* (Noverre), Stuttgart,

ber of grants and awards, and his works had regular performances. He won an Elizabeth Sprague Coolidge Award for his Piano Trio (1937), a Town Hall Composition Award for the orchestral work *Magnificat* and Guggenheim Fellowships in 1943 and 1944. In the following year he received a grant from the American Academy of Arts and Letters. His *Variations*, *Chaconne* and *Finale*, first performed by the New York PO under Walter, won the New York Music Critics' Circle Award for the best new orchestral piece of 1948; he won a second Critics' Circle Award in 1962 for the opera *The Triumph of St Joan*. The Pulitzer Prize for music was awarded to him in 1957 for *Meditations on Ecclesiastes* for string orchestra. Among several scores composed for television, his music for the NBC programme *The Louvre* won the 1965 Emmy award.

Dello Joio's teaching career began at Sarah Lawrence College, Bronxville, New York (1945–50). He was professor of composition at Mannes College of Music, New York (1956–72), and in 1959 he began a 14-year association with the Contemporary Music Project for Creativity in Music Education (supported by the Ford Foundation), through which young composers were placed in high schools throughout the USA to write new music for the school ensembles. Dello Joio conceived the project and was made chairman of the policy committee. In 1972 he accepted the positions of professor of music at Boston University and acting dean of the university's School of Fine and Applied Arts.

The relatively brief training with Hindemith was influential in shaping Dello Joio's musical thinking, though it was Hindemith's advice, rather than any technical instruction, that had most effect. He urged Dello Joio to speak naturally as a composer, without concern for models that had little relevance to his experience and temperament. The musical influences of Dello Joio's earlier life were 19th-century Italian opera, Catholic church music and the popular music and jazz of New York in the 1920s and 1930s. Dello Joio fused elements of these to form the vocabulary for his subsequent creative work; the most prominent elements are Gregorian chant and a preoccupation with religious subjects. Such works as *Magnificat*, *Meditations on Ecclesiastes* and *New York Profiles* use either literal quotations of chants or chant-like melodies. Dello Joio's treatment of the Joan of Arc story went through several revisions and transformations in operatic and symphonic form. The first was the opera *The Triumph of St Joan*, which he withdrew after its première. A second opera was written for television as *The Trial at Rouen*, with a completely new text and score; this work was revised as *The Triumph of St Joan* for the New York City Opera. A further version was *The Triumph of St Joan Symphony*, a three-movement work based on material from the first opera; it was first performed with choreography by Graham as *Seraphic Dialogue*. All of the St Joan works contain much effective music in a pseudo-liturgical style.

His affinity with and enjoyment of popular music are apparent in numerous works. The flamboyant *Fantasy* and *Variations* for piano and orchestra, in its bursts of hammered-out repeated notes and jazz syncopation, suggests the same big-city stimulants that affected Gershwin. A flair for the theatrical is also evident: there is a fondness for big contrasts in dynamics, romantic tunes, grand gestures. This flair serves particularly well in his stage and television scores (*Air Power* is a promi-

ent example). In general Dello Joio's music is extrovert, colourful and well-crafted.

WORKS

(selective list)

STAGE AND CHORAL

Operas: *The Ruby* (W. Mass), 1953, *The Trial at Rouen* (television opera, Dello Joio), 1955, rev. stage as *The Triumph of St Joan*, 1959; *Blood Moon* (G. Hoffman), 1961

Ballets: *The Duke of Sacramento*, 1942, *On Stage*, 1946, *Heloise and Abelard*, 1969

Choral: *A Psalm of David*, chorus, str, brass, perc, 1950; *Song of the Open Road* (Whitman), chorus, tpt, pf, 1952, *Song of Affirmation* (sym. cantata, S. V. Benet), S. narrator, chorus, orch, 1953, *Adieu, Mignonne, when you are gone*, female vv, pf, 1954, *To St Cecilia* (Dryden), chorus, pf/brass, 1958, *Prayers of Cardinal Newman*, chorus, org, 1960; *Mass*, chorus, brass, org, 1969, *Evocations* (R. Hillyer), chorus, orch, 1970, *Psalm of Peace*, chorus, tpt, hn, org/pf, 1972; *Come to me, my Love*, SATB, 1973

ORCHESTRAL

Pi. Concertino, 1938, Fl. Concertino, 1939, *Sinfonietta*, 1940; 2 Pf. Conc., 1941, *Magnificat*, 1941–2, *Harmonica Concertino*, 1944, *Concert Music*, 1945, *Harp Concerto*, 1945, *Ricercar*, pf, orch, 1946, *Serenade*, 1947–8, *Variations*, *Chaconne* and *Finale* (3 Sym. Dances), 1947, *New York Profiles*, 1949; *The Triumph of St Joan Sym.*, 1951

Concertante, cl., orch, 1952, *Lamentation of Saul* (after D. H. Lawrence David), Bar, 5 insts., orch, 1954, *Meditations on Ecclesiastes*, str, 1956, *Air Power*, sym. suite, 1957; *A Ballad of the Seven Lively Arts*, pf, orch, 1958, *Fantasy and Variations*, pf, orch, 1961, *Antiphonal Fantasy on a Theme of Vincenzo Albrici*, org, brass, str, 1966, *The Dancing Sergeant*, 1967, 5 Images, 1967, *Fantasies on a Theme by Haydn*, band, 1968, *Homage to Haydn*, 1968, *Songs of Abelard*, band, 1969; *Choreography*, str, 1972; *Concertante*, wind, 1971

CHAMBER AND INSTRUMENTAL

3 pf. sonatas, 1943, 1944, 1948, Trio, fl., vc., pf, 1944; *Duo concertato*, vc., pf, 1945, *Variations and Capriccio*, vn., pf, 1948, *Ana and Toccata*, 2 pf, 1952, *Colloquies*, vn., pf, 1964; *Laudation*, org, 1965; *Bagatelles*, harp, 1969, *Capriccio*, pf, 1969, 3 Essays, cl., pf, 1974, *Diversions*, pf, 1975, 5 Lyric Pieces, org, 1975

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RICHARD JACKSON

Del Mar, Norman (René) (b London, 31 July 1919). English conductor, composer and writer on music. He studied the horn and composition at the RCM, also working privately with Mátyás Seiber. After war service with the RAF Central Band, he played in various London orchestras (notably in Beecham's RPO as second to Dennis Brain), did some composing and arranging and gained experience conducting an amateur orchestra; this grew into the Chelsea SO, which under Del Mar gave world or British premières of works by Dohnányi, Strauss, Hindemith and Poulenc, as well as performances of works then little known in England, including Stravinsky's early Symphony, Busoni's Piano Concerto and Mahler's Second and Ninth Symphonies. Beecham's interest in Mahler's no.2 led to Del Mar's associate conductorship with the RPO in 1947. His professional début came that year at Drury Lane in the Strauss Festival, in the composer's presence, and he conducted the Sadler's Wells Ballet and the English Opera Group in the late 1940s. At that time he also conducted many amateur orchestras, from whom he has always had a talent for obtaining excellent results. He assisted Nikolay Malko with the Yorkshire SO (1954–6), and in 1960 became conductor of the BBC Scottish Orchestra; in five years he brought it to a new pitch of excellence and broadened its programmes. In 1968 he was appointed chief conductor of the Göteborg SO, and in 1974 principal conductor of the Academy of the BBC. He was made CBE in 1975.

Del Mar's clear exposition of complex scores and his strong sympathies for late 19th- and early 20th-century music have made him an outstanding conductor of music in Romantic or post-Romantic vein, and he has been particularly successful in Mahler, he has also introduced a large number of works to English and foreign audiences. His writings include an admirably thorough, scholarly and discerning three-volume study, *Richard Strauss* (London, 1962, 1969 and 1972, rev 2/1978). His Flute Concerto was first performed by Gareth Morris in 1964, he has also composed two symphonies, a string quartet and a number of works for Dennis Brain.

JOHN WARRACK

Delmas, Marc (b St Quentin, 28 March 1885, d Paris, 30 Nov 1931) French composer. He studied at the Paris Conservatoire with Leroux (harmony), Caussade (counterpoint and fugue) and Lenepveu and Vidal (composition), winning the Prix de Rome in 1919 with *Le poète et la fée*. His music shows unusual robustness of picturesque and dramatic gesture, perhaps for this reason he had considerable success with works for the stage, of which the ballet *Cyrcé* won him the Prix de la Ville de Paris (1925). In 1931 he received the Charles Blanc Prize for his book on Bizet.

WORKS (selective list)

Operas: *Camille*, 1, Paris, Opéra-Comique, 1921, Iriam, Bordeaux, 1923, *Le masque*, 3, Nice, 1926, *La gjaour*, 4, Vichy, 1928, *Quand on conspire* (comédie lyrique, R. Escholier), c1930, *Sylvette*, operetta, collab. H. Février, Paris, Trianon Lyrique, 1932.
Ballet: *Cyrcé*, Paris, Opéra, 1927.
Incidental music: *Penthesilée*, Béziers, Arènes, 1922, *Le dieu sans couronne*, Béziers, Arènes, 1923, *Robert Catelet*, St Quentin, 1928, *Andorra* (I. Sandy, J. Camp), c1930.
Orch: *Le bateau ivre*, sym. poem after Rimbaud, pf, orch, perf. 1923, *Rapsodie sur des thèmes arégeois*, vc, orch, perf. 1927, many other pieces, incl. dramatic scenes.
Inst: *Pf Trio*, c, perf. 1921, *Sonata*, vn, pf, perf. 1928, numerous duos with pf, particularly for wind insts, pf compositions.
Vocal: *Le poète et la fée*, cantata, 1919, *Requiem*, choral pieces, songs.
Principal publishers: Choudens, Leduc, Lemoine.

WRITINGS

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Massenet, sa vie, ses œuvres (Paris, 1932).

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PAUL GRIFFITHS

Del Matta, Mauro. See MAURO MATTI.

Del Monaco, Mario (b Florence, 27 July 1915). Italian tenor. He studied at the Pesaro Conservatory. At 13 he sang Massenet's cantata *Narcisse*. In 1935 he won first prize in a competition for a place in the Rome Opera School. He made his début at Pesaro in 1939, but regards as his 'official' début a performance as Pinkerton at the Teatro Puccini, Milan, in January 1941. The foundations of Del Monaco's international career were laid during the 1945-6 season when he sang Radamès at the Verona Arena, and Cavaradossi, Canio and Pinkerton at Covent Garden with the San Carlo company from Naples. He joined the Metropolitan in 1951 and continued to sing regularly in New York until 1959.

Del Monaco possessed a thrilling natural voice of enormous power. His declamatory style was reminiscent of Pertile's though a reluctance to sing below



Mario Del Monaco in the title role of Verdi's 'Otello'

mezzo-forte was criticized. Yet at his best he could give moving and sensitive performances. His *Othello* at Covent Garden in 1961 was praised for its sincerity and feeling, as well as for its vocal splendour.

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HAROLD ROSINTHAL

Delmotte, Roger (b Roubaix, 20 Sept 1925). French trumpeter. He studied at the conservatory in Roubaix and the Paris Conservatoire, won the international contest in Geneva in 1950 and became professor of the trumpet at the Versailles music school. In 1951 he became first trumpeter of the Paris Opéra; he was a founding member of the orchestra of the Domaine Musical under Boulez. He has taught at the international summer academy in Nice and the Tibor Varga Festival in Sion, and is a consultant for Courtois. Although his preference as a soloist is for Haydn's Concerto and Baroque music, he has given first performances of many contemporary works for French radio; his recordings of Jolivet's Concertino and Rivier's Concerto for saxophone and trumpet won the Grand Prix du Disque. In 1967, with Pierre Cochereau (organist at Notre Dame in Paris), he founded the first trumpet-organ duo in France. He is a chevalier of the Légion d'honneur.

EDWARD H. TARR

Del Negro, Giulio Santo Pietro. See NEGRI, GIULIO SANTO PIETRO DE.

Del Palla [Del Palle], **Scipione**. See DELLE PALLE, SCIPIONE.

Del Pane, Domenico. See DAL PANE, DOMENICO.

Del Pomo [Pomius], **Francesco** (b Palermo, 1594; fl Palermo, 1604–5). Italian composer, singer and lutenist. He was a child prodigy as singer and lutenist and was a pupil of Antonio Il Verso. At the age of ten he published his *Primo libro di ricercari a due voci* (Palermo, 1604), which is lost. On 1 April 1605 the Venetian printer Amadino dedicated Il Verso's second book of three-part madrigals to him: 'your name is already known throughout Italy, your praises spread by all those who have seen and heard you play and sing from the age of five with such grace and security'. Two Latin poems (see Paruta) celebrate his marvellous singing. Mongitore latinized his name to 'Pomius' (which is wrongly printed as 'Podius') and confused him with Francesco Tumèo (Tomeus Pomeus) of *Infidi lumi* and *Le risa a vicenda*. He is otherwise not heard of again.

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PAOLO EMILIO CARAPEZZA

Del Puente, Giuseppe (b Naples, 30 Jan 1841, d Philadelphia, 25 May 1900). Italian bantone. After making his début at Iași, Romania, he sang in Spain (1870) and Rome (1873). He was first heard in London at Drury Lane in 1873 and sang one performance of *Rigoletto* at La Scala in 1875. During 1878 he sang Escamillo in the first performances of *Carmen* in London (Her Majesty's Theatre, 22 June) and New York (Academy of Music, 23 October). He sang Valentine in *Faust* at the opening night of the Metropolitan (22 October 1883), also appearing in the first New York performance of *La gioconda* (20 December) and in several other roles during the inaugural season. In 1885 he sang Escamillo at the San Carlo, Assur in *Semiramide* at Covent Garden and Lescaut in the first New York performance of Massenet's *Manon* at the Academy of Music (23 December). He continued to sing in London until 1888 and in America until 1895. A stylish singer, he did not have a remarkable voice, but was admired for his forthright interpretations, especially of Mozart and of the French repertory.

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ELIZABETH FORBES

Del Puerto, Diego. See PUERTO, DIEGO DEL.

Del Pueyo, Eduardo. See PUEYO, EDUARDO DEL.

Del Rosso, Giovanni Maria. See ROSSI, GIOVANNI MARIA.

Delsart [Delsaert], **Jules** (b Valenciennes, 1844; d Paris, 3 July 1900). French cellist and viol player. He studied the cello at the Valenciennes Conservatory, and then with Franchomme at the Paris Conservatoire, graduating with the *premier prix* in 1866. He made many successful tours; several appearances in London included the first performance of Popper's *Requiem* for three cellos, with Howell and the composer, at St James's Hall on 25 November 1891. After Franchomme's death in 1884, Delsart replaced him at the Conservatoire, continuing there until he died. His many distinguished pupils included Paul Bazelaire, Marcel Casadesus, Louis Feuillard, Louis Fournier and Georges Papin.

About 1887–8, Delsart started to study the bass viol. In 1889 he appeared with Louis Diémer (harpsichord) and in 1895 with Van Waefelghem (viola d'amore), Grillet (vielle) and Diémer as the Société des Instruments Anciens. The group travelled throughout Europe with great success. Delsart was eventually succeeded in the Société by Papin and Casadesus. Delsart was said to be one of the foremost French cellists of the period, with faultless technique, a precise bow and a sweet, though not large, tone. He owned the handsome 1689 'Archinto' Stradivari.

LYNDA LLOYD REES

Del Tredici, David (b Cloverdale, Calif., 16 March 1937). American composer. He studied composition at the University of California at Berkeley (1955–9) and Princeton University (1960, 1964). His numerous honours include Guggenheim and Naumburg awards, an award from the National Institute of Arts and Letters and commissions from the Fromm and Koussevitzky foundations. From 1966 to 1972 he was assistant professor at Harvard University. All of his compositions after 1964 are of major proportions, and many contain a highly virtuosic soprano part. His writing is elaborately detailed and often dense, with complex rhythmic juxtapositions and layerings of different tempos. The total effect, however, is one of freedom and broad emotional gesture.

WORKS

(selective list)

- 4 Songs (Joyce), S, pl, 1959. Scherzo, pf duct, 1960. Fantasy Pieces, pf, 1962. I Hear an Army (Joyce), S, str qt, 1964. Night Conjure-Verse (Joyce), S, Mez/Ct, 7 ww, str qt, 1965. *Szygy* (Joyce), S, 8 ww, hn, 2 tpt, tubular bells, str sextet, 1966. The Last Gospel (John 1, 1–18), amp S, amp rock group, chorus, orch, 1967. Pop-pourri (Carroll), amp S, Ct/Mez ad lib, amp rock group, chorus, orch, 1968. Scenes and Arias from Alice in Wonderland (Carroll), amp S, folk group, orch, 1969. 76 Incl The Lobster Quadrille, The Return of Alice, Vintage Alice, The Final Alice, Adventures Underground, In Wonderland, Annotated Alice].

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P Earls 'David Del Tredici: Szygy', *PNN*, viii/1 (1971), 304.
D Del Tredici and others 'Contemporary Music: Observations from those who Create it', *Music and Artists*, v/3 (1972), 12.

GERALD WARFIELD

Del Turco, Giovanni (b Florence, 21 June 1577; d Florence, 20 Sept 1647). Italian composer and court administrator. He was a nobleman and belonged to the Knights of St Stephen, a religious order based in Pisa.

He was probably an associate of the circle of Florentine poets and musicians that had Jacopo Corsi as its patron from about 1592 to 1604. He received musical tuition from Marco da Gagliano, who, dedicating his second book of madrigals (1604) to him, praised his talents and compositions. Del Turco published his own first book of madrigals in 1602, and Gagliano included single pieces by him in his first four madrigal books between then and 1606; that in the second book is a lament on Corsi's death. Del Turco became secretary of Gagliano's Accademia degli Elevati, which was founded in 1607. In the same year he is mentioned in Monteverdi's *Scherzi musicali*, by the latter's brother Giulio Cesare, as one of the 'gentlemen of that heroic school' whose practice Monteverdi followed. He came to some prominence in 1614, when he published his second book of madrigals, dedicated to Grand Duke Cosimo II, and was appointed the grand duke's director of court music. As such he organized the music for Carnival 1616 and wrote the music for the mascherata in the equestrian entertainment *Guerra d'Amore*. He is described (in *RISM* 1617²⁰) as still occupying this post in 1617, but Ferdinando Saracini seems to have succeeded him by 1625. There are just over 40 pieces by him, nearly all of them five-part madrigals. Six madrigals from his first book, now incomplete, reappear in the second, which of all his music warrants the most attention. The typically epigrammatic texts, a few of which are by Guarini, are amatory or pathetic in character. The settings use an idiom of parlando declamation, made unstable by compressed and fast-moving imitation. In general they resemble Gagliano's later style, though they show an occasional awkwardness of melodic outline and harmonic movement unlike anything in Gagliano. False relations, sometimes simultaneous, are prominent, but Del Turco's chromaticism, like most Florentine composers', remains fairly innocuous.

The Lorenzo del Turco of whom three five-part madrigals are known (in *RISM* 1602⁹, 1605¹¹ and 1606¹¹, volumes by Giovanni del Turco or Gagliano) was probably Giovanni del Turco's younger brother, he too was taught music by Gagliano.

WORKS

Il primo [libro] de madrigali, 5vv (Florence, 1602⁹) [incl. 1 by L. del Turco]

Il secondo libro de madrigali, 5vv (Florence, 1614¹⁰) [incl. 6 repr. from 1602 edn.]

6 madrigals, 5vv, 2 arias, 1v, bc, 1 other work, 3vv, bc, 1602⁹ (attrib. M. da Gagliano in 1604¹²), 1604¹³, 1605¹³, 1606¹¹, 1615²¹, 1616²¹, 1617¹², 1617²⁰

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DAVID S. BUTCHART

Del Turco, Lorenzo. Italian composer, probably younger brother of GIOVANNI DEL TURCO

De Luca, Giuseppe (b Rome, 25 Dec 1876; d New York, 26 Aug 1950). Italian baritone. In 1892 he



Giuseppe de Luca with Rosina Storchio in Donizetti's 'Don Pasquale'

entered the Cecilia Academy in Rome to begin five years' vocal study with Vincenzao Persichini, and made his operatic debut at Piacenza on 6 November 1897 as Valentine in *Faust*. By 1902 he was well enough known to be offered the leading baritone role in the first performance (6 November) of Cilea's *Adriana Lecouvreur* at the Teatro Lirico, Milan, and a year later was chosen by La Scala in a similar capacity for the premières of Giordano's *Siberia* (19 December 1903) and Puccini's *Madama Butterfly* (17 February 1904). He remained at La Scala for eight seasons, winning a high reputation especially in such lighter roles as Dr Malatesta in *Don Pasquale*, but also in demand for his Alberich and Beckmesser. During this period he sang often in London (1907 and 1910) and other European capitals; but the greater part of his career lay in the USA. He first appeared at the Metropolitan in Rossini's *Il barbiere di Siviglia* on 25 November 1915, and for 20 consecutive seasons remained an invaluable and much appreciated member of the company, gradually assuming all the leading roles of the Italian repertory. Although his well-schooled baritone was less powerful than those of his close contemporaries, Pasquale Amato and Titta Ruffo, his complete mastery of the art of singing enabled him to retain his powers almost unimpaired to an advanced age. When, after an absence of 25 years, he made a single unheralded appearance at Covent Garden on 31 May 1935 as Rossini's Figaro, most of the professional singers and vocal enthusiasts in London were present to pay their respects to a great artist, and a similar phenomenon was observed five years later when he gave a few further performances at the Metropolitan in *La traviata*, *La bohème* and *Rigoletto*, taking leave of the scene of his old triumphs as Rigoletto, one of his favourite roles, on 12 March 1940. On 7 November 1947, at the age of 70, just 50 years after his debut, he gave his farewell New York recital.

His many gramophone records, made over 45 years, are of fine quality, the early Fonotipias exhibiting the

brilliance of the young singer (and his delightful sense of humour as shown in the *buffo* duet from *Don Pasquale* with Corradetti), while the Victors made between 1917 and 1930 reveal the mature classical stylist and deserve to stand as models of the bel canto tradition.

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DESMOND SHAWE-TAYLOR

De Lucia, Fernando (b Naples, 11 Oct 1860; d Naples, 21 Feb 1925) Italian tenor. He studied in Naples, and made his début at the Teatro S Carlo in *Faust* on 9 March 1885. At first he was best known in the *tenore di grazia* repertory, notably as Rossini's Count Almaviva, which remained a favourite role. But in the 1890s and the early 1900s his fame was increasingly linked with the impassioned tenor heroes of the new *verismo* school, especially Turiddù, Canio and Lotus in Giordano's *Fedora*, in all of which he excelled alike as actor and singer. The title role in Mascagni's *L'amico Fritz*, in which he sang with Calvé in the Rome première of 1891 and in its first Covent Garden and Metropolitan Opera performances shortly thereafter, formed a bridge between the two parts of his repertory, and Mascagni gratefully chose him also for the premières of his *I Rantzau* (Florence, 1892), *Silvano* (Milan, 1895) and *Iris* (Rome, 1898).



Fernando de Lucia as Turiddù in Mascagni's 'Cavalleria rusticana'

At the Metropolitan he sang only for a single season (1893-4). During his first London season (Drury Lane, 1887) he had been overshadowed, like others, by the enormous success of Jean de Reszke's tenor début; his Covent Garden appearances were frequent and successful between 1892 and 1900, although there were recurrent complaints of his excessive vibrato. He was the first to sing Puccini's Rodolfo in Italian at Covent Garden (with Melba), as well as that theatre's first Cavaradossi (with Ternina). He was particularly popular in his native Naples, where he made his last stage appearance in 1917 in *L'amico Fritz*; he came out of retirement to give a memorable account of 'Pietà, Signore' (then attributed to Stradella) on the occasion of Caruso's funeral in 1921.

De Lucia's numerous records (some 400 in all) fall into three groups: about 70 sides made between 1902 and 1910 for G & T/HMV; a batch of 30 Neapolitan and popular ditties made in 1910 for Fonotopia; and some 300 sides made between 1917 and 1922 for Phonotype. Although the first of these groups is the most important, his technique and tone remained little impaired to the end, and the last group includes much valuable and previously unrecorded material, besides complete versions of *Rigoletto* and *Il barbiere di Siviglia*. This extensive recorded legacy is valuable because it represents an otherwise vanished style. De Lucia's technique and vocal control are astonishing, as are also his vivid enunciation and variety of nuance and tone-colour. His intensely personal manner defies the listener to remain indifferent, and his very free treatment of the musical text can be called historically correct, at least in his Rossini, Bellini and Donizetti roles; whether the ornamentation he sings is the composer's or his own, he delivers it with equal freshness and spontaneity.

Perhaps the best of his records (often reissued on LP) are his various excerpts from *Il barbiere di Siviglia*, *La sonnambula* and *L'elisir d'amore*, his account of Alfredo's aria in *La traviata* (a role he sang at Covent Garden at Patti's farewell) is so tender and caressing as to efface the memory of other versions. The vocal tone in his records has often suffered from the use of excessive speeds in reproduction and a resulting unnatural raising of the pitch; his upper range was never extensive, and even at the height of his career he often resorted to transposition.

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M Henstock 'The London Career of Fernando de Lucia', *Record Collector*, xvii (1967), 160

DESMOND SHAWE-TAYLOR

Delusse [Deluce, Lusse]. Parisian family of woodwind instrument makers. No connection between them and the composer de Lusse is known. Jacques Lusse (fl 1752-69) was one of only five woodwind instrument makers belonging to the society of master instrument makers in Paris in 1752. Since he was received into the society 'sans qualité', the date he entered and the master to whom he was apprenticed are not known. According to Constant Pierre, Jacques Lusse was still active in 1769 on the Quai Pelletier. He may even have been the 'Delusse' who was at the Quai Pelletier from 1775 to

1779. No instruments marked with his name are known today.

From 1783 to 1788 Christophe Delusse (*fl* 1781–9) was a woodwind instrument maker at the same address on the Quai Pelletier at which Jacques Lusse (presumably his father) had worked at least until 1769 and at which the unidentified Delusse worked from 1775 to 1779. Christophe Delusse had attracted attention in 1781 when he made a contrabass oboe and a double recorder. Pierre attributed to him the invention of the former. Many instruments engraved with the name 'C DELUSSE' under a crown are extant, primarily in the collection of the Paris Conservatoire; these include a contrabass oboe, numerous oboes of standard pitch, several flutes, a bass flute and a galoubet. A soprano bassoon attributed to Delusse in the Conservatoire's catalogue is not marked with his name and is probably not his. Delusse seems particularly to have excelled in oboe making. Henri Brod, who claimed to have acquired Delusse's tools early in the 19th century, praised his oboes for their good intonation and equality and beauty of sound, and said that they were still in demand. The last contemporary reference to Christophe Delusse's activities dates from 1789.

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JANE M BOWERS

Delvincourt, Claude (*b* Paris, 12 Jan 1888, *d* Orbetello, Tuscany, 5 April 1954). French administrator and composer. In addition to studying law, he was a pupil at the Paris Conservatoire of Leon Boëllmann, Büsser and Caussade, and later of Widor. In 1913 he won the Prix de Rome (jointly with Lili Boulanger) for his cantata *Faust et Hélène*. He was sent as a recruit to the front at Argonne in 1914, working with a group of sound therapists. On 31 December 1915 he was severely wounded by shell shot, and his convalescence lasted until 1920. He was appointed director of the Versailles Conservatory in 1931, and in 1941, during the German occupation, he took over the direction of the Paris Conservatoire. He proved excellently fitted to this position, running the institution with great efficiency, and establishing a close rapport with his students. His most important decisions were the founding of the Orchestre des Cadets and of a chorus (so avoiding the evacuation of his pupils to Germany), and his invitation to Messiaen, despite much comment, to teach the philosophy of music, the origin of the analysis class that was to attract young composers from all over the world.

Delvincourt's music is marked by a Cartesian control which does not preclude the depth of feeling of his *L'offrande à Civa*, the humour of his *Croquemouches* or the love of youth displayed in his *Heures juvéniles*. After Debussy and Ravel, he was one of the most ardent

of French composers in trying to recapture the spirit of the Middle Ages and the Renaissance, as in the *Danceries*. He died in a car accident while on his way to Rome to hear the première of his String Quartet.

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(selective list)

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 Orch *Typhaon*, sym. poem, 1914, *L'offrande à Civa*, choreographic poem, 1921; *Pamir*, suite, 1935, *Radio-Sérénade* (1938)
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ALAIN LOUVIER

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(2) See CESARINI, FRANCESCO.

Del Violino, Giovanni Battista. See GIACOMETTI, GIOVANNI BATTISTA.

Demachi, Giuseppe (*b* Alessandria, 7 June 1732; *d* ?London, after 1791). Italian composer and violinist. In 1763 he was first violinist in the town orchestra of Alessandria, and not a member of the Turin court orchestra, as many dictionaries state. He was in the service of Count Sannazzaro of Casale Monferrato from 1765 to 1769 (though in 1768 he is known to have been active in Saluzzo) and again from 1773 to 1776. By 1771 he had settled in Geneva, where in 1774 he was first violinist of the Concerto di Ginevra at the newly founded Société de Musique. In Geneva on 15 February 1775 he performed with the Czech clarinetist Joseph Beer. There too, he had his first works published by the editor Suzanna-Pernette Scherrer and worked with the violinists Gaspard Fritz and Friedrich Schwindel. He is listed in Casale until 1777. In 1791 he gave concerts in London, using the title of *maître-de concert* of the Princess Nassau-Weilburg. His works follow the *galant* style of Boccherini, but also employ a dramatic colouring in the manner of Tartini; his symphonies reflect the growing taste for programme music.

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L. Finscher 'Demachi, Giuseppe', *MGG* [with detailed list of works and bibliography]

SERGIO MARTINOTTI

Demachy, Sieur. See MACHY.

Démancer (Fr.: 'to shift'). In string playing, the shift of the left hand from one position to another. The term appears at least by the early 18th century (e.g. Michel Corrette: *L'école d'Orphée*, Paris, 1738).

DAVID D. BOYDEN

Demantius [Demant], (**Johannes**) **Christoph** (b Reichenberg [now Liberec], Bohemia, 15 Dec 1567; d Freiberg, Saxony, 20 April 1643). German composer, writer on music and other subjects and poet. A prolific composer, one of the most versatile in the Germany of his day, he was also the author of the first German alphabetical musical dictionary

1 **LIFE** Demantius probably attended the Lateinschule in his native town. In the early 1590s he may have been teaching at the St Lorenz school at Bautzen, where his school textbook *Forma musice* was published in 1592. In 1593 he matriculated at the University of Wittenberg, but he had moved to Leipzig by 1594 or 1595. There he published his first collection of music in mid-1595 and may have known Sethus Calvisius. In 1597 he became Kantor at Zittau, Saxony. In 1604 he was appointed in a similar capacity to the cathedral and municipal school of Freiberg. He held this position for the 39 years until his death and produced by far the greater part of his work during this period. In 1610 he bought his own house and in 1611 was granted citizenship, both clear indications that he quickly achieved success and prosperity at Freiberg. He knew much unhappiness in his family life, particularly as a result of the Thirty Years War. He was married four times and lost most of his children during his lifetime. He published little music during the last 20 years of his life, either because conditions prevented his composing much or because they militated against publication of most of what he did write.

2 **WORKS** Demantius cultivated sacred and secular music in almost equal measure. He was an important composer of Lutheran motets during the period of transition from the Latin to the German motet. Whereas *Trias precum vespertinarum* (1602) and *Triades Sioniae* (1619) – possibly also the lost *Laudes Sioniae* (1642) – consist of polyphonic settings of the Hours and of the Proper and Ordinary of the Mass, *Corona harmonica* (1610) comprises Gospel motets, whose texts are central passages from the appointed Sunday pericopes. At the time, such 'musical readings' – a sort of musical preaching – came increasingly to be seen as the crown of liturgical music, a point Demantius undoubtedly wished to express by his use of the word 'corona'. In scoring these works for six voices he differed from the many other composers of Gospel motets, particularly Melchior Franck and Melchior Vulpinus, who were mindful of the limited resources of most choirs. He was obviously fortunate in the forces available to him at Freiberg. These were not only singers, for the possibility of performance by instruments as well as voices is mentioned in most of his collections of church music. Nevertheless his motets are notable above all for their illumination of the texts, not just through word-painting but at a deeper emotional level. He is indeed one of

Lassus's worthiest successors.

The influence of Lassus on Demantius can be seen at probably its most expressive in the *St John Passion* (1631). This fine six-part work, extended by a setting of *Isaiah* liii, is the last German motet Passion and the only one in which there is no trace of the traditional Passion tone. It is distinguished above all by cogent and dramatic treatment of the text. Demantius's sometimes bold and never merely conventional writing here and in his motets is enough to prevent his being regarded simply as a conservative composer. Yet he was an exact contemporary of Monteverdi, compared with whom some important modern forms and techniques are absent from his output. For instance he employed the basso continuo in only one extant publication, *Triades Sioniae* (1619) (and also apparently in the lost *Laudes nuptiales*, 1641); in the 1619 volume he described it as 'nova bassi et cantus generalis sive continui conjunctio'. Nor are any sacred concertos by him known. On the other hand, Protestant hymns and thus cantus firmus technique were of relatively minor importance for him, as they were for Lechner and Schütz, doubtless because he devoted himself to the formulation of a personal musical language. Only the funeral songs of the *Threnodiae* (1620), despite being scored for up to six voices, belong to the tradition of the homophonic hymn, with descant cantus firmus, established by Lucas Osiander in 1586.

The use of the words 'convivium' and 'convivialis' in the titles of two of Demantius's collections of secular songs (1608 and 1609) indicates that he intended all such pieces (though not those in the *Neue teutsche weltliche Lieder*, 1595) for choral societies and probably for his own at Freiberg in particular (A convivium was a grand annual festival, lasting several days, which was attended by choirs from central Germany to which both adults and schoolboys belonged.) Some of these pieces too were performed by instruments as well as voices, and some are purely instrumental. In general, Demantius's secular collections show the great extent to which Italian dance-song forms of one kind or another had penetrated to Germany by the beginning of the 17th century. Even in these relatively unpretentious pieces he showed a preference for larger ensembles, for the 1608 and 1609 books are mainly for six voices and those of 1614 and 1615 consist of his five-part adaptations of three-part pieces by Gregor Lange (originally published in 1584), akin to Lechner's versions (1579) of pieces by Regnart. As well as cultivating Italian dance-song forms, Demantius was, together with Valentin Haussmann, one of the first to introduce Polish folk elements into German secular music. *Tympanum militare* (1600) for six voices, which he partly expanded to ten voices in 1615, is a notably singular volume, consisting of martial songs that he was prompted to write by the recapture of the fortress of Raab (now Győr, Hungary) from the Turks. It has recently been shown that the texts of many of his secular works are probably by Demantius himself; he also published volumes of poetry.

In both of his theoretical publications Demantius worked along traditional lines. He won particular renown, however, for the supplement included in his widely disseminated and often reprinted *Isagoge artis musicae* from its eighth edition (1632) onwards. This supplement was the first alphabetical and also the most important German musical dictionary of the 17th cen-

tury. Consciously drawing on Michael Praetorius's *Syntagma musicum*, Demantius increased the number of definitions given there by more than a third. He showed marked pedagogical leanings not only in his two works of music theory but also in his references to current teaching methods in several of his other writings that are concerned with religious and philosophical questions

WORKS

Edition. C. Demantius *Neue teutsche weltliche Lieder, 1595 Con-
vivalium concentuum farrago, 1609*, ed. G. Becking, F.D.M., 2nd ser.,
Sudetenland, Böhmen und Mähren, 1 (1939) [B]

SACRED VOCAL

(published in Freiberg, unless otherwise stated)

Der Spruch Joel . . . sampt annehmlichem christlichen Gebet in der
Gefahr, wegen der Turcken, nützlich zu beten, und zu singen 5vv
(Nuremberg, 1596)

Trias precum vespertinarum, qua continentur canticum Beatae Mariae
Virginis, intonationes cum psalmis, et clausulae in precibus vesper-
tinis consuetae quas Benedicamus vocant, et ad octo usitatos tonos &
ad duodecim modos musicos expressa et decantata, 4 6vv
(Nuremberg, 1602)

Corona harmonica, ausgewählte Sprüche aus den Evangelien, auff alle
Sonntag und furnembste Feiertage durch das ganze Jahr, 6vv (Leipzig,
1610), 1 ed in *Handbuch der deutschen evangelischen Kirchenmusik*,
II/1 (Göttingen, 1935), 4 ed in Cw, xxxix (1936/R), 10 ed P.
Schmidt (Berlin, 1958/62)

Trades Sioniae introitum, missarum et prosarum in festis praecipuis
decantandum, 5 8vv, bc (1619)

Threnodiae, das ist Ausserlesene trostreiche Begräbnuss Gesänge,
beneben andern christlichen meditationibus und Todesgedanken, 4
6vv (1620), 18 ed L. Schocherlein, *Schatz des liturgischen Chor- und
Gemeindegesangs*, I, iii (Göttingen, 1865/72)

Deutsche Passion, nach dem Evangelisten S. Iohanne, 6vv (1631), ed. in
Cw, xxvii (1934/R)

Laudes nuptiales, 8vv, bc (1641), lost

Laudes Sioniae, 6-8, 10, 16vv (1642), lost

5 motets, 6, 8vv, psalm, 5vv, 1618¹, 1621², 1623³, psalm ed. in Cw,
xxxvi (1935/R)

For MS works incl. 3 masses, c.130 Magnificat, Lat. and Ger. sacred
works, see *Eimer Q*

OCCASIONAL

(published in Freiberg, unless otherwise stated)

Epithalamium honori nuptiarum Dn. Andreae Goldbeckii cum
foemina Anna Christophori Reichii, 6vv (Leipzig, 1594)

Epithalamion, auff den hochzeitlichen Ehrentag Herrn Johann
Beyers und der Jungfrauen Sabinæ zu Kempnitz, 5vv
(Leipzig, 1595)

Melos ephemetikon juvenis Nicolai Fritschii decantatum, 6vv
(Gorlitz, 1595)

Nuptis Dn. Iohannis Salvelderi cum matrona Anna Hornia,
6vv (Dresden, 1604, repr. in Corona harmonica, 1610)

Threnodiae (Quis dabit oculis nostris fontem), das ist Schnliche
Klaglieder, über den seligen Abschied des Fürsten Herrn
Christiani II, 6vv (Leipzig, 1611)

Glückseliger Ehe Schatz (Jauchzet dem Herren alle Welt) dem
Herrn Johannes Reger und der Jungfrau Susannen Reis-
iger, 8vv (1618)

Hochzeitlicher Davidischer Ehe-Segen (Wo dem, der den Herren fürcht-
et) des Herrn Heinrich Schonleben und der Jungfrauen
Magdalenen Tannebergks, 8vv (1618)

Euredikos armonikos (Gaudete filiae Jerusalem) super nuptiarum
solennitate Domini Georgii Scholleri, foeminae Mariae
Casparis Dachselli viduae, 8vv (1618)

Das ausserlesene und trostreiche canticum, oder symbolum, der heiligen
Altväter und Kirchenlehrer Ambrosii und Augustini, Te Deum
laudamus zu Ehrengedächtnis Herrn Michael Rothens, 6vv (1618)

Der Werber Ehrenschnuck, das ist Christliches Brautlied auf die
hochzeitliche Ehrenfreude Michael Prager, 8vv (1618), lost

Epithalamion, zu hochzeitlichen Ehren und Wolgetallen Herrn
Augusto Prager und der Jungfrauen Marthen Lincken,
6vv (1619)

Der herrliche Brautschnuck zu Ehrenfreude und Glück-
wünschung, des Herrn Tobias Damen und der Jungfrauen
Even, 8vv (1619)

Manet immutabile fatum Braut-Lied des Herrn Johann
Prager und Frauen Dorotheen Jopneri, 8vv (1619)

Saccharatum conjugale, Christliches EheLabial zu sonderbaren
Ehren und Wolgetallen dem . . . Christophoro Heydenreiche . . . und
der Jungfrauen Mariae Holtzmüllers, 8vv (1619)

Frommer Eheleut Hochzeit Geschenk, auff den hochzeitlichen . . . Tag
des Herrn Johann Hassen und . . . der Jungfrauen
Susannen . . . Horn, 8vv (1620)

Hochzeitliche Concert-Motet, oder . . . Glückwünschung, auff das

adeliche Beylager, des Augusti von Schonberg und der
Jungfrauen Ursulae Haubold, 8vv (1620)

Der CXXVII Psalm des Königlichen Propheten Davids, auff das
adeliche Beylager, des Herrn Georgij von Walwitz und
Catharinae-Sophiae von Löwen, 8vv (1621)

Ehrenpreyss eines tugendsamen Weibes, auff den hochzeitlichen
Freudentag, des Herrn Caspar Engels und der . . . Jungfrauen
Mariae Schneider, 8vv (1621)

Encomium amoris, Ehrenpreyss der Liebe, das ist Christliches Concert
oder Brautlied, auff die hochzeitliche EhrenFreude, welche Herrn
David Fritzsche mit der Jungfrauen Sabina Lincken
gehalten, 8vv (1621)

Hochzeit Gesang, dem Herrn Joachim Ludovico von Penzelin und
der Frauen Mariae Schmieden, 6vv (1621)

Deliciae & divitiae conjugales, Fhestandes Lust und Reichthum (Wei-
e eine Hausfrau hat, der bringt sein Gut) auff die hochzeitliche
Ehrenfreude, welche Matthaeus Heinrich mit Justitia
gehalten, 6vv (1622)

Dialogus sponsi & sponsae, cum voto nuptiali (Mein höchste Freud und
Wonne) auff die hochzeitliche Ehrenfreude des Herrn Johanns
Caspari Nefens und der Jungfrauen Victoriae Prager, 8vv
(1622)

Morgenrothe, aller Seligen und Ausserwehlten auff der Frauen
Hedwig Frauen zum Ravenstein Leichbegrahnisse gehalten
worden (Ach Gott wie klaglich und beschwert), 5vv (1642)

Ich bin die Auferstehung und das Leben, motet on the death of Johann
Holewein 1607 (pr. in Corona harmonica, 1610)

Omen, in nativitate prolis masculae Domino Joanni Georgio
Saxoniae Dresdae, 6vv, 1612 (inc. autograph)

Herr nicht schicke deine Rache (M. Opitz), hymn on the death of Anna
Horn, 1642

SECULAR

(published in Nuremberg, unless otherwise stated)

Neue teutsche weltliche Lieder, 5vv (Breslau und Nuremberg, 1595), B

Tympanum militare, Ungersche Heerdtrummel und Feldgeschrey, 6vv
(1600, rev. and enlarged, 1615, see below)

77 neue ausserlesene, liebliche, zierliche, polnischer und teutscher Art
Tantze mit und ohne Texten, 4, 5vv (1601), 22 ed. in HM, cxviii
(1953)

Conviviorum deliciae, das ist Neue liebliche Intraden und Aufzüge,
neben künstlichen Galliariden, und frolichen polnischen Tantzen 6vv
(1608), 1 intrada ed. in GMB

Convivalium concentuum, farrago, in welcher deutsche Madrigalia,
Canzonette und Villanellen, 6vv, zusampt einem Echo und 2
Dialogis, 8vv (Jena, 1609), B

Fasciculus chorodiarum, neue liebliche und zierliche, polnischer und
teutscher Art, Tantze und Galliariden, mit und ohne Texten, 4, 5vv
(1613)

Erster Theil neuer deutscher Lieder, welche zuvor durch den künst-
reichen und geubten Musicum Gregorium Langium mit dreyn
Stimmen componiert, jetzund auff neu gesetzt, 5vv (Leipzig,
1614)

Ander Theil neuer deutscher Lieder, 5vv (Leipzig, 1615)

Tympanum militare allerley Streit und Triumph Lieder jetzund
auff neu gebracht verbessert, augiert, und anderweit pub-
liciert, 5, 6, 8, 10vv (1615, rev. and enlarged version of 1600 vol.)

THEORETICAL

(only those on music)

Forma musicae, gründlicher und kurtzer Bericht der Singekunst für die
allererst anfangende Knaben (Bautzen, 1592)

Isagoge artis musicae kurtze Anleitung, recht und leicht singen zu
lernen (Nuremberg, 1607/R1975)

Isagoge artis musicae neben kurtzer, doch gründlicher Erklärung
der Wortlein so bey den jetzigen neuen musicis in
Gebrauch seyn (Freiberg, 1632, 8th edn of 1607 pubn), 'Gründliche
Erklärung der Wortlein' repr. in F:ggbrecht, 10 fugues ed. H. Monke
meyer (Wilhelmshaven, 1963)

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1906)

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as *Geschichte der evangelischen Kirchenmusik*, Eng. trans., enlarged,
1974, as *Protestant Church Music: a History*)

H. J. Moser *Die mehrstimmige Vertonung des Evangeliums*, I (Leipzig,
1931/R1968)

A. A. Abert *Die stilistischen Voraussetzungen der 'Cantiones sacrae'
von Heinrich Schutz* (Wolfenbüttel, 1935)

E. Müller *Musikgeschichte von Freiberg* (Freiberg, 1939)

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- I Hasak *Christoph Demantius als Dichter* (diss., U of Jena, 1951)
- II J. Moser *Musikgeschichte in 100 Lebensbildern* (Stuttgart, 1951), 131ff
- Die Musik im frühewangelischen Österreich* (Kassel, 1954)
- R Quoka *Die Musik der Deutschen in Böhmen und Mähren* (Berlin, 1956)
- II H Eggebrecht 'Ein Musiklexikon von Christoph Demantius', *Mf*, x (1957), 48
- B Smallman *The Background of Passion Music* (London, 1957, rev. enlarged 2/1970)
- W Braun *Die mitteldeutsche Choralpassion im 18. Jahrhundert* (Berlin, 1960)
- I Gallwitz *Die Neuen deutsche Lieder von 1584 und 1586 des Gregorius Langius und deren Bearbeitung durch Christoph Demantius und Henning Dedekind* (diss., U of Vienna, 1960)
- II Osthoff *Das deutsche Chorlied vom 16. Jahrhundert bis zur Gegenwart*, Mw, x (Cologne, 1955, Eng. trans. 1955)
- I) Kneckeberg *Das protestantische Kantorat im 17. Jahrhundert* (Berlin, 1965)
- K W Niemöller *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600* (Regensburg, 1969)
- K -P Koch *Der polnische Tanz in deutschen Sammlungen des 16. und 17. Jahrhunderts* (diss., U of Halle, 1970)

WALTER BLANKENBURG

Demars, Charles (fl 1735) French organist and composer for the harpsichord, known as *le cadet*. If Charles was the younger brother of JEAN ODO DEMARS, as seems likely, then he would have been born after 1696, probably in Sézanne. He (not Jean Odo) was organist of the cathedral at Vannes in Brittany, and it was he who published in Paris in 1735 a *1er Livre de pièces de clavecin*. The four suites in this collection show the strong influence of Handel, not only in their relative brevity and consistency of plan and in the absence of character titles (except for one piece), but especially in three substantial preludes.

DAVID FULLER

Demars, ²Hélène-Louise (b c1736) Composer of three *cantatilles*, *Hercule et Omphale*, *Les avantages du buveur* and *Horoscope*, published in Paris around 1751 and 1752. She appears to have been the daughter of Jean Odo Demars. In *FétisB* she is called Henriette-Louise and said to have been 15 when her *cantatilles* appeared; the inventory after death of Jean Odo lists a daughter of the right age named Hélène-Louise.

For bibliography see JEAN ODO DEMARS

DAVID FULLER

Demars [de Mars], Jean Odo (b c1696, d Paris, 7 Nov 1756) French organist and harpsichordist. He was the son of Nicolas Demars, merchant and/or organist of Sézanne, and Thérèse Tourneur, both of whom were dead at the time of his marriage to Geneviève Françoise Legris on 18 February 1734. There were seven children. In 1726 he obtained the post of organist of St Jacques-de-la-Boucherie in Paris, and later he became organist of St Nicolas-du-Chardonnet. Several *cantiques spirituels* composed for the young ladies of St Cyr are attributed to him. Jean Odo (or Odeo) has been confused with Charles Demars, probably his brother. Fétis ascribed to Jean Odo a book of organ pieces engraved in Paris in 1747. The book is now lost, if it ever existed; it could in any case have been the work of Charles. At his death Jean Odo lived in the rue St Thomas du Louvre.

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DAVID FULLER

Demaunde, William. See DAMAN, WILLIAM.

Dembinski, Bolesław (b Poznań, 9 May 1833; d Poznań, 7 Aug 1914). Polish organist, conductor, teacher and composer. He belonged to a Lithuanian family of Dembińskis, descendants of the Rawicz family. His first piano and organ lessons were from his father Maciej (b Sarnowo, 24 Feb 1804; d Poznań, 1878). Between 1854 (or 1853) and 1866 he was, in succession to his father, organist of Poznań Cathedral. In 1866 he became conductor of the orchestra and choir there, directing the orchestra until its dissolution in 1875 and then the choir until 1881; he resumed in 1894, remaining until the year of his death. In 1870 he became conductor of the newly formed Polish Theatre in Poznań which he directed, with interruptions, until 1895. In the face of great difficulties, Dembiński organized a Polish symphony orchestra there, which, about 1888, replaced the German group playing in the theatre; with these players he toured other cities in the region of Poznań.

Dembinski was an indefatigable propagator of Polish songs and a pioneer of the song movement in Wielkopolska (Poznań district). He founded many singing societies (the first in 1860) and organized choral meetings; from 1892 he was the head of the Wielkopolska Association of Singing. In 1901 he was joint organizer of the Poznań Musical Society. He founded the Wielkopolska Organists' Club and a school for orchestral leaders. He taught music at schools in Poznań and was an expert in the craft of organ building; he also published articles on aesthetics, prosody and harmony in Polish and German periodicals. He wrote two operas, *Wariatka* (performed in Poznań, 1870) and *Cyganka* ('The gypsy girl', 1870, performed in Poznań, 1874), masses and cantatas, choral songs and miniatures for piano and organ. His elder brother Maciej directed the choir and orchestra in Poznań (1879-81) and was organist from 1878 to 1881.

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BARBARA CHMARA-ZACZKIEWICZ

Dembolecki [Dembółcki], **Wojciech.** See DĘBOŁECKI, WOJCIECH.**De Meester, Louis.** See MEESTER, LOUIS DE.

Demelius, Christian (b Schlettau, Erzgebirge, Saxony, 1 April 1643, d Nordhausen, Thuringia, 1 Nov 1711). German composer and schoolmaster. He received his first musical education from the organist Christoph Knorr at Schlettau, after which he was for five years a chorister at the Gymnasium at Zwickau. In 1663 he became tutor in the household of Johann Christian Ernst, the mayor of Nordhausen. Ernst enabled him to go in 1666 to Jena University, where he became a member of the important collegium musicum and studied music with Adam Drese. In 1669 he became Kantor and schoolmaster at Nordhausen, where he remained until his death. In the intellectually stimulating environment of this Free Imperial Town he was able considerably to develop his musical talent, especially as a

teacher. The poem that Johann Joachim Meier wrote on his death gives an idea of the esteem in which he was held. He published the so-called Nordhäusisches Gesangbuch, the first Nordhausen songbook, entitled *Schriftmässiges Gesangbuch zu nützlichem Gebrauch ... der Kirchen-Gemeinden in Northausen* (Nordhausen, 1686), which went into several editions. With his three-volume *Deo et juventuti sacrum tirocinium musicum, exhibens musicae artis praecepta* (Nordhausen, 1669) he joined, like Demantius and J. G. Ahle before him, the movement for reform in the teaching of music. Two isolated music prints published at Nordhausen, a four-part canon, *Ruh sanfft* (1679), composed on the death of Ernst, and a five-voice funeral motet, *Die auff den Herren hoffen* (1680), were followed by the four-part *Vortrag der von Christiano Demelio gesetzten Motetten und Arien* (Sondershausen, 1700; four motets ed. E. Anger, Berlin, 1963), a collection of pieces by him apparently intended as the first of a series. Gerber saw in him 'a talent for the expression of sad feeling', which may well have been prompted by the Pietism of Drese. There are eight manuscript motets by him (seven one dated 1710 – in D-Gs, the other in D-B).

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G KRAFT

Demény, János (b Budapest, 23 Sept 1915). Hungarian musicologist. He took the doctorate of laws at Budapest University (1939) and studied music at the piano faculty of the Fodor Music School, Budapest. In 1967 he took the CSc with a dissertation on Bartók's early development. His research is centred on Bartók: he has published some small-scale biographies (the first in 1946), and in 1947 became responsible for the collection and publication of Bartók's letters; his documentary biography was published in *Zenetudományi tanulmányok* between 1954 and 1962. Among his many other musicological works are studies of Székely, Seprődi and Veress. Much of his writing deals with the question of the synthesis of music and other arts. He was awarded the Erkel Prize in 1974.

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 ed.: *Béla Bartók Letters* (Budapest and London, 1971)
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 'A propos du Kalevala en Hongrie', *Mélanges offerts à Aurélien Sauvageot pour son soixante-quinzième anniversaire* (Budapest, 1972)
 'Adatok Bartók szülővárosának művelődéstörténetéhez' [Data on the cultural history of Bartók's birthplace], *Magyar zenetörténeti tanulmányok* (Budapest, 1973), 213
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 J. S. Weissmann 'Béla Bartók's Letters', *ML*, I, III (1972), 86
 MÁRTA SZÉKERES-FARKAS

Demessieux, Jeanne (b Montpellier, 14 Feb 1921; d Paris, 11 Nov 1968). French organist and composer. She became organist of the church of the Saint Esprit, Paris, in 1933. A pupil of Magda Tagliafero, Jean and Noël Gallon, and Dupré at the Paris Conservatoire, she won *premiers prix* in harmony (1937), piano (1938), fugue and counterpoint (1940). She continued her studies in organ playing, improvisation and composition with Dupré before giving her first public recital in Paris at the Salle Pleyel in 1946. She then travelled extensively as a recitalist, often visiting England where her first London recital (1947) ended with the improvisation of a four-movement organ symphony on themes submitted by four London music critics. She toured North America in 1953, 1955 and 1958. In 1952 she became organ professor at the Liège Conservatory, and in 1962 organist of the Madeleine. The first woman invited to play in Westminster Cathedral and Westminster Abbey, she also took part in the inaugural ceremony at the Metropolitan Cathedral in Liverpool (1967). Demessieux's prodigious technique was apparent at the outset of her career. Towards its untimely end she revealed greater involvement with the music she played, suggesting that she had barely reached the zenith of her powers as an interpreter. Her published organ works are six *Etudes* (1946), *Sept méditations sur le Saint Esprit* (1947), *Triptyque* op. 7 (1949), *Poème* for organ and orchestra op. 9 (1949), 12 *Chorale Preludes* on Gregorian Themes op. 8 (1954), *Te Deum* op. 11 (1965), *Prelude and Fugue in C* op. 12 (1965) and *Répons pour le temps de Pâques* (1968; published posthumously). Other works include *La chanson de Roland* for mezzosoprano, choir and orchestra (unpublished) and *Ballade* for horn and piano op. 10 (1958).

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 J. Piccand: 'Quelques organistes français (3e série)', *SMZ*, cv (1965), 358

FELIX APRAHAMIAN

DeMezzo, Pietro (b Venice, c1730; d ?Venice, after 1794). Italian singer, teacher and composer. Although he was a baritone, his ability to execute florid coloratura led him to specialize in serious operatic roles and sacred music. He was often described as Venetian (except in the 1754 libretto of Galuppi's *Antigona* where he is called 'della Bragola') and frequently appeared at the Venice theatres during the spring and autumn seasons, singing in other Italian cities (including Naples, Rome, Parma, Turin, Milan, Mantua and Verona) during Carnival. He sang in Vienna in 1756 where he created the role of Alessandro in Gluck's *Il re pastore*. Excluding a few castratos, notably Pacchierotti, DeMezzo was the highest-paid singer in the choir of St Mark's for several decades. Towards the end of his career he sang increasingly often in Venetian operas and occasional cantatas as well as in oratorios by local composers, including Bertoni and Furlanetto. During the 1770s he taught singing to the ladies of the Pietà and Incurabili, but many of his *solfeggi*, dated as late as 1794, were written for a Venetian priest, V. Bratti, who sang bass. Besides nearly 200 vocal exercises (for all vocal ranges with and without accompaniment) he composed a dozen texted *Duetti da studio* which gained considerable popularity during his lifetime.

As DeMezzo's roles were sometimes notated in the tenor clef rather than the baritone or bass, he has sometimes mistakenly been called a tenor.

WORKS

- 12 duetti da studio, 1764, *GB-Lbm, I-Bc, Pca, Rc, Vnm*
 178 solfeggi, 1791 4, *Vnm*
 Laudate Dominum, S, A, T, B, 2 ob, 2 hn, str, org, *Vnm*
 Propter Dominum Domini, inc., *Vnm*
 Verbum Christi (20 versets for Palm Sunday 1777), S, bc, *Vnm*
 Lamentations for Good Friday, B/A, bc, *F-Pn*
 3 psalms, 4vv, *I-Vs*

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- I A Cicogna *Delle iscrizioni veneziane* (Venice, 1824-61), v. 330
 I Caffi *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854-5, repr 1931), i, 390, ii, 471
 I Wiel *I teatri musicali veneziani del settecento* (Venice, 1897; R1975), 199
 D Arnold 'Orphans and Ladies' the Venetian Conservatoires (1680-1790), *PRMA*, lxxxix (1962-3), 47
 S Hansell 'Sacred Music at the Incurabili in Venice at the Time of J. A. Hasse', *JAMS*, xxiii (1970), 512

SVEN HANSELL

Demian, Vilmos [Wilhelm] (b Braşov, 9 June 1910). Romanian composer of Hungarian descent. He studied at the Braşov Conservatory (1925-8) and at the Vienna Hochschule für Musik (1929-33). His career has included appointments as conductor of the Goldmark PO in Cluj (1935-40), as conductor of the Hungarian State Opera in the same city (from 1949) and as lecturer in orchestration and instrumental theory – on which he published the textbook *Teoria instrumentelor* (Bucharest, 1968) – at the conservatory there (also from 1949). He has received the Service Order (1953), the Culture Order (1969) and the prize of the Ministry of Culture (1970).

WORKS

(selective list)

- Stage Richard III (incidental music; Shakespeare), 1949, *Bánk bán* (incidental music, J. Katona), 1953; *A kelepce* [The trap] (opera, 1), 1965, *Forgóajtó* [The revolving doors] (musical, 3), 1967, *Pereg a film* [It was filmed] (musical, 3), 1973
 Orcl. Prelude and Fugue, 1927; *Sym. no. 1*, 1947, *Pf. Concertino*, 1953, *Vn. Conc.*, 1956; *Sym. Variations*, 1961 *Ob. Conc.* 1963
 Vocal choral pieces for children and youth

ISTVÁN LAKATOS

De Michaele, Antoninus. See DI MICHELI, ANTONINO.

Dēmioergos (Gk.: 'maker'). A term used in a musical sense for a singer of epic; see HOMER.

Demi-pause (Fr.). A minim REST.

Demisemiquaver (Fr. *triple croche*; Ger *Zweunddreissigstel-note*; It. *biscroma*; Lat. *fusella*; Sp. *fusa*). The note that is half the value of a semiquaver, hence its name, and twice that of a hemidemisemiquaver. In American usage it is called a 32nd-note. It is first found in early 16th-century instrumental music. In sources using black notation it was shown as a minim with four flags, while in 'white' or 'void' notation (post-1450) it is found as a black or coloured minim with three flags. The demisemiquaver is still in regular use, although in common with other notes it now has a round note head. Its various forms and the demisemiquaver rest are shown in ex 1a-d. The alternative term 'demiquaver' is occasionally found.

Ex 1

(a)



See also NOTE VALUES

JOHN MOREHEN

Demi-soupir (Fr.). A quaver REST.

Demiton (Fr.) SEMITONE.

Demmler, Johann Michael (b Hiltensingen, Swabia, baptized 28 Sept 1748, d Augsburg, buried 6 June 1785). German organist, pianist and composer. He attended the Gymnasium in Augsburg, where he received his musical training from the cathedral Kapellmeister Giuliani. In his final year as a student he became the music instructor of the choirboys and in 1774 the organist at Augsburg cathedral. Demmler often appeared in Augsburg concerts, either with his own compositions or as a pianist and violinist; on 22 October 1777 he partnered the organ and piano maker Johann Andreas Stein and Wolfgang Amadeus Mozart in the latter's Three Piano Concerto (K242). Some of Demmler's compositions were known well beyond Augsburg, though they survive only in manuscript. He wrote piano concertos, symphonies, church music, cantatas and theatrical pieces for the school theatre. Most of his works are lost; those that are known reveal a talented composer who wrote in a pleasant style showing Italian influences. One of his pupils was the composer and Kapellmeister of Augsburg cathedral, Franz Bühler.

WORKS

DRAMATIC
(all school dramas)

- Der heilige Alexius (tragedy), Augsburg, St Salvator, 1771
 Dasius, ein junger Blutzug Jesu Christi (2), Augsburg, St Salvator, Sept 1774
 Triumph der christlichen Religion (tragedy), 1776
 Joseph, der Landpfleger in Ägypten (tragedy), 1777, *D-Ngm*
 Judith, oder Der Entsatz Bethuliens (2, after Metastasio. La Betulu liberata), Augsburg, St Salvator, 4 Sept 1780
 Jakob und Benjamin (2), Augsburg, St Salvator, May 1784
 Nilus, der grossmütige Verächter der Welt (1), Augsburg, March 1785
 Ganymed in Vulkans Schmiede (2), Augsburg, St Salvator, 30 May 1797
 Lost: Ulysses, 1772, David und Jonathan, 1774; Abraham und Isaak

OTHER WORKS

Mass, 4vv, orch, *CH-E*; Mass, D, Missa brevis, Gloria, D *D-HR*
Deukalion and Pyrrha, cantata, Augsburg, 1774, lost
Pf Conc, D, mentioned in Breitkopf catalogue (c1783), further pf
concs, syms, church music, cantatas, lost

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Historischen Vereins für Schwaben*, lv-lvi (1942-3), 120, 153, 159
Ein schwabisches Mozarthuch (Lorch and Stuttgart, 1948)
W A Bauer and O E Deutsch, eds. *Mozart Briefe und Aufzeichnungen*
(Kassel, 1962-75), ii, 84, 522, v, 372
A Leyer 'Johann Michael Demmler', *Landkreis Schwabmünchen*
(Augsburg, 1974), 496

ADOLF LAYER

De Monte Regali Gallus. See EUSTACHIUS GALLUS

Dempsey, Gregory (b Melbourne, 20 July 1931)
Australian tenor. At first a baritone, he made his tenor
début at Melbourne and then joined the Elizabethan
Opera Company. In 1962 he moved to London and was
engaged at Sadler's Wells Opera, where he created the
role of Boconnon in Bennett's *The Mines of Sulphur*
(1965). He has also sung with Scottish Opera and the
Welsh National Opera, and made his American début in
1966 at San Francisco as Gregor in Janáček's *The
Makropulos Affair*. He first appeared at Covent
Garden in 1972, as Steva in *Jenůfa*. His wide repertoire
includes Aeneas (*Les troiens*), Don José, David (*Die
Meistersinger*) and Mime, which he sang in the English
National Opera's *Ring* cycle at the Coliseum (1973).
His roles in 20th-century operas include the Drum
Major (*Wozzeck*), Peter Grimes, Tom Rakewell,
Dionysus in Henze's *The Bassarids* and the Shepherd in
Szymanowski's *King Roger*. His voice has the strength
for dramatic music, the wide range required by modern
works and the versatility of a character tenor, while his
gifts as an actor are enhanced by excellent diction.

ELIZABETH FORBES

Dempster, Stuart (Ross) (b Berkeley, 7 July 1936)
American trombonist and composer. After his initial
training at San Francisco State College, he was ap-
pointed, between 1960 and 1966, assistant professor at
the California State College at Hayward, instructor at
the San Francisco Conservatory, and member of the
Performing Group at Mills College. He was first trom-
bonist in the Oakland SO (1962-6), Creative Associate
at the State University of New York at Buffalo under
Lukas Foss (1967-8) and Fellow at the Center for
Advanced Study at the University of Illinois (1971-2).
In 1968 he became assistant professor at the University
of Washington, Seattle.

Dempster is especially interested in new sounds and
techniques, including those obtained through the study
of non-Western instruments such as the Australian
didjeridu. He has helped to enlarge the contemporary
trombone repertoire by commissioning and performing
new works, notably Berio's *Sequenza V* (1966), and
works by Andrew Imbrie, Ernst Krenek, Robert Moran
and Pauline Oliveros.

EDWARD H. TARR

Demus, Jörg (b St Pölten, 2 Dec 1928). Austrian pian-
ist. He studied the piano and conducting at the Vienna
Academy of Music from 1940 to 1945. He was sub-
sequently a pupil at the master classes of Giesecking
(Saarbrücken, 1953) and Yves Nat (Paris, 1951-3). He
also attended courses with Michelangeli and Kempff. He
made his début in Vienna in 1953, and has become one

of the most prominent of the postwar generation of
Austrian pianists. As a soloist he has played in recitals
and orchestral concerts in many countries. Unlike most
pianists of his generation Demus cultivates a soft, flex-
ible touch and expressive line, and is consequently
regarded as a neo-Romantic interpreter; in this respect
his approach to the interpretation of Bach is uncommon
and his performances of Mozart, Beethoven, Schubert,
Schumann, Franck and especially Debussy, have been
highly praised. His adaptability has made him a much
sought-after accompanist for singers (including
Schwarzkopf and Fischer-Dieskau), violinists (Edith
Peinemann, Josef Suk) and cellists (including Antonio
Janigro). He occasionally plays piano duets in concerts
with Paul Badura-Skoda. Demus takes great interest in
historical keyboard instruments and owns a remarkable
collection including a two-manual harpsichord by
Kirckman, a Broadwood piano of 1803, a Clementi
piano of 1810 and a Conrad Graf piano of 1839. Some
of his numerous recordings are played on such histori-
cal instruments. His writings include *Abenteuer der
Interpretation* (Wiesbaden, 1967) and, with Paul
Badura-Skoda, *Die Klaviersonaten Ludwig van
Beethovens* (Wiesbaden, 1970).

RUDOLF KLEIN

Demuth, Norman (b South Croydon, 15 July 1898;
d Chichester, 21 April 1968). English composer and
writer on music. He studied briefly at the RCM with
Parratt and Dunhill (with whom he later had private
lessons) until 1915, when he joined the army. Invalided
out in the following year, he earned his living from 1917
as a church organist. As a composer he was essentially
self-taught, though he had a good deal of encouragement
from Godfrey. His first orchestral performance came in
1925, when the *Selsey Rhapsody* was given by the LSO
under Boult. Then for a number of years his music was
frequently played in the provinces, and he conducted
performances of his own and other works at various
south-coast towns (he was a regular conductor of
several choral and orchestral societies in south-east
England at this time), but almost all of the pieces written
before 1937 were later destroyed. In 1930 he was ap-
pointed professor of composition at the RAM, where he
stayed for the remainder of his career, except for army
service in World War II. He was a founder of the RAM
New Music Society and its secretary from 1936 to
1939. A corresponding member of the Institut, he was
also made an officer of the Académie (1951) and a
chevalier of the Légion d'honneur (1954).

Demuth's sympathies were with French music from
Franck to Roussel, though his music stands apart from
that of other English francophiles, avoiding the more
superficial gallicisms. Its somewhat austere melody, in
which definable tunes have little part, and its complex
but subtle harmony displays a more general affinity with
d'Indy or Roussel. His harmonic awareness was keen,
and the corresponding range broad. Certain works, such
as the *Threnody* for strings, are almost Franckian in
their intense chromaticism; others, like the *Overture for
a Joyful Occasion* have a Stravinskian brightness. In
later works the harmony is rather hard and severe, with
more bare 4ths and 5ths than 3rds, more major than
minor 2nds. Demuth's form is often cyclic, and in many
cases a large-scale work is evolved from one or two
short motifs.

WORKS
(selective list)

DRAMATIC

Operas: Conte venitien (Weterings), 1947, Le flambeau (Weterings), 1948, Volpone (I. Hauser, after Jonson), 1949; The Orcesteia (D. Clarke, after Aeschylus), 1950, Rogue Scapin (W. Grantham), 1954. Ballets: The Temptation of St Anthony, choreographic sym., 1937, Planctomania, 1940, Complainte, 1946, Bal des fantômes, 1949, La debutante, 1949. Incidental music, film scores

VOCAL AND ORCHESTRAL

(choral): Pan's Anniversary (Jonson), chorus, orch., 1952, Sonnet (Donne), Bar, chorus, orch., 1953; Requiem, chorus, 1954. Humanity, double chorus, many partsongs. Vocal: 3 Poems (Lorca), S, str., 1941, 3 Poems (Zweig), Iv, str., 1944, many songs with pl. Orch: Cortège, 1931, Introduction and Allegro, 1936, Vn Conc., 1937, Partita, 1939, 2 War Poems, pf, orch., 1940, Valses graves et gaies, 1940, Concertino, fl, str., 1941, Fantasy and Fugue, 1941, Divertimento no 1, str., 1941, Elegiac Rhapsody, vc, small orch., 1947, Threnody, str., 1942, Divertimento no 2, 1943, Ov for a Victory, 1943, Pl Conc., 1943, Suite champêtre, 1945, Ov for a joyful Occasion, 1946, Concertino, pl, small orch., 1947, Pf Conc. left hand, 1947, Legend, pf left hand, orch., 1949, Sym., 1949, 2 sym. studies, 1949, 1950, Sym., 1950, Mouvement sym., ondes martenot, orch., 1952, Ouverture à la française, 1952, Sym., str., 1952, Ballade, va, orch., 1953, Variations sym., 1954, François Villon, 1956, Vc Conc., 1956, Sym., 1956, 7, Concert ov., 1958, Partita, 1958, Sinfonietta, orch., pl., 1958. Military band: Conc., sax, band, 1938, The Sea, 1939, Regimental March of the Royal Pioneer Corps, 1943.

CHAMBER AND INSTRUMENTAL

Sonatas, vn, pf, 1937, 1938, 1948, Srenade, vn, pf, 1938, Sonata, fl, pf, 1938, Sonata, vc, pf, 1939, Sonatina, 2 vn, 1939, Sonatine, fl, ob, pf, 1946, Capriccio, vn, pf, 1948, Trio, fl, ob, bn, 1949, Str. Trio, 1950, Str. Qt., 1950, Lyric. Trio, fl, ob, pf, 1953, Suite, fl, ob, hpd, 1954, Qt. fl, pl, trio, 1955, Suite de printemps, vn, pl, 1955, Le souper du roi: wind, drums, hpd, 1956, Divertissement, fl, pf, trio, 1957, Pastoral Fantasy, pf, qt., 1957, Primavera, fl, pl, trio, 1958. Pl. Ov., 2 pf, 1938, Sonata, 2 pf, 1946, many solo pieces. Org: Suite pour la Trinité, 1952, Livre d'orgue, 1953, Pastorale, 1956, 3 chorals, 1957, 2 Preludes and Fugues, 1957, Sym., 1957, Cantiones sacrae nos 1-7, 1957-8, Fanfare and Procession, org., 3 tpt., 1958.

Principal publishers: Bosworth, Editions Françaises de Musique, Williams.

WRITINGS

The Gramophone and how to Use it (London, 1945). Albert Roussel (London, 1947). Ravel (London, 1947). An Anthology of Musical Criticism (London, 1948). César Franck (London, 1949). Paul Dukas (London, 1949). The Symphony: its History and Development (London, 1950). A Course in Musical Composition (London, 1950-58). Gounod (London, 1951). Musical Trends in the 20th Century (London, 1952). Musical Forms and Textures (London, 1953). French Piano Music (London, 1958). French Opera: its Development to the Revolution (Horsham, 1963).

COLIN MASON/R

Denck, Jeremiah (b 1725, d 1795). American Moravian composer; see MORAVIANS, AMERICAN

Deneffe, Jules (b Chimay, 1814, d Mons, 19 Aug 1877). Belgian cellist, conductor and composer. He studied the cello (with Platel and De Munck) and composition (with Fétis) at the Brussels Conservatory, winning *second prix* for the cello in 1836, he never completed his studies but left to teach the cello at the Mons Conservatory, where he later became the director. He played in the Société des Concerts in Mons and in the local theatre. In 1841 he founded the Roland de Latre Choral Society, in which he established a solid reputation as a conductor. He also conducted the choir L'Amitié de Pâturages and the Société des Concerts in Mons. He won numerous prizes for his compositions, most of which were vocal. He wrote many works for four-part male choir, songs, at least four operas (of

which *Séguille* is the best known) and some orchestral works. He was a member of several Belgian scholarly societies

WORKS

STAGE

Ketty, ou Le retour en suisse (opéra comique, 1), Mons, 1838. L'échevin Brassart (opéra comique, 3), Mons, 1845. Marie de Brabant (scène lyrique, 1), Mons, 1850. Séguille (opéra comique), Mons, 1854.

OTHER WORKS

(printed works published in Paris unless otherwise indicated)

Choral (4 male vv unacc. unless otherwise indicated): Récréations chorales, 10 choeurs (1854), 6 choeurs (1855); Récréations chorales, 6 choeurs (1859), 6 choeurs (1864), Venise, 3-4vv (1864). Le chant des jeunes soldats (A. Mayer) (1864); Premiers soleils (A. Gruson) (1868), Babylone (Duchemin) (1869), Bolero (H. Morelet) (1869); 4 motets (c1870), Caprice et variations (n.d.), Requiem mentioned in *Fétis B*, other works incl. cantatas. Songs (lv, pf unless otherwise indicated): La rêve de l'enfant (A. Daufresne) (Brussels, c1856), Captive (H. Laroche), lv, pf, vc (c1856), I éte de Noël (Daufresne), 2vv, pf (Brussels, 1856), La Reine Louise (P. Braquaval) (Brussels, 1858), La mère du soldat (n.d.), Les caisses de retraite (n.d.), other songs. Chamber: 'Regrets', vn, pf, org (Brussels, n.d.). Kbd Off. elevations et communion, org/harmonium (Brussels, n.d.), 2 prières, org (Brussels, n.d.), arr. harmonium (n.d.). Syms., ovs. and ww pieces mentioned in *Fétis B*.

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Fétis B

F. G. I. Gregoir: *Les artistes-musiciens belges au XI^e et au XIX^e siècle* (Brussels, 1885-90).

PATRICK PEIRE

Deneufville, Johann Jacob. See NEUFVILLE, JOHANN JACOB DE

De Neve. See NEPOTIS.

Den Haag (Dutch). HAGUE, THL.

Denhof Opera Company. A company formed by Ernst Denhof (d 1936), a German-born musician living in Edinburgh, to give performances of the *Ring* in English. The 1910 series under Michael Balling was so successful that Denhof decided to tour the provinces; the company visited Leeds, Manchester and Glasgow in 1911, and Hull, Leeds, Liverpool, Manchester and Glasgow in 1912. The repertoire was expanded to include the first performances in English of *Elektra*, as well as productions of *Orfeo*, *Der fliegende Holländer* and *Die Meistersinger*. In 1913 the first productions in English of *Der Rosenkavalier* and *Pelléas et Mélisande* were given, as well as performances of *Die Zauberflöte*. After two weeks in Birmingham and one in Manchester, Denhof, with losses of £4000, was unable to continue, and Beecham, one of the conductors for the 1913 season, took over the company. It formed the nucleus of what eventually became the Beecham Opera Company (see LONDON, §IV, 2).

HAROLD ROSENTHAL

Denis. French family of instrument makers. Robert Denis (i) (d Paris, 1588 or 1589) lived in Paris from 1544 as an organ and spinet builder and he associated with the greatest French organists of his time. From two marriages he had at least five children, of whom three became instrument builders. His son Claude Denis (b Paris, 27 May 1544; d Paris, 1587) almost always bore the title 'maître épinetier', but he also made violins, kits, lutes, guitars, mandoras and citterns. His trade appears to have been considerable, for an inventory drawn up at his death shows that his workshop contained more than 200 completed instruments and over

400 unfinished ones. As an organ builder he was evidently less successful; he satisfied his customers by passing his orders to one of his Parisian colleagues, Jehan Dargillières. Another son, Jehan Denis (*b* Paris, 23 March 1549; *d* Paris, after 1589), was a pupil of Gabriel Dargillières. About 1574 he demanded a fee from his teacher, but this was refused; a violent quarrel followed, in which Dargillières was wounded. As a result Jehan was imprisoned, and released only through the mediation of his father. Robert Denis (ii) (*d* Paris, Oct 1589), the third son of Robert (i), was also a pupil of Gabriel Dargillières; he engaged in trade with Padua, Lyons, Venice, Brescia and Flanders. At his death he owned about 200 instruments, chiefly lutes, violins, kits, mandoras, spinets and guitars. He seems to have been closely associated with two court instrumentalists, the lutenist Jacques de Rois and the violinist Julien Pernichon.

The relationships between various bearers of the name Denis are more difficult to establish in the 17th century. G. Denis, who in 1634 was making instruments in the rue des Amandiers, was perhaps a son of Jehan. He had two sons who were instrument builders: Thomas Denis (*d* before 1620) was active until at least 1613, and Pierre Denis worked between 1634 and at least 1642 in the rue des Arcs, where his presumed grandparents had lived. Jean Denis, organist at the church of St Barthélemy, is the best-known member of the family. Mersenne praised his excellent spinets. He became known through his *Traité de l'accord de l'espinette avec la comparaison de son clavier avec la musique vocale*, which was published by Ballard. Only the second edition (1650) has survived; it is dedicated to the Marquis of Mortemart, a singer who accompanied himself on the lute and theorbo. In his treatise Denis criticized the too 'mathematical' musicians and argued for a pitch 'qui approche le plus de la musique vocale'. His writing is that of an artist convinced of the superiority of his instrument; it is especially valuable for its remarks on the usual practices of contemporary instrumentalists, in particular the relationship between organists and singers, the position of the hands on the keys, and fugue technique. But his theoretical knowledge was rather summary, especially when compared with Mersenne's. Denis did not mention Mersenne, but instead quoted the insignificant treatise of Parran. He said that his best mentor was his teacher Florent Bienvenu, organist of the Sainte Chapelle, whom he called 'le plus excellent homme de son temps pour toucher les orgues et aussi pour la composition de la musique vocale', also acknowledging his fugue composition. In 1670 Jean Denis was organist at St Severin and asked Lebègue's advice in the restoration of his instrument.

Jean's brother Philippe Denis made a spinet (now in the Paris Conservatoire collection) with four octaves, decorated with watercolours and dating from 1672. Louis Denis is the last member of the family who can be identified with certainty; he was a harpsichord builder in 1675.

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 G. Chouquet: 'Études sur les facteurs d'instruments virtuoses Richard, Les frères Denis, M. Dumont', *Revue et gazette musicale* (16 May 1880)
 J. Ecorcheville. *Actes d'état-civil de musiciens insinués au Châtelet de Paris* (Paris, 1907)
 F. Lesure. 'La facture instrumentale à Paris au XVI^e siècle', *GSI*, vii (1954), 11-52

C. Samoyault-Verlet *Les facteurs de clavecin parisiens documents (1550-1793)* (Paris, 1966)

M. Jurgens *Documents de Minutier central concernant l'histoire de la musique* (Paris, 1967-74)

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FRANÇOIS LESURE

Denis, Claude (*b* Lyons, late 17th century; *d* Paris, c1752). French singer, composer and actor. He was the head of a theatrical troupe which played in Lille between 1715 and 1722, at Brussels in 1716 and in Antwerp in 1717. The title-page of his *Nouveau système* calls him 'formerly of the Royal Academies of Music of Lyons, Rouen, Marseilles, Lille, Brussels and Antwerp, and maître de musique of the cathedrals of St Omer and Tournai'. In 1730 he was married in Paris to Marie-Marguerite Lecouvreur, younger sister of the playwright. The dedication of Denis' *Nouvelle méthode* to the ladies of St Cyr suggests that he may have been involved in the musico-theatrical training offered at that school. In the 1740s and early 1750s, and perhaps earlier, Denis ran a music school in Paris; the school continued after his death under his son-in-law Jouve.

Denis' treatises enjoyed considerable longevity, one of them remaining in publishers' catalogues until 1791, although (as the *Journal des sçavants* noted in 1747):

Mr Denis, who considers his musical treatise a *Nouveau système*, claims that there is no [other] art whose rules have been given with so little care, and so little clarity. In order to give the rules of an art which has some certain principles, one must deduce them from theory, however, we have, noticed, in the summary of rules that Mr Denis draws up, only those [rules] that are in all works of this sort, with the exception of some small changes

WRITINGS

Nouveau système de musique pratique qui rend l'étude de cet art plus facile (Paris, 1747)

Nouvelle méthode pour apprendre en peu de temps la musique et l'art de chanter (Paris, 2/1757, 3/1759)

Dissertation de musique sur le système de Denis (Paris, c1767), lost

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M. Fuchs *Lexique des troupes de comédiens au XVIII^e siècle* (Paris, 1944)

NEAL ZASIAW

Denis, Jean-Baptiste (*b* Lyons, c1720, *d* after 1765). French dancer and composer. He first appeared on the stage at the Académie Royale de Musique in Lyons in 1739, dancing in Montéclair's *Jephthé* and Destouches' *Omphale*. He may have been the Denis who worked in Paris at the Foire St Laurent and in the Grand Troupe Etrangère, between about 1738 and about 1742. In 1749 Denis arrived in Berlin with his wife, the ballerina Giovanna Cortini called 'La Pantalocina' (*b* Venice, 1728; *d* Venice, after 1797), and was shortly appointed *maître de ballet* to the Prussian court. He provided choreography and music for the ballets in about 50 stage works in which he and his wife danced, including Graun's operas *Coriolano* (1749), *Fetonte* (1750), *Mitridate* (1750), *Armida* (1751), *Britannico* (1751), *Orfeo* (1752), *Semiramide* (1754), *Montezuma* (1755), *Ezio* (1755) and *Merope* (1756), and Agricola's *Cleofide* (1754). (The ballet music in the DDT edition of *Montezuma* is by Denis, not Graun.) The quality of opera and ballet at the Prussian court declined after the Seven Years War, and the Denis left Berlin in 1765. If the French dance publications of the 1770s listed below can be attributed to him rather than Pierre Denis, the dancing-master Nicolas Denis or the musician Nicolas Thomas Denis, he may have finished his days in Paris.

Mme Denis' dancing and person received high praise in Berlin, although her portrait hanging in a salon at Sans-Souci and reproduced by Olivier has been described as 'plus agréable que jolie'. Casanova, who met her in Venice when she was eight, was for a time her lover in Berlin, and visited her in retirement in Florence, confirmed in his *Mémoires* her apparently considerable charms Algarotti, in a letter to Frederick the Great dated 25 Sept 1749, revealed that he too was in love with Mme Denis.

WORKS

BALLETS

Music for ballets in c50 stage works (see above), incl C H Graun's Montezuma, ed in DDT, xv (1904)

DANCE COLLECTIONS

(all published in Paris in the 1770s)

- Les délices français, contredanse
- La gaite, contredanse allemande, [les figures] par M^e Mendouze amateur
- Les plaisirs du Colisée, allemande
- Pot-pourri de la Chamboran, contredanse française, les figures par M^e [Prosper-Didier] Deshayes
- La jouissance Dartois, contredanse française
- Le rendez-vous de la jeunesse, contredanse française

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- 1 Schneider *Geschichte der Oper und des Königl. Opernhause in Berlin* (Berlin, 1852)
- 1 1 Olivier *Les comédiens français dans les cours d'Allemagne au XVIII^e siècle* (Paris, 1901-5)
- A Mayer-Reinach Preface to *Carl Heinrich Graun Montezuma* DDT, xv (1904)
- 1 Vallas *Un siècle de théâtre et de musique à Lyon, 1688-1789* (Lyon, 1932)
- G Casanova *History of my Life*, ed W R Trask (London, 1967-72)
- B Gérard, ed 'Inventaire alphabétique des documents répertoriés relatifs aux musiciens parisiens conservés aux Archives de Paris' *RAIC*, xii (1973), 181-213

NEAL ZASLAW

Denis, Martin (b ?Paris, late 17th century, d ?Paris, mid-18th century). French composer and violinist. About 1700 he joined the entourage of M Angran, *conseiller du roi et auditeur en sa chambre des comptes*, who encouraged and financed his musical education as can be learnt from the dedication of Denis' op.2. He may have been a descendant of the family of instrument makers of that name active in 17th-century Paris. Denis described his sonatas as *sonates allemandes* but, far from exhibiting German influence, they are in the French-Italian idiom cultivated then in the sonatas of Anet, Senaillé and Leclair. The influence of Corelli is frequently evident.

WORKS

- [12] Sonates à violon seul avec la basse, bk1 (Paris, 1723)
- [12] Sonates à violon seul avec la basse, op 2 (Paris, 1727)

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NEAL ZASLAW

Denis, Pierre [Pietro] (b ?France, early 18th century; d ?Paris, after 1777). French mandolin player and composer. He was active in Paris about 1760-79; around 1774-5 he visited England. In 1776 and 1777 he was listed in Parisian directories as *maître de mandoline*, but after 1778 his name no longer appeared, suggesting that he had either moved elsewhere or died.

Denis is best known for his French translations of J J Fux's *Gradus ad Parnassum* (Paris, 1773-5, 2/1780, 3/1788) and of Tartini's *Traité des agréments de la musique* (Paris, 1771, 2/1775); the latter may have been carried out under the aegis of Tartini's student La Houssaye, although in the preface Denis claimed friendship with Tartini and La Houssaye's name

does not appear in the volume. (For published dances which may be Pierre Denis' work, see DENIS, JEAN-BAPTISTE.)

WORKS

(published in Paris in the 1760s unless otherwise stated)

- Recueil de 12 petits airs de chants connus
- 2e recueil de petits airs de chanter et les folies d'Espagne, avec des variations faciles, 1v, mand
- 3e recueil de petits airs, 1v, mand
- 4e recueil de petits airs (c1770), lost
- Les 4 saisons européennes, 1v, harp/gut/mand/vn/fl (c1774)
- Méthode pour apprendre à jouer de la mandoline sans maître, 1 (1768), ii (1769), iii (n.d.), i-iii (2/1788) [also includes music]
- 3 books, each of 6 sonatas and duos, mand, vn

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- 1: Jacobi, ed Preface to *Giuseppe Tartini Treatise on Ornaments in Music* (Celle, 1961)

NEAL ZASLAW

Denis, Valentin (Emile Julien Ernest) (b Louvain, 18 Sept 1916). Belgian art historian and musicologist. He studied music at Louvain Conservatory and in 1945 he took a doctorate in art history and archaeology at the University of Louvain with a dissertation on musical instruments in 15th-century Flemish and Italian art. He became successively lecturer (1945), reader (1948) and professor (1952) at the University of Louvain and held professorships at several other institutions. An honorary founder-member of the International Association of Music Libraries (1950), he is an executive member of many associations and foundations in Belgium and elsewhere. He accomplished various official missions in Italy, Canada and the Belgian Congo (now Zaïre) and assisted in editing encyclopedias such as *Kunst aller tijden* (Amsterdam, 1962-3) and *Winkler Prins van de kunst* (Amsterdam, 1958-9). Essentially an art historian, he has an encyclopedic knowledge of his field and specializes in the age of the Flemish Primitives, he has published books on Bruegel, Jan van Eyck, Hugo van der Goes and Dieric Bouts. His approach to the history of music usually has an art historian's bias, with particular attention to iconographical source material. His study of musical instruments in 15th-century art may be considered a standard work.

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- 'Musical Instruments in Fifteenth Century Netherlands and Italian Art', *G.S.J.*, ii (1949), 32
- 'La musique et la musicologie dans les universités catholiques', *I^{er} congresso internazionale di musica sacra Roma 1950*, 287
- 'La vie théâtrale', *La musique en Belgique du Moyen Age à nos jours*, ed E Closson and C van den Borren (Brussels, 1950), 367
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GODFIVE SPIESSFNS

Denison, John (Law) (b Reigate, 21 Jan 1911). English administrator and horn player. He was educated at Brighton College and studied law before entering the Royal College of Music in 1932. Between 1933 and 1939 he played the horn in various major orchestras in London and Birmingham. After serving in the army during the war, he became assistant director of the British Council's music department, and in 1948 music director of the Arts Council. He remained in that post until he was appointed general manager of the Royal Festival Hall in 1965 and, 1971-6, director of South Bank Concert Halls. His administration has been distinguished by its quiet efficiency and by a broadening of range of the events presented. He was made CBE in 1960.

ALAN BLYTH

Denisov, Edison (Vasil'yevich) (b Tomsk, 6 April 1929). Soviet composer and theorist. As a child he taught himself to play various folk instruments. He studied the piano at the Tomsk Music College (1946-50) and mechanics and mathematics at Tomsk University (1946-51). From 1951 to 1956 he was a pupil of Shebalin and Peiko (composition), Tsukkerman (analysis), Bogatiryov (counterpoint) and Belov (piano) at the Moscow Conservatory. He was appointed in 1960 to the staff of that institution, where he has taught analysis, counterpoint and instrumentation, and he worked at the Experimental Studio of Electronic Music in Moscow during the period 1968-70.

Denisov's works make use of the newest developments in composition. Some important characteristics of his music can already be detected in the pieces of his early period (up to 1960), principally the employment of Russian folk material and a preference for vocal music. Journeys to the Altay and to Siberia, undertaken for folklore research, contributed to the development of the former trait. In his mature compositions he has exploited serial procedures, aleatory writing, unconventional instrumental techniques (e.g. plucking the strings of the piano and percussive effects on wind and strings), electronic means and microtones. One of his principal works is the cantata *Solntse inkov* ('Sun of the Incas'), which uses the 12-note serial system but emphasizes diatonicism. *Ital'yanskiye pesni* ('Italian songs') is an elegant, pointillist chamber piece treating themes of time, life and death. In *Plachi* ('Laments') Denisov pursued the direction of Stravinsky's *The Wedding*, but with peasant funeral texts; the work is a typical Soviet example of the development of Russian popular harmonies, reflecting the new musical modes of expression of the 1960s. The chromaticism of the music conveys the character of the *plach* (an old Russian form of dirge) and at the same time deploys 12-note serial principles. In the instrumental compositions of the 1950s and 1960s a concertante style predominates, reaching a dramatic quality in the *Oda* for clarinet, piano and percussion and in *Romanticheskaya muzika* for oboe, harp and string trio. *Peinture*, for large orchestra, is particularly remarkable for the clear and meaningful effect of its complex polyphony, sometimes in 52 parts. Denisov's achievements in chamber music reached a fine culmination in the Piano Trio of 1971.

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Plachi [Laments] (Russ. trad.), S. pf. 3 perc. 1966; 5 Geschichten vom Herrn Keuner (Brecht), T. pic. cl. a sax. tpt. trbn. pf. perc. db. 1966; Osen' [Autumn] (V. Khlebnikov), 13 solo vv. 1968; 2 Poems (I. Bunin), S. pf. 1970; Chant d'automne (Baudelaire), S. orch. 1971; La vie en rouge (Vian), lv. 5 insts. 1973

INSTRUMENTAL

Orch. Sym., C. 1955; Sym., 2 str. orchs. perc. 1962; Peinture, 1970, Vc. Conc., 1972; Pf. Conc., 1974

Chamber Trio cl. bn. vn. 1957; Str. Qt no 1, f. 1957; Sonata, C. 2 vii. 1958; Music for 11 Wind Insts and Timp. 1961; Variations, pf. 1961; Conc. fl. ob. pl. perc. 1963; Sonata, vn. pl. 1963; Crescendo e diminuendo, hpd. 12 str. 1965; Conc. fl. ob. pf. perc. 1967; 3 pieces, vc. pl. 1967; 3 Pieces, pf. duet. 1967; Oda, cl. pl. perc. 1968; Romanticheskaya muzika, ob. harp. str. trio. 1968; Str. Trio, 1969; Wind Qnt, 1969; D-S-C-H, cl. trbn. pl. vc. 1969; Silueti [Silhouettes], fl. 2 pf. perc. 1969; Pemiye ptits [Birdsong], hpd. tape, 1969; Sonata a sax. pl. 1970; Canon in memoriam Stravinsky, fl. cl. harp. 1971; Pf. Trio, 1971; Sonata, vc. pl. 1971; Sonata, cl. 1972; 2 Pieces, sax. pl. 1974; Znaki na belom [Signs in white], pf. 1974

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V. KHOLOPOVA

Denkmäler (Ger.) See EDITIONS, HISTORICAL

Denmark (Dan. Danmark) Scandinavian kingdom.

I. Art music. II. Folk music

I. Art music

1. To 1500 2. 1500-1700 3. 18th century 4. 19th century 5. 20th century

1. To 1500. Danish art music in the Middle Ages was largely restricted to the church, the court and the aristocracy. After the first, only partially successful, attempts to convert Denmark to Christianity (9th century) the power of Church and king increased from the 11th century. The bishoprics of Schleswig, Ribe and Århus were established before 948 and those of Roskilde and Lund in the 11th century. Lund in particular seems to have played an important role in the development of church music (see MALMÖ). Links with the archbishopric of Hamburg-Bremen were strong, and cultural contacts with France and Italy developed dur-

ing the 12th and 13th centuries; fragments of Offices also indicate a link with England.

Gregorian chant in the monasteries and churches was the responsibility of cantors. Little source material survives: sequences in the *Liber daticus lundensis* (S-L, late 12th century), sequences and mass movements in the 14th-century *Liber scolae virginis* (S-L); and the complete Office for the Saint-King Knud Lavard in a late 13th-century copy (DK-Ku SH 8 A 8') of the *Ordinale S. Kunutis ducts et martyris* of 1170 (in *Musik-mindesmaerker fra Middelalderen i Danmark*, ed. A. Hammerich, Leipzig, 1912), which includes the hymn *Gaudet mater ecclesia* in two-part canon, the earliest evidence of polyphony in Denmark. Further evidence does not appear before a late 15th-century manuscript (DK-Ku AM 76 8") containing organum corresponding to English and Notre Dame practice of about 1200.

Few sources of secular music survive, however the large number of texts contained in 16th- and 17th-century manuscripts indicates a rich flowering of the courtly ballad, apparently imported from France around 1200. Subsequently the ballade developed into an important national genre. A few fragments of texts and melodies survive from the Middle Ages, it was not until the 19th century that the systematic collection and publication of the ballads started (*Danmarks gamle folkeviser*, begun by Svend Grundtvig in 1853). By that time the original aristocratic songs had been handed down orally and had become folk ballads. There is no direct evidence of courtly romances in the style of the French troubadour lyrics, nor is there any trace of native troubadours or Minnesingers, however, German Minnesingers visited the Danish court.

2 1500-1700. With the Reformation, introduced during the reign of Christian III (1534-59), the Danish church was reorganized on Lutheran principles. In *Ordnatio ecclesiastica regnorum Daniae et Norwegiae* (1537) the rules for the new church were set down, and with the publication of Hans Thomissøn's congregational hymnbook *Den danske psalmebog* (1569, repr. 1933, 1968) and Niels Jespersøn's *Gradual* (1573, repr. 1935) containing music for the entire liturgical year, music became firmly established in the Danish Lutheran service. Only with the introduction of *Danmarks og Norges kirke-ritual* (1685) were these collections superseded, subsequent collections were Thomas Kingo's *Gradual* (1699/R1967) and the new official hymnbook *Den forordnede nye kirke-psalme-bog* (1699), which completed the transition to a mass in which hymns replaced the chant. Important sources of melodies from the first two centuries of Protestant church music in Denmark are Anders Arrebo's *K. Davids psalter, sang-vises udsat* (2/1627) and the devotional melodies with continuo in Kingo's *Aandelige siunge-koor*, II, 1-11 (1674/81, in Kingo's *Samlede skrifter*, vii, Copenhagen, 1945), which show the influence of the secular aria, as does Johan Brunsmand's *Aandelige siunge-lyst* (1676).

Good Friday Passion performances are exemplified by the *Roskilde passionen* modelled on Johann Walter (i), in a manuscript of 1673; it was performed until Pietism forbade it in 1736. The main source of polyphonic church music is Mogens Pedersen's *Pratum spirituale* (1620), which contains the most important choral music of the period preceding Buxtehude, who was born in Denmark around 1637 and worked there until leaving for Lübeck in 1668. Church music, particularly

organ music, seems to have reached a high level in the 17th century. Many composers and organists in Copenhagen developed organ music in a style apparently closely allied to that of north Germany. Truid Aagesen, Thomas Schattenberg, Johann Lorentz (ii), Lorentz Schröder, J. R. Radeck and Christian Geist. The weekly organ concerts given by Lorentz in the Nikolai Kirke in Copenhagen are the earliest evidence of public concert activity in Denmark.

After the Reformation higher education was also reorganized, a *lector musices* was appointed at the University of Copenhagen in 1539 and school plays with music bear witness to the growing musical activity in the humanistic spirit. Teachers at the university and the grammar schools produced treatises on music theory, such as Hans Kraft's *Musicae practicae rudimenta* (1607), H. M. Ravn's *Heptachordum danicum* (1646) and M. H. Schacht's *Musicus danicus*.

After the unsettled years of the Civil War and the Reformation, court music flourished in the 1520s and 1530s and under Christian III and Frederik II (1559-88), and became a vital element in Danish musical life. The Kantoret (royal choir) at that time consisted of about 20 singers; during the reign of Frederik II instrumentalists from the royal trumpet corps were combined with the choir to form the Kongelige Kapel. During this period the first important court musicians and composers were active (Jørgen Heyde, David Ebell, Jørgen Presten, Johan Paston, Franciscus Amfortius and Arnold de Fine), most were from the Netherlands, England and Germany, and the repertory of court music was on a par with the best European traditions. The international character of court music continued under Christian IV (1588-1648), Frederik III (1648-70) and Christian V (1670-99). During the 17th century instrumental music, song and ballet were joined in a series of court festivals, from *intermedi* in the Italian style under Christian IV to ballet and opera in Italian and French Baroque style under Frederik III and Christian V. Composers of European repute were attached to the Copenhagen court and during the 1630s and 1640s to that of Prince Christian in Nykøbing (Falster): Dowland (1598-1606), Brade (various times between 1594 and 1622), Johann Schop (1615-19), Schildt (1626-9, 1634), Schütz (1633-5, 1642-4), Kaspar Forster (1652-5, 1661-8), Weckmann (1642-7) and Voigtländer (1639-43). Foreign ensembles occasionally supplemented the Kongelige Kapel, including English instrumentalists in the late 16th century and French court violists under Frederik III and Christian V.

3 18TH CENTURY. During the first half of the century hymn singing was mainly under Pietistic influence, exemplified by Enk Pontoppidan's *Den nye psalme-bog* (1740) and F. C. Breitendich's *Fuldstaendig choral-bog* (1764/R1970), which includes melodies in *galant* style. With Niels Schiørning's *Kirke-melodierne for claveer* (1781) and O. H. Guldberg's *Psalme-bog* (1778) hymn-writing moved towards secularism and rationalism. 18th-century polyphonic church music seems to have been dominated by secular influences. Pietism gave rise to a variety of Passion cantatas and oratorios which, during the reign of Christian VI (1730-46), replaced the prohibited opera; subsequently sacred music was prominent at royal birthdays, weddings and funerals. The most important composer was the German J. A. Scheibe, whose mourning cantatas for the funeral of

Frederik V (1766) and Passion cantata of 1768 are among the finest Danish compositions of the period. At the end of the 18th century typical works were *Forløserens død, opstandelse og himmelfart* by J. E. Hartmann, J. A. P. Schulz's *Maria og Johannes* and *Christi død* and F. L. A. Kunzen's *Skabningens hal-leluia*, in which the influence of Graun and C. P. E. Bach can be traced.

During the reigns of Frederik IV (1699-1730) and Christian VI the Kongelige Kapel continued to function under the guidance of Bartolomeo Bernardi (1703-32) and others. With the accession of Frederik V in 1746 and the end of Pietism interest in opera was reawakened. An opera house had been built in 1702 and guest performances of German opera were given (including operas by Keiser) in the 1720s, however, in 1748 a new theatre was built in Copenhagen (later named the Royal Theatre) and dramatic music became public, resulting in a breakthrough for Danish opera in the late 18th century. Italian opera troupes visited the court from 1747, directed by Paolo Scalabrini and Giuseppe Sarti, however, French opera was more influential than Italian. *Opéra comique* was introduced to the court at the beginning of Christian VII's reign (1766-1808) and continued at Kongens Nytorv in the early 1770s. With this background and influenced by Gluck, J. E. Hartmann initiated a national Singspiel tradition with *Balders død* (1779) and *Fiskerne* (1780), subsequently developed in the works of Schulz and Kunzen.

In the 1740s collegia musica became centres of public concert activity. Court and state musicians joined with amateurs in creating music societies where the introduction of European orchestral works and improved opportunities for performance contributed to the establishment of a Danish symphonic tradition in the late 18th century; early Classical Viennese influence is evident in the works of Hartmann, Kunzen and the young C. E. F. Weyse. The first important Danish music publisher, Søren Sønnichsen (from 1783), printed works that indicate the increased cultivation of domestic

telig psalmebog (1853) and Christian Barnekow's hymnbook (1878) with tunes by A. P. Berggreen, J. P. E. Hartmann, Niels Gade and others. Romantic influences are also noticeable in the first official hymnbook of the 20th century, V. Bielefeldt's *Melodier til psalmebog for kirke og hjem* (1900), although it also contains traces of the reforms of T. Laub (*Om kirkesangen*, 1887). Religious polyphony and organ music were overshadowed by secular music; only Weyse's cantatas and works by J. P. E. Hartmann are outstanding. Romantic influence, however, was increased by Berggreen, Hartmann and Gade. Renowned composers of organ music at the end of the 19th century were Gottfried Matthison-Hansen and Otto Malling.

After the decline of public concerts in the early 19th century the Musikforeningen, founded in Copenhagen in 1836, was important in the revival of concert life and had a decisive influence on musical life for nearly a century. With its choir and orchestra it remained the centre of large-scale concert-giving and under the conductorship of Gade (1849-90) became the arbiter of contemporary taste. As a prolific composer and as director and teacher at the Copenhagen Conservatory from 1867 Gade had considerable influence. Symphonic music made great progress at this time in the works of J. H. Fröhlich, J. P. E. Hartmann, Peter Heise, Emil Hartmann and others, although not until the end of the century did a reaction set in against orchestral music in the Classical style. Further music societies were formed: Euterpe (1864-7), the Koncertforeningen (1874-93) and Symfonia (1889-95). There were also the Philharmonic concerts and those of the Kongelige Kapel, which broadened the European repertory and included Danish works by Victor Bendix, P. E. Lange-Müller and others.

Similar influences determined the development of chamber music from the compositions in Viennese style by Friedrich Kuhlau in the early 19th century through the Romantic Classicism of Gade, J. P. E. Hartmann, Heise and C. E. Horneman to the French- and Slav-influenced works of Lange-Müller and Bendix. With the formation of the Kammermusikforeningen in Copenhagen (1868) a forum was created for chamber music comparable to that of the Musikforeningen for orchestral music.

Songs with piano accompaniment developed from the simple strophic compositions of Weyse to the Romantic art songs of the two most important Danish lyric composers, Heise and Lange-Müller. The founding of the Cæciliaforeningen by Henrik Rung in 1851 stimulated the development of choral singing; the society based its repertory on 16th- and 17th-century polyphony. Male choral singing was cultivated by the Studenter-Sangforeningen (1839). A leading exponent of light music was H. C. Lumbye, conductor of the orchestra in the Copenhagen Tivoli Gardens, who introduced the style of Lanner and the Strausses in an individual manner. This varied repertory became available to the public through the growing number of music publishers in Copenhagen: J. Cohen (1846-73), Wilhelm Hansen (founded 1853), C. E. Horneman (1861-74), Horneman & Erslev (1846-79) and C. C. Lose (1793-1879, under various names).

At the beginning of the 19th century Danish opera was still influenced by *opéra comique* and the Singspiel; Rossini's operas were introduced from about 1820. The Singspiel tradition had its most important representative

4. 19TH CENTURY. During the first decades of the 19th century there was a decline in musical activity. The Napoleonic Wars and the state bankruptcy of 1813 dealt a blow to the progress of concert life, although church and stage music survived and performances of Weyse's church cantatas and the operas given by the Kongelige Kapel became famous throughout Europe in the years before 1830. However, a revival of instrumental music took place around 1850; as elsewhere, the symphony developed into a national genre, and chamber music won favour in the concert hall. In addition the secular cantatas became a feature of Danish musical life and the fashionable *romance* a form of song composition comparable to the lied in other parts of Europe. Danish music education expanded during the 19th century; singing became a compulsory subject in schools after 1814, and with Angul Hammerich's lectures at Copenhagen University at the end of the century music history became an established academic discipline.

The official hymnbooks of the first half of the 19th century, H. O. C. Zinck's *Koral-melodier* (1801) and Weyse's *Choral-melodier* (1839), continue the tradition of Schiørring's hymnbook; gradually, however, hymn singing was influenced by secular music, as can be seen in A. P. Berggreen's *Melodier til ... evangelisk-chris-*

in Weyse, while the Romantic style is exemplified by Kuhlau's *Lulu* (1824) and J. P. E. Hartmann's *Ravnen* (1832). The influence of Weber and Marschner is evident in Hartmann's *Liden Kirsten* (1846) and especially in Heise's *Drot og marsk* (1878), with which Danish opera took a decisive step away from Singspiel towards a more European form, through-composed and owing something to Verdi and Meyerbeer. The influence of Wagner was at first felt only sporadically on the Danish stage, but is apparent in August Enna's *Heksen* (1892) and Lange-Müller's *Vikingehlod* (1900). The Royal Theatre also founded a ballet tradition of enduring importance with the ballets of Vincenzo Galeotti, some with music by Schall, at the end of the 18th century, ballet music flourished during the directorship of August Bournonville (1830–77).

5 20TH CENTURY 20th-century Danish music presents a much more varied picture than that of earlier periods. Musical activities became decentralized, democratic and more numerous, increased state control is reflected in such institutions as the Musikkrådet (1935), Musikkommissionen (1957) and Statens Musikkråd (1971) and in the proposals for laws concerning music (1973). Copenhagen ceased to be the dominant musical centre and provincial orchestras were formed in Århus (1935), Ålborg (1942) and Odense (1946), while South Jutland and Zealand had symphony orchestras from 1963 and 1965. There are opera performances in Århus and Odense, and provincial conservatories in Århus (1927), Odense (1929), Ålborg (1932) and Esbjerg (1946). A growing number of associations of composers and performers has been formed: Koda (1926), to protect copyright, the Dansk Tonekunstner Forening (1903), Dansk Musiker Forbund (1911), Dansk Komponistforening (1913), Dansk Solist-forbund (1918), Solistforeningen af 1921, Dansk Kapelmesteforening (1937), and Fællesrådet for udø vende Kunstnere (1949).

From the beginning of the century liturgical music was influenced by Thomas Laub's reform work, formulated in his *Musik og kirke* (1920) and demonstrated in his collection *Dansk kirkesang* (1918). In 1922 Samfundet Dansk Kirkesang was established to propagate Laub's ideas of restoring hymn tunes on the basis of 16th- and 17th-century practice; among the supporters of the reforms were Mogens Wöldike, J. P. Larsen, Finn Viderø and Povl Hamburger. To accompany the authorized Danish hymnbook *Den danske salmebog* (1953), Larsen and Wöldike published *Den danske Koraltbog* (1954), containing 450 melodies of which 74 are by Laub. A purist trend also characterizes the organ and choral music of the period, as can be seen in the few works of Nielsen in those genres. Later polyphonic church music has been written by Leif Kayser, Leif Thybo and Bernhard Lewkovitch.

It is significant that the two societies most central to the established Danish musical world in the 19th century – the Musikforeningen and the Caeciliaforeningen – were both disbanded in the 1930s. At the beginning of the 20th century new institutions were formed to promote contemporary music: the Dansk Koncertforening (1902–30) under such conductors as Bendix and Peder Gram, the Tivoli Concerts under the direction of F. Schnedler-Petersen (1909–35) and the Dansk Filharmonisk Selskab (1920–35) founded by Paul von Klenau. Of far-reaching importance was the formation

of the Unge Tonekunstners Selskab (1920) and the Ny Musik society (1921, the Danish section of ISCM from 1923); in 1930 the two societies amalgamated to form Det Unge Tonekunstnerselskab (DuT) which has become, through its international approach to contemporary music, its concert performances and the publication of *Dansk musikudskrift* (1925–), the main platform for new music.

Before World War II Danish music was strongly influenced by Carl Nielsen, who composed in most genres, however, for a time after his death (1931) his works had a stifling effect on composers, who felt unable to free themselves from his influence. At first strongly influenced by the late Romantic style – represented in Denmark by Horneman and Johan Svendsen – Nielsen's composition was soon affected by the powerful anti-Romantic tendencies which later dominated music between the wars, he opened the way for developing modern Danish music with his experimental works of the late 1920s. Stravinsky, Prokofiev, Bartók, Hindemith, Les Six and Roussel were also dominant influences on young Danish composers between the wars (Schoenberg and the Second Viennese School aroused interest for a short while in the early 1920s but did not play a significant role until after 1950). Composers who made their names around 1920 included Poul Schierbeck, Jørgen Bentzon, Knudåge Rüsager, Ebbe Hamerik, Flemming Weis and Finn Hoffding, the next generation included Franz Syberg, S. E. Tarp, Otto Mortensen, S. S. Schultz, H. D. Koppel and Vagn Holmboe. Most of these wrote some symphonic works – notably Ebbe Hamerik's five cantus firmus symphonies (1937–49) – but chamber music was predominant. Vocal music also showed strong anti-Romantic tendencies at the time. Interest in folk music brought an extensive production of popular songs and school operas (Høffding and others). The influence of jazz is typified by Koppel's *Musik for jazzorkester* (1932).

At the end of World War II the most notable composers were Koppel, Holmboe and N. V. Bentzon. The tradition of the 1930s was continued by the younger generation of composers at the beginning of the 1950s: P. R. Olsen, Thybo, Svend Westergaard, Lewkovitch, Ib Nørholm, Per Nørgård and Pelle Gudmundsen-Holmgreen. However, during the 1950s most of these composers began to turn away from the Nordic tradition; dodecaphony was introduced in DuT, notably by Jan Maegaard. The Darmstadt school and serial music, formerly represented in Danish music only by Gunnar Berg, attracted attention and in the 1960s resulted in an avant-garde breakthrough in such works as Nørholm's Piano Trio (1960) and *Fluctuationer* (1961–2), Nørgård's *Fragmenter I–VI* (1960–61) and Gudmundsen-Holmgreen's *Chronos* (1962). Most young composers adopted an independent attitude to serialism and during the 1960s individual styles and experiments appeared, such as Nørgård's integral serialism, Nørholm's lyrical expressive style, the 'new simplicity' and experiments with open form, 'fluxus' techniques and 'happenings' in the works of Henning Christiansen and others. Electronic music was introduced in Denmark during the 1950s and was cultivated by E. M. Pade and Jørgen Plaetner. Several composers, including Nørgård, have experimented with partly electronic compositions, while Bent Lorentzen and G. M. Pedersen have concentrated on entirely electronic music.

In opera Nielsen was again the leading figure at the

beginning of the 20th century, with *Saul og David* (1902) and *Maskerade* (1906). Hakon Børresen had success with the short 'conversation' opera *Den kongelige gæst* (1919), followed by Schierbeck in his charming *Fête galante* (1931). The most interesting exponent of large-scale opera in the interwar years was Ebbe Hamerik. After 1950 the writing of large operas became sporadic, but some works have appeared by Olsen, Nørgård and others. Important contributions are Nørholm's television opera *Invitation til skafottet* (1965) and Nørgård's *Gilgamesh* (1973). Chamber opera, partly in the neo-classical vein, has been produced by Schultz, Nørholm and Christensen. Many of their operas represent the pluralistic style of the 1960s making use of a combination of different styles to express dramatic conflicts. The strongest exponent of ballet music of the 1940s and 1950s was Knudåge Riisager; however, since the 1960s, works by Mogens Winkel Holm have become prominent at the Royal Theatre, and the television ballet of Nørgård, *Den unge mand skal gifte sig* (1965), is noteworthy.

See also ÅRHUS and COPENHAGEN

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II. Folk music

1. Medieval ballads and songs. 2. Popular song of the 16th to 18th centuries. 3. Instrumental music. 4. Collection and research. 5. 20th-century trends and the *Folkemusikhus*.

1. MEDIEVAL BALLADS AND SONGS. This repertory was perhaps originally intended to accompany dance. Both epic and lyric songs occur, in a strophic form once common throughout Scandinavia. Two types of strophe predominate: the first is a couplet with four stressed syllables to each line and middle and end refrains (sometimes end refrains only); the second is a quatrain, usually with an end refrain. These songs deal with a wide range of subjects, covering every facet of human life. In their characteristic phraseology they express with wonderful vividness both heathen superstition and Christian faith; duplicity as well as magnanimity. Countless variants of about 500 different song types can be categorized as follows: chivalrous songs (mostly of Danish-Swedish origin) concerned with all aspects of knighthood, historic songs about famous figures in Nordic history (though they are rarely of value as genuine historical sources); songs of giants, of warfare and of combats between giants (mainly of Norwegian and Faeroese origin), legendary and magic songs expressing the medieval belief in myths and miracles; and, towards the close of the Middle Ages, long romantic songs and facetious poems.

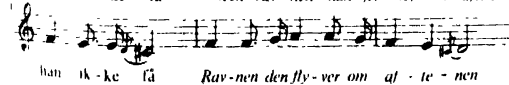
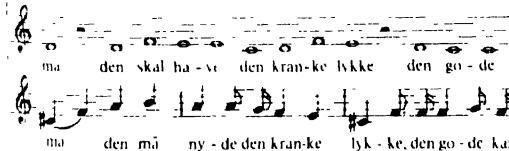
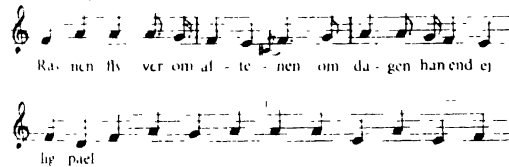
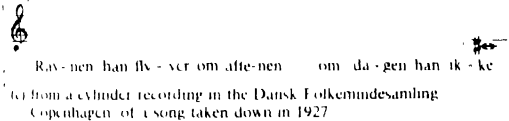
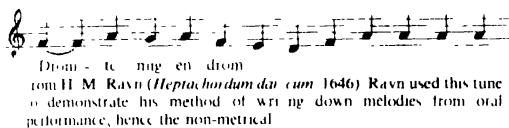
The texts have survived in a number of forms. A small group of song fragments was recorded in medieval times as a sample of penmanship. A much larger group is found in manuscripts dating from about the middle of the 16th century to the early 18th century; it resulted from the strong desire of the Danish nobility to preserve a repertory which, although an already outmoded part of a declining song tradition, had acquired a collector's interest among the upper classes. This literary heritage appeared during the following 150 years in the form of printed songbooks containing edited versions of aristocratic songs; an example is A. S. Vedel: *Et hundrede*

danke viser ('100 Danish songs') published in Copenhagen in 1591. The largest group was not collected or notated until the 19th and 20th centuries: these songs had lived on in the oral tradition of the common people and though quite unconnected with the songs of the nobility may have survived through the descendants of the gentry who had been reduced to poverty by the upheavals in Denmark around 1530.

Great efforts have been made to establish the origin and age of the medieval Danish ballad. Some of the most outstanding ballads tell of events of the first half of the 13th century and scholars used to date the origins of the ballad to this period or slightly later. It is also possible that the medieval French lyric came to Denmark with young Danes who studied in Paris at that time. A recent and more likely theory is that the ballad was introduced from England following the marriage of Princess Philippa, daughter of Henry IV of England, to Erik VII of Pomerania, King of Denmark, Norway and Sweden.

The tunes of the medieval Danish folksongs are an even more uncertain subject: one fragment, preserved by chance in a legal manuscript dating from about 1350 (ex 1), is the only notated melody surviving from

(a) *Codex Runicus* c1350 (bracketed notes are the answering refrain in later melodic variants)



medieval times. A few tunes are recorded in 16th-century manuscripts and others were printed during the 17th century, but on the whole that sector of 16th-century Danish society which was concerned to record the texts of the ballads was apparently not interested in the tunes. Thus our knowledge of medieval ballad

melodies is a result of collecting that began with the work of such 19th-century scholars as Abrahamson, Nyerup and Rahbek, and continued into modern times.

Surviving melodies pose insoluble problems. In contrast with later songs of the 16th and 18th centuries, where musical settings of the same texts hardly vary from one source to another, the tunes to which any one medieval text was set vary greatly and give little indication of their nature during medieval times. One characteristic, however, is that they are generally based on the C and F modes or A and D modes: that is, something approaching major or minor tonalities. A small number of tunes in Kristensen's late 19th-century collection from central Jutland contains pronounced pentatonic features. All these qualities tempted T. Laub (in Laub and Olrik) to rework some of the melodies into a form he suggested might be close to the original.

Changes in the melodies may have occurred more than once, perhaps during the Middle Ages and again during the 16th and 17th centuries. An enlargement of the strophic form from couplet into quatrain, seems to have occurred during medieval times, for some ballads exist in both two-line and four-line form, the latter often containing turns of phrase which are derived from the two-line form in a way that proves their later origin. This development may have brought about melodic changes or, alternatively, the more attractive structure of a four-line melody may have inspired the changes in the text. A second period of modification may have occurred during the 16th and 17th centuries, when there was a decline in the ballad tradition proper, followed by a revival, particularly in the towns; this revival coincided with the adoption of the modern major and minor tonal system in church and art music and may have tended to produce newer, different tunes. On the other hand the similarity, sometimes quite marked, between tunes of older date and those not committed to paper until the 19th and 20th centuries could be seen as evidence against a second period of change.

The issue is further clouded by the fact that 19th-century ballad collecting work was undertaken under difficult conditions and often by people with insufficient musical training. Furthermore, the collectors with more professional knowledge often edited the tunes in a spirit of musical romanticism. The indispensable requirements of strict accuracy were not understood and observed until scholars such as E. T. Kristensen and H. Grüner-Nielsen began their collecting work at the end of the 19th century. In 1907 these two scholars pioneered the use of phonograph cylinders.

Ample evidence exists of the type of dance associated with the ballad tradition, both in the ballad texts themselves and in medieval frescoes in Danish churches: they were circle-dances and group dances similar to those still performed in the Faeroe islands, where some of the ballads which are still sung to accompany the dancing are of Danish-Norwegian origin (see FAEROES).

2. POPULAR SONG OF THE 16TH TO 18TH CENTURIES.

Folksong of this period is better preserved than the earlier repertory and in many cases words and tunes have survived together. New lyric song forms appeared in this period, mainly through the influence of German song-poetry. In many variants the epic element was subordinate to lyricism. The strophic forms are many and varied, but are generally composed of a set number of stressed syllables, freely filled out with unstressed

ones. There are many love-songs as well as secular, religious and moralizing songs, ditties about natural phenomena, crimes, etc. and there are biblical and historical songs in later verse styles than those found in medieval times.

After the invention of printing large numbers of songs circulated in broadsheets - this was very different from the medieval practice of transmitting songs orally. Tunes prescribed (usually only by title) were often the foursquare hymn tunes of the Lutheran Church, which were disseminated orally at first and only later in printed form. At the same time, the use of Protestant songs at family prayer helped considerably in maintaining a tradition of secular tunes, mainly of German origin, which became detached from the names of poets and composers and survived independently into the 20th century in oral tradition in a folksong-like form, sung in many variants much as the medieval songs were sung. Where it is possible to compare the music written down in modern times with types preserved from the 16th and 17th centuries one can appreciate the power of a strong tradition to preserve oral characteristics for an indefinite period. Some of the melodies of this period are of interest not only to the history of Danish song, but to that of Europe as a whole. An example is the Tannhäuser song (ex.2) preserved in H. Thomissen's psalm book of 1569; it was widely known across Europe during the 15th to 17th centuries, and it appears as no.15 in J Meier's *Deutsche Volkslieder* (Berlin, 1935).

Ex.2 Psalm tune from H. Thomissen's *Den danske psalmebog* (Copenhagen, 1569)

Men - ne - ske vil du mig ho jeg vil dit
[Vel - an jeg her be - gynde om en Da]

un - der - vise
- ny - ser at kvaede,]

3. INSTRUMENTAL MUSIC. Wandering minstrels, playing fiddle and pipe, appeared in competition with the Nordic SKALD in about 1150; in Denmark, as elsewhere, they were very important in the cultural life of the Middle Ages. They sang and played at the festivities of all social classes and accompanied dancing with string instruments, flutes and drums. In the 16th century the performers of popular music came to enjoy a socially more secure position in the towns. 'Town musicians' with their boys obtained privileges to perform on feast days, and in the villages the local fiddler became a well-known figure. However, none of the popular music played by these fiddlers in Denmark before the second half of the 17th century remains, although after this time, and especially from the 18th and 19th centuries, books have survived containing dances such as the *polskdans* (which evolved during the 16th century), 17th-century minuets and 18th-century quadrilles. These dances became extremely popular in both town and country. Ex.3 shows the 'Engelsk Polskdans', which became widely known throughout Scandinavia in a vocal setting by C. M. Bellman (no.42 in *Fredmans*

epistel, Stockholm, 1790). *Polskas*, minuets, quadrilles and similar dance forms survived into the 19th century in rural Denmark as a remnant of the social dances of the towns. The *tospring* ('two-jump'), a circle-dance or line-dance of Jutland, is a possible exception for it is apparently connected with the medieval dance-song. The

Ex.3 'Engelsk Polskdans' from Erik Jensen's notebook, 1790, in E. T. Kristensen's collection, Danish Folklore Archives, Copenhagen

popular dances of the 19th century, such as the mazurka and the polka, are now being revived by folkdance societies whose purpose is to keep alive dances which are threatened with extinction. These are performed in national costume

4. COLLECTION AND RESEARCH. All important manuscript collections and other materials for scientific research (e.g. cylinder, disc and tape recordings) are kept at the Dansk Folkemindesamling (Danish Folklore Archives, founded in 1904) in Copenhagen or at its Jutland branch in Holstebro. The archives include the important and extensive unpublished material of the two pioneer researchers E. T. Kristensen and H. Gruner-Nielsen as well as the results of recent collecting work by T. and A. Knudsen, who have included in their research the study of newer trends in both vocal and instrumental folk music. Since 1901 the Foreningen til Folkedansens Fremme (Danish Folk Dance Society) has published numerous volumes of dance-tunes with instructions for the dances themselves. Volume XI of *Danmarks gamle folkeviser*, edited jointly by H. Thuren, H. Gruner-Nielsen, E. Abrahamsen, N. Schiering, T. Knudsen and S. Nielsen, completes a work of ballad scholarship begun more than a century earlier, by publishing all the melodies of all known Danish ballad variants.

5. 20TH-CENTURY TRENDS AND THE FOLKEMUSIKHUS. The Industrial Revolution transformed Danish society during the late 19th century from a principally agrarian society of farmers and smallholders to an industrialized society composed mainly of landless employees. It was generally considered that traditional folk culture vanished along with the earlier economic patterns and that folk music could not survive in the face of universal (institutional) education, with its emphasis on written music and commercial mass culture. Interest in folk music reached its lowest level during the period between the two world wars and folk music research remained a purely historical and academic discipline.

In the 1950s the music department of the Dansk Folkemindesamling (Danish Folklore Archives) in Copenhagen began a collecting programme, hoping if

possible to supplement its historical manuscript material with sound recordings. It soon became clear that such a pessimistic view of the future of folk music in Denmark was quite wrong. The collectors (working in collaboration with the Danish Broadcasting Company) met with traditional singers and instrumentalists wherever they travelled and recorded thousands of items, including ballads, elegies, dance-songs and fiddle tunes. A significant number of songs were of medieval origin, others were 20th-century compositions; the majority of fiddle tunes dated from the 19th century. Further investigation into the attitudes of singers and fiddlers towards their texts and tunes, followed by similar analysis of their performance styles in different social situations, showed that songs and dances were still felt to be a vital and natural part of contemporary life. Simultaneous research into the social background of all known musicians from the beginning of the 19th century showed that they normally belonged to the lower, underprivileged classes and played only a minor part in the new economic system, most of the singers were women. Clearly Danish folk music was a contemporary as well as a historical phenomenon.

In 1971 the Ministry of Culture, recognizing that traditional music could survive as the music of special social groups within modern industrial society, appointed a woman singer (a smallholder) and a fiddler (a former boilerman) to the staff of the Folklore Archives and with the support of the local municipality established a branch of the Folklore Archives at Hogager in Jutland – the Folkemusikhus. Here traditional folk musicians make music together while others interested in folk music meet them and learn from them: forgotten songs and dances are taken from the archives and tried out experimentally in the context of modern tradition. Regular open-house gatherings allow people from the area to take part in singing and dancing, and folklorists are able to record in a 'live' situation, for the folk music house serves as a community hall for the district.

The success of the folk music house in Hogager has inspired the establishment of others. Mostly these are organized by people of mixed age groups and serve as a local centre for folk music activity. Some are developed as part of existing institutions such as young people's hostels. Thus in the 1970s Danish folk music has three aspects: the first is that of the folkdance societies concerned mainly with the preservation of historical dances, the second, a new and commercially based 'folk scene', and the third, the folk music houses, building on a living tradition in a natural social milieu.

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Denner. German family of woodwind instrument makers. Johann Christoph Denner (b. Leipzig, 13 Aug 1655; d. Nuremberg, 20 April 1707) was the son of Heinrich Denner, a turner of game whistles and hunting horns, at that time a common trade for Nuremberg craftsmen. In 1666 Denner's parents returned with him to their native Nuremberg, where he began to learn his father's profession. He gained considerable skill in playing and making various woodwind instruments, and in 1680 was able to establish his own shop and marry Sabina Götz, the daughter of a gold-spinner, by whom he had seven children.

About 1684, as Denner later acknowledged, new-style woodwind instruments were brought into Germany from France. Denner quickly realized the advantage to be gained from adopting the new fashion. One-piece Renaissance-type woodwind were abandoned in favour of instruments in three pieces with tuning-joints and 'Baroque' exterior, while a change in the shape of the bore and location of note holes permitted an increase in range. Indeed, most of Denner's instruments exhibit craftsmanship and playing properties superior to surviving contemporary French woodwinds, gaining him fame far beyond his own country.

In 1696 Denner and Schell, his colleague, petitioned the Nuremberg City Council for recognition as master craftsmen for the making of woodwind instruments, a trade not then officially recognized. The petition was granted, and three years later he received the title of *Gassenhauptmann*. In 1703 Denner was asked to join

the larger city council, and the same year he married Jacobina Öder, his previous wife having died

Most of Denner's surviving instruments were listed by Young. They include 27 recorders, one pommer, three oboes, two alto oboes, one tenor oboe, one oboe da caccia, one racket, one chalumeau, one fagottino, three bassoons and four chorist-fagotts. Since the publication of this list, more instruments have been discovered, notably a clarinet now at the University of California, Berkeley. This clarinet is especially interesting because Doppelmayr had credited Denner with the invention of the instrument. In contrast to the surviving chalumeau, with a cylindrical bore throughout and only two keys, this instrument has the bell of a typical Baroque clarinet and is fitted with three keys for bridging the gap between registers. In 1710 the word 'clarinet' appears for the first time in the Nuremberg archives. Denner's recorders give a good indication of German Baroque pitch standards, sounding either at *Hochkammerton* ($a' = 415$ Hz) or *Chorton* ($a' = 466$ Hz).

Denner is also credited with the introduction of the Baroque racket or *Wurst Fagott*, a condensed version of the bassoon with a conical bore fitted with a crook, while the Renaissance racket had a cylindrical bore with a short staple and pirouette. It is surprising that no transverse flutes with Denner's mark have so far been found; this suggests that he may never have made such instruments. The vogue for transverse flutes flourished in Germany shortly after his death, and his son Jacob made flutes which were much in demand.

Jacob Denner (*b* Nuremberg, 1681, *d* Nuremberg, 1735) and his younger brother, Johann David (*b* 1691), continued the work of their father. No instrument with a distinct mark for Johann David has survived. Jacob's instruments show that he concentrated on fewer of the Baroque woodwind instruments, with a noticeable trend towards greater refinement and elegance typical of late Baroque styling. A good example is a recorder in ivory (now in *GB-Lcm*) delicately turned and decorated with carvings of classical ornaments. It is possible that Bach and Telemann wrote their demanding recorder parts with Jacob's instruments in mind, for these are particularly suitable for the high tessitura passages frequently called for.

Young's list of Jacob Denner's surviving instruments includes six recorders (all of them alto), three flutes, one Deutsche schalmey, eight oboes, one oboe d'amore, one oboe da caccia and three clarinets. During the time of J. C. Denner and his son, Nuremberg was the most important European centre for woodwind making. Among several lesser masters were Gahn, Oberlender, Schell, Staub and Zick.

For illustrations see: *BASSOON*, figs 7 and 8, and *CLARINET*, fig 3

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FRIEDRICH VON HUENE

Dennis, Brian (Jonathan Charles) (*b* Marples, 24 May 1941). English composer and educationist. He studied composition at the RCM with John White (1961–5) and for some months attended the Cologne Course for New Music, working under Stockhausen, Berio and Brown. His compositions since 1964 have been based on

analogies drawn from mathematical and visual ideas. Thus *To Pounding Silk Floss* is written according to a system of 'structure condensation' in which time-spans, rhythms and pulse rates are closely interrelated, and indeed all microstructural details are derivations from the total structure. Rigorously organized and 'free' material may, however, be used in the same work, as in *Abstract*, which combines a fully-notated score with tape recordings of natural sounds. Dennis's work in schools and training colleges has been concerned with introducing ideas and processes from the most recent music, and devising teaching methods and notations which enable children to be immediately involved in performance, composition and group improvisation without acquiring conventional skills. He has composed many works for children, there is no clear division in style or intention between these and his concert pieces.

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HUGO COLE

Dennison, Peter (John) (*b* Wollongong, 18 Aug 1942). British musicologist. He studied at the University of Sydney (BMus 1964), then went as organ scholar to Magdalen College, Oxford, where he was a pupil of Egon Wellesz and Jack Westrup (DPhil 1970). He was appointed lecturer at Glasgow University (1968–71), then at Cambridge, where he was a Fellow of Clare College (1971–5) and conductor of the Cambridge PO. In 1975 he was appointed professor of music at the University of Melbourne. He joined the committee of the Purcell Society in 1972 and in 1977 he became president of the Musicological Society of Victoria. His musical interests are divided between late Romantic music (especially Elgar) and the church music of the Restoration, to which area his research and editing have chiefly been directed.

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De Nobel, Felix (*b* Haarlem, 27 May 1907). Dutch conductor and pianist. He was taught by Hendrik Andriessen and Martha Autengruber at the Amsterdam Conservatory, and in 1930 began to appear regularly as a soloist, chamber player and accompanist for such artists as Schwarzkopf, Elisabeth Schumann, Patzak and Bernac. In 1937 he became conductor of a choir formed originally to take part in a series of radio broadcasts of Bach's cantatas, which remained together and

became the Netherlands Chamber Choir. Until he gave up the conductorship in 1972 De Nobel did much with the choir to promote composers like Monteverdi and Schutz in the Netherlands; he also introduced many new works, often written especially for them, including those by Frank Martin, Poulenc, Badings and other Dutch composers. European and American tours, appearances at leading festivals and numerous gramophone records, gave the conductor and choir an international reputation. De Nobel has written many choral arrangements of folksongs and he has taught accompaniment and song interpretation at a number of Dutch conservatories.

TRUUS DE LEUR

Densmore, Frances (b Red Wing, Minn., 21 May 1867, d Red Wing, 5 June 1957). American ethnomusicologist. She received her early musical education at the Oberlin Conservatory of Music, Ohio, where she studied the piano, organ and harmony, later she was a piano pupil of Carl Baermann in Boston and of Leopold Godowsky, and studied counterpoint with John K. Paine at Harvard University. A pioneer in the study of American Indian music, she became interested in the subject in 1893 after reading reports of Alice C. Fletcher's work, she pursued this highly specialized field of study with unflagging energy until her death. In 1901 she wrote down for the first time songs from a Sioux woman near Red Wing. In 1904 she studied Filipino music at the St Louis Exposition, and notated the song of Geronimo, the famous Apache chief. In 1905 she visited the White Earth Reservation in Minnesota to observe the Chippewa, and made her first field trip at Grand Portage on the north shore of Lake Superior. In 1907 her work was recognized by the Bureau of American Ethnology of the Smithsonian Institution and she was made a Collaborator, a title which she held for the next 50 years. During this period the Bureau published 13 of her monographs on Indian music, five anthropological studies and one paper in the Annual Report series.

From her first book, *Chippewa Music* (1910/13), she displayed her ability as an observant ethnographer and a conscientious analyst of music. In addition to tribal monographs she contributed articles to many journals as a means of interpreting Indian culture to a larger public. *The American Indians and their Music* (1926) was written as an introduction for the lay reader. From her recordings kept in the Library of Congress seven LP records have been issued.

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WILLARD RHODES

Denson, Seaborn M. (b Arbacoochee, Alabama, 9 April 1854; d Helicon district, Winston County, Alabama, 18 April 1936). American composer and tune book compiler (see SHAPE-NOTE HYMNODY, §2). He was music editor for J. S. James's *The Original Sacred Harp* (Atlanta, 1911/R1965), a revision of B. F. White's *The Sacred Harp* (1844), which added also parts to the original three-part harmonizations and included newly composed four-part pieces as well. A later edition, *The Original Sacred Harp, Denson Revision* (Haleyville, Alabama, 1936, rev. 2/1960, 4/1971), is one of the two revisions of *The Sacred Harp* still widely used.

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HARRY ESKEW

Denss, Adrian (fl late 16th century). ?Netherlands lutenist and composer. It is possible that he spent some time in Antwerp, going to Cologne shortly before his anthology of music for seven-course solo lute in French tablature, *Florilegium*, was published there in 1594, though there is no trace of his having been there or of his subsequent career. He must have been involved in musical activity centring on the household of Arnold of Manderscheidt and Blankenheim, to whom his book is dedicated.

Klöckner argued that the 84 tabulations of vocal works in the *Florilegium* are to be regarded exclusively as instrumental pieces rather than as accompaniments. On this basis, he suggested that the music had been reduced to either two or three voices from the original vocal works and that the intabulations were not intended for simultaneous performance with voices, but rather for alternate performance of successive stanzas. He further suggested that Denss may have remained unknown to many of his contemporaries because of his manner of representing polyphony in a complex way by means of melodic and rhythmic intensification of the inner voices, and because of the serious tone of his own pieces, which look forward to those of the French 17th-century lute school.

His own pieces in the collection show Denss to have been a fine composer, his melodic and harmonic gifts perhaps being at their height in the 10 eloquent and song-like galliards. He also included in *Florilegium* 11 fantasias, 8 passamezzo-galliard suites, a 'Gagliarda di Ferrabosco' (which Ferrabosco is not known), 19 allemandes (three being present in two versions), five courantes, two voltas, four branles, one ronde and one 'Pauern Tantz'. Among the fantasias, nine of which are motet-like and apparently by Denss himself, two are monothematic ones by G. Huet. Popular melodies served as a basis for a number of the dance pieces, and concordances indicate that Denss knew well the cittern literature and other sources published in the Netherlands and elsewhere.

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H. B. LOBAUGH

Dent, Edward J(oseph) (b Ribston, Yorks., 16 July 1876; d London, 22 Aug 1957). English musicologist, teacher, translator and critic. He was educated at Eton, where he studied music with C. H. Lloyd, and Cambridge, where his teachers were Charles Wood and Stanford. He was elected a Fellow of King's College, Cambridge, in 1902, began lecturing on the history of music that year and also taught harmony, counterpoint and composition. In 1918 he left for London, where he worked as a music critic. He returned to Cambridge as professor of music in 1926, when he was again elected to a fellowship at King's. He occupied the Cambridge chair for 15 years. From his retirement until his death he lived in London.

At Cambridge, Dent completely reorganized the teaching for the MusB degree. He realized that this degree would no longer be taken mainly by church organists but that a Cambridge education in music would produce members of other branches of the musical profession – school and university teachers, composers, critics, BBC staff and so on – and he consistently aimed at giving the curriculum greater breadth as a sound foundation, stressing particularly the study of music history and encouraging the performance of pre-19th-century, especially Baroque, music. He exercised a profound influence on several generations of young musicians, whose subsequent success as composers, teachers, performers or scholars owed much to his teaching and example. He himself composed a small amount of music, mainly of a conservative cast.

Dent opened up wide areas of the repertory that were then little known. An insistence on performance as the ultimate goal lay behind his approach to scholarship. He worked especially on Italian Baroque opera, and the fruits of his study appeared in a long series of articles and most notably in his books on Alessandro Scarlatti and Mozart's operas, both of which show that he possessed to a rare degree the power to form keen critical judgments based on close, accurate scholarship. He contributed an edition of *Caput and Death* to Musica Britannica in the hope that it would stimulate stage productions. His broad, catholic outlook prevented him – and through him his research students – from becoming so absorbed in the detail of a particular project as to lose sight of its wider musical and social context.

Given his research interests, it is not surprising that operatic activity in Britain owes Dent a special debt. He was involved in the historic production of Mozart's *Die Zauberflöte* at Cambridge in 1911, when the work was still practically unknown to the British musical public. His translation of it initiated a long series of fine translations that did much to bring opera to a wider audience. He wanted opera – indeed all music – to be enjoyed, and he felt that the barrier of a foreign language prevented many people from enjoying it as much as they ought. He was very well equipped for his task, for he was an excellent linguist, had an easy literary style and was constantly preoccupied with the needs of the theatre and the voice. His success was great, and several generations of opera audiences have had the benefit, almost for the first time, of translations that are worthy of the originals and convey the course of the drama stylishly and idiomatically. Language, however, is in a constant state of flux, and Dent's translations are of necessity being modified or superseded by the passing years. Yet this does not diminish his achievement in bringing a new

dimension into British operatic experience which, moreover, to the benefit of his successors, immeasurably raised the status of the translator. He was a director and later governor of Sadler's Wells Opera and a director of Covent Garden Opera Trust.

When Dent was a young man British musical life was in many respects insular, and one of his most important achievements was to broaden horizons and establish wider contacts. His linguistic ability and catholic tastes again helped him here; so too did his extensive knowledge of European culture, his international standing as a scholar and his relaxed and adaptable manner – witty and urbane in exposition, subtle and persuasive in diplomacy. After World War I he devoted much effort to the restoring of artistic links between the combatant countries. One outcome of this activity was the establishment in 1923 of the ISCM, of which he was elected the first president; he held the position until 1938. It is a measure of the breadth of his interests and of the esteem in which he was held that he was also, from 1931 to 1949, president of the International Musicological Society, a combination of the two offices in one person which has not been (and is unlikely to be) repeated. He was subsequently made honorary president of both bodies. Yet he had a strong mischievous and irreverent streak and delighted in uttering outrageous opinions about music that he felt had been accepted with unthinking reverence. His delight would increase if he knew that he thereby shocked the respectable – especially if they were clergymen or women. He rebelled against the conventions of the society of his day and was a radical dissenter and an enemy of smugness and snobbery. His attitudes were in many ways paradoxical: for instance, he was an agnostic who yet composed a group of moving and wholly sincere motets; and he could express left-wing sympathies but always maintained that many of the main achievements of music had been fostered by aristocratic societies.

In 1961, in recognition of his services to international scholarship, the Royal Musical Association, of which he was president from 1928 to 1935, instituted the Dent Medal, which is awarded annually to recipients selected for their outstanding contributions to musicology by the council of the association. In 1953 Dent was one of the first two musicians to be elected a Fellow of the British Academy. He was an honorary doctor of music at Oxford (1932), Harvard (1936) and Cambridge (1947) universities.

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ANTHONY LEWIS, NIGEL FORTUNE

Dentice. Italian family of composers and instrumentalists, active chiefly in Naples.

(1) **Luigi Dentice** (b Naples, ?1510-20; d Naples, not after 1566). Composer and theorist. He was one of the group of Neapolitan nobles who performed in 1545 and 1547 the comedies *Gl'ingannati* and *Philenia* in the Neapolitan palace of Ferrante Sanseverino, Prince of Salerno, and who founded on 14 March 1546 the Accademia dei Sereni. In a letter to Lord Robert Dudley, Sir Thomas Challoner reported that Henry VIII had wanted Luigi Dentice in his service. His *Duo dialoghi* (Naples, 1552), dedicated to Giulio Cesare Brancaccio, benefited from Dentice's long conversations with Angelo di Costanzo (an MS copy, possibly an autograph, with four anonymous textless, four-part compositions appended, is in I-Fc). In the first dialogue he discussed Greek music theory and in the second the technique of counterpoint and a few aspects of performing practice. One four-part madrigal, *I' piango ed ella il volto*, is printed in *RISM* 1562; another work is attributed to him by Gennaro Grossi.

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For further bibliography see (3) SCIPIONE DENTICE

(2) **Fabrizio Dentice** (b ?Naples, ?1525-35; d Parma, before 1601). Instrumentalist and composer, son of (1) Luigi Dentice. In 1545 he played the part of Pasquella in *Gl'ingannati*, a comedy performed in the Neapolitan palace of Ferrante Sanseverino, Prince of Salerno. In a letter to Lord Robert Dudley, Sir Thomas Challoner reported that in March 1564 he had heard Fabrizio Dentice play the lute and sing in Barcelona, and recommended him as worth an annual salary of 400 crowns. Vincenzo Galilei, in his *Dialogo* (1568), referred to him as an excellent lute player and improviser. At some time Dentice entered the Duke of Parma's service, where he assumed teaching duties. His renown as a lutenist eclipsed his fame as a composer. His *Lamentationi* and the *falsobordone Miserere* are notably adventurous in their use of augmented triads and melodic diminished 4ths.

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- 4 motets, *D-MÜp* 745, 10 sacred works, a 8, *E-V* 11
- 1 psalm in Salmi della compieta (Naples, 1620)

SECULAR

- 1 madrigal, 5vv, 1591¹⁰
- 2 madrigals Amor che deggio far, Empio cor cruda voglia, *I-MOe*, ed. C. MacClintock. The Bottegari Lutebook, WE, viii (1965)
- 10 conosco il mio errore; lost, mentioned in T. Costo. Il fuggilozio (Venice, 1600)
- 4 fantasias, lute, 1603¹⁵
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(3) **Scipione Dentice** (b Naples, 19 Jan 1560; d

Naples, on or before 21 April 1635). Composer. He was not a nephew of (2) Fabrizio Dentice as claimed by Prota-Giurleo, but was of a different branch of the family from both (1) Luigi Dentice and (2) Fabrizio Dentice. He may have studied music with Stefano Felis, for a madrigal and a motet of his were printed in two of Felis's publications of 1591. In May 1593 Raval mentioned that Dentice, with Stella, Marenzio and others, performed Raval's madrigals in Cardinal Montalto's palace in Rome. He may have been in the service of Cardinal Montalto, for he dedicated his five-part motets to him on 25 March 1594. He is often supposed to have been a member of Gesualdo's *Camerata di propaganda per l'affinamento del gusto musicale*, but there is doubt as to whether this organization ever existed. The dedications of his second, third and fifth books of madrigals reveal his connection with the Peretti and Gesualdo families and with Cardinal Acquaviva, Archbishop of Naples. In 1609 Dentice was a canon of Naples Cathedral. Later, either in about 1610 or, more probably, in 1622, he entered the congregation of the Oratorio Filippino in Naples, where he died.

Dentice's madrigals, apart from an unimpressive first book, are melodically interesting and rather melismatic and chromatic, but rarely adopt the flexible rhythms and free dissonances characteristic of the Neapolitan *seconda prattica* madrigal. An important new feature of the spiritual madrigals of 1629 is the rhythmic liveliness of the contrapuntal lines. His motets, though written in a conservative imitative style, are highlighted by chromaticism and contrasting chordal sections, they show greater contrasts than Stella's motets but fewer than Gesualdo's. The antiphons combine the features of Dentice's madrigal style with the square, repetitive rhythms of chordal hymns, called frottoles in Naples.

WORKS

SACRED

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[21] Madrigali spirituali, 5vv (Naples, 1629)

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Il terzo libro de [20] madrigali, 5vv (Naples, 1598)

Il quarto libro de [21] madrigali, 5vv (Naples, 1602)

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KEITH A. LARSON

Denver. American city in the state of Colorado with a population of 1,228,000. Denver was founded in 1858, and the immense wealth that soon flowed from the Rocky Mountain gold and silver mines made possible the creation of a musical oasis in the isolated American west.

The church and theatre soon became the centres of early musical interest. A local builder, Charles Anderson, placed a one-manual pipe organ in the H Street Presbyterian church in 1872. The Rev. H.

Martyn Hart, dean of St John's Episcopal Cathedral, brought to Denver a series of English organists whose influence was lasting: the first was Arthur W. Marchant, who arrived in 1880 and installed a Hook & Hastings organ in the cathedral; he was followed by Walter E. Hall in 1882, John H. Gower in 1887 and Henry Houseley in 1892. Houseley, an organist, teacher, composer and choral and orchestral conductor, led and developed many areas of Denver music during the next 30 years. In 1888 the musician and philanthropist Isaac E. Blake gave an 82-rank Roosevelt organ to Trinity Methodist Church, where Wilberforce Whiteman produced oratorio performances at the turn of the century.

The erection in 1881 of a Grand Opera House by H. A. W. Tabor did much to attract opera to Denver. Emma Abbott opened the house with Wallace's *Maritana*. Up to 1900 the Tabor and the Broadway Theatre were hosts to such opera personalities as Patti, Gerster, Nordica, Tamagno, Melba, Juch and Gadske. The Rev. Joseph J. Bosetti produced opera locally from 1915. Productions of his Denver Grand Opera Company continued until 1951. The Greater Denver Opera Company (1955-8) and the Denver Lyric Theatre (founded in 1958) have continued a sporadic opera programme. Summer musicals were sponsored by the *Denver Post* from 1933 to 1972.

Mary Elitch Long's desire for good music in her summer gardens generated orchestral interest in the 1890s and in 1900 the Denver SO was founded by Henry Houseley. Raffaello Cavallo became conductor in 1903 and Horace Tureman in 1911. With his own orchestra, Cavallo offered competition, and the Denver SO faltered during World War I. Tureman reorganized it as the Denver Civic SO in 1921 and conducted it until 1944 (The name Denver SO was revived in 1934). Other conductors have been Saul Caston (1945-64), Vladimir Golschmann (1964-70) and Brian Priestman (from 1970).

Denver's choral societies began with a Musical Union, formed in 1867, just nine years after the first crude cabins were built, a German 'Maennerchor' appeared in 1870. Frank Damsch, Denver's first public school music supervisor, organized a highly successful choral society in 1882 but returned to New York three years later. I. E. Blake started the Denver Choral Society in 1890; in 1894 its directorship went to Henry Houseley, who gained for the ensemble a national reputation, winning awards at the Salt Lake City Welsh Eisteddfod in 1895 and the St Louis World's Fair in 1905. David McK. Williams, later organist at St Bartholomew's, New York (1920-47), accompanied.

Through the efforts of Fritz Thies, chamber music interest developed in the 1880s. The Lehman Quartet with violist Paul Stoëving followed in 1892 and the Baker Quartet in 1901. Henry Ginsburg's Denver String Quartet (formed 1921) was the city's most popular and lasting chamber ensemble, playing for over 20 years.

Important private music schools in Denver have included the Denver University School of Music (founded 1879), the Denver Conservatory (1887), the Liszt School (founded by James M. Tracey, 1906), Blanche Dingley Matthews School (1911), the Wolcott Conservatory (1920) and its offshoot under Edwin J. Stringham, the Denver College of Music (1925), and the Lamont School, now part of Denver University, founded in 1922 by Florence Lamont Hinman.

Denver's geographical isolation created a strong need for musical societies. Outstanding musicians were brought there in the early 1900s for the Tuesday Musical Club concerts. A chapter of Pro Musica, founded by Mrs Thomas Paterson Campbell in 1923, brought mostly French artists. Jean Chappell Cranmer has long been associated with the Allied Arts Society (founded 1920), which sponsors young local musicians and for many years held chamber concerts at Chappell House.

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SANFORD A. LINSCOME

Denza, Luigi (b Castellammare di Stabia, 24 Feb 1846, d London, 26 Jan 1922). Italian composer and conductor. From 1862 he studied composition under Mercadante and Serrao at the Naples Conservatory. In 1876 his opera *Wallenstein*, after Schiller's trilogy, was produced in Naples. He spent the 1884 season in London and three years later settled there. He became a director of the London Academy of Music and, in 1898, professor of singing at the RAM. He composed many popular drawing-room songs and ballads. His total of more than 500 songs, partsongs and cantatas are written to Italian, French and English texts. It is as composer of the Neapolitan song *Funiculi funiculà* that he is best remembered. Strauss adapted it, believing the melody to be a genuine folksong, in his symphonic fantasy *Aus Italien*, and Rimsky-Korsakov orchestrated it.

KATH HORNER

Denzler, Robert (b Zurich, 19 March 1892, d Zurich, 25 Aug 1972). Swiss conductor. He studied the piano and the violin at Zurich Conservatory and theory and composition privately with V. Andreac. From 1911 to 1912 he continued to study the piano in Cologne, working as a répétiteur at the opera house and the Bayreuth Festival. From this time he started appearing as a conductor. In 1912 he became director of music at Lucerne, and in 1915 conductor of the Zurich Opera. He was guest conductor of the Orchestre de la Suisse Romande (1920-30), and chief conductor of the Berlin Stadtische Oper (1927-32). In 1934 he returned to Zurich where, among other works, he conducted the first performances of Hindemith's *Mathis der Maler* and Berg's *Lulu*. After 1947 he only conducted concerts. As a composer Denzler was thoroughly committed to late Romanticism; as a conductor, however, he was renowned as an interpreter of classical opera, contemporary music and, above all, Wagner.

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† Robert F. Denzler (1892-1972), *Trübschener Blätter* (1972), no 32, p 8.

JÜRGEN STENZEL

Depansis. French composer. He was active in the 14th century, but is now known only by a three-voice Gloria from the Avignon repertory (edn. in CMM, xxix, 30). The piece divides into 11 short sections, mainly ending on D (the final) or E. The two upper voices move together for much of the time, introducing parallel 5ths and 4ths at cadences, with occasional 3rds. Stäblein-Harder pointed to a similarity between the topmost

voices of this and an anonymous troped Gloria (edn. in CMM, xxix, 32), and suggested that Depansis might be the composer of both or that one is modelled on the other.

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GILBERT REANEY

De Peyer, Gervase (Alan) (b London, 11 April 1926). English clarinetist. He studied under Frederick Thurston at the RCM and Louis Cahuzac in Paris. He became first clarinet of the LSO in 1955 and joined the staff of the RAM in 1959. He is a founder-member of the Melos Ensemble, director of the London Symphony Wind Ensemble, and an associate conductor of the Haydn Orchestra. He has given first performances of concertos by Arnold Cooke, Sebastian Forbes, Alun Hoddinott, Joseph Horowitz and Thea Musgrave, and has made notable recordings. His style is suave and confident, and he has made a feature of playing solos from memory.

PAMELA WESTON

De' Pietri, Antonio. See TONELLI, ANTONIO.

Déploration (Fr.). A poem lamenting someone's death, and by extension, any musical setting of it. However, the term is now normally confined to late medieval and early Renaissance compositions inspired by a composer's death. The earliest is the only surviving composition by F. Andrieu, a setting of Eustache Deschamps' double ballade *Armes, amours/O flour de flours* commemorating Machaut's death.

Many *déplorations* centre around Ockeghem and Josquin. Ockeghem lamented Binchois' death in *Mort, tu as navré* (with *Miserere* in the tenor), and in his turn inspired various laments, notably the long poem by Guillaume Crétin, *Déploration sur le trépas de Jean Ockeghem*, which names many musicians and reproaches the poet Jean Molinet for not yet having lamented Ockeghem, since (in Crétin's phrase, which sums up the emotional impetus behind all such works) 'the loss is great, and worthy of being recorded'. Erasmus's Latin verse *Ergone contuit* (set by Johannes Lupi) laments Ockeghem's death, as do Molinet's two replies to Crétin's rebuke, *Qui dulces modulando* (apparently not set to music) and *Nymphes des bois*. Josquin's setting of the latter text (with *Requiem aeternam* in the tenor) appears both in the Medici Codex and Susato's *Le septiesme livre... avecq troix epitaphes d'ict Josquin (RISM 1545¹⁵)* without clefs and entirely in black notation in all voices. The unusual appearance of this funereal eye music justifies Burney's pride at scoring it for his *General History*.

Despite its late date, Susato's volume is a memorial to Josquin himself, closing with three laments for him: Hieronimus Vinders's *O mors inevitabilis* (with *Requiem aeternam* in the tenor) and *Musae Jovis*, set in full by Gombert and in part by Benedictus Appenzeller. Gombert's magnificent setting continues the tradition of an independent religious text in the tenor which incorporates the Sarum melody *Circumdede runt me gemitus mortis dolores inferni* and is isorhythmic. Regnart's *Defunctorum charitates*, commemorating Jacobus Vaet, is also noteworthy. Byrd's elegy for Tallis, the consort

song *Ye sacred muses* and Andrea Gabrieli's *greghesca* for Willaert Sassi, *Palae, Sabbion, del Adrian lio* (RISM 1564¹⁸) are parallel products.

The texts of several *dépurations* refer to Parnassus, asking the Muses or Apollo to welcome the dead; this does not prevent the inclusion of traditional Christian prayers for the soul. The music is commonly in the Phrygian mode, traditionally associated with mourning. The word *dépuration* was rarely used as a title; of the four laments in Susato's *Le septiesme livre*, the seven voice-parts are variously marked *dépuration*, *epitaphium*, *monodia*, *lamentatio* or *naenia*.

See also APOTHOUSI, DUMP, FLEGGY, TOMBEAU

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DAVITT MORONEY

Deppe, Ludwig (b Alverdisen, Lippe, 7 Nov 1828; d Bad Pyrmont, 5 Sept 1890). German pianist, teacher, conductor and composer. Having studied with Marxsen in Hamburg (1849) and Lobe in Leipzig, in 1857 he settled in Hamburg, where he founded a musical society and conducted it until 1868. He was Kapellmeister of the Royal Opera in Berlin (1874–86), and also conducted concerts. In 1876 he conducted the Silesian musical society founded in Breslau by Count Hochberg. A detailed description of his teaching methods is given by his pupils (see bibliography), especially by Amy Fay. These methods included avoiding lifting the fingers high, careful attention to muscular movement, special study of pedalling and the use of a low piano stool, all designed to cultivate a very soft, even, but penetrating tone. Among Deppe's most distinguished pupils was Emil Sauer, and he also gave help and advice to Tovey. Deppe's system was developed further by Adolf Mikeš, who became an influential exponent of it in Prague, and some of his principles were adopted by Leschetizky. His compositions include a symphony, overtures and songs, and he wrote an essay 'Armleiden der Klavierspieler' (in *Der Klavierlehrer*, vii, 1885).

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JOHN WARRACK

DePreist, James (Anderson) (b Philadelphia, 21 Nov 1936). Black American conductor. He studied at the University of Pennsylvania, and at the Philadelphia Conservatory of Music (1959–61) with Vincent Persichetti. In 1962 while on tour in the Far East he had poliomyelitis and became paralysed in both legs. While convalescing he studied scores assiduously, and by late 1963 he was conducting in Bangkok. He was one of the first prizewinners in the 1964 Dimitri Mitropoulos International Competition in New York, and Bernstein selected him as assistant conductor of the New York PO for the ensuing year. In 1967 he settled in Europe, and the next season made his continental début conducting the Rotterdam PO. He has conducted the Cleveland Orchestra and the Los Angeles PO, and he was associate conductor of the National Symphony Orchestra of Washington, 1971–4, becoming its principal guest conductor in 1975.

GEORGE GELLES

De Reszke. Polish family of singers

(1) **Jean de Reszke** (b Warsaw, 14 Jan 1850; d Nice, 3 April 1935). Tenor. He studied with his mother, a talented amateur singer, and later with Ciaffei and Cotogni, as a baritone. Under the name of Giovanni di Reschi he made his début at La Fenice, Venice, in January 1874 as Alfonso in Donizetti's *La favorite*. Later in the same year he appeared in London at Drury Lane, again as Alfonso. He also sang Valentine in *Faust* and took the title role in *Don Giovanni*. After the London season, he went to Dublin where he took the part of Richard Coeur-de-Lion in Balfe's *The Talisman*. In 1876, now as Jean de Reszke, he made his Paris début as Fra Melitone in *La forza del destino*. In December of that year he sang for the last time as a baritone, as Figaro in *Il barbiere di Siviglia*, producing a ringing top B \flat in the cadenza to his aria.

Persuaded that he was really a tenor, De Reszke now retired from the stage and studied with Sbriglia. In November 1879 he accompanied his sister Joséphine to Madrid, where she was engaged to sing, and appeared for the first time as a tenor in the title role of *Robert le diable*, with Joséphine as Alice. His performance was not very successful, and it was over four years before he sang in a theatre again. Then on 1 February 1884 he made a triumphant reappearance as John the Baptist in the first Paris performance of Massenet's *Hérodiade*, given in Italian at the Théâtre-Italien. The following year he created the part of Rodrigue in *Le Cid* at the



1. Jean de Reszke as Romeo in Gounod's 'Roméo et Juliette'

Opéra, where he was engaged for the next five seasons, singing Radamès in *Aida*, Vasco da Gama in *L'africaine* and the title roles in *Le prophète* and *Faust*.

He appeared in London as a tenor for the first time on 13 June 1887 as Radamès at Drury Lane, and nine days later sang his first Wagner part, Lohengrin (in Italian). He made his Covent Garden début the following season as Vasco da Gama, later singing Raoul in *Les Huguenots*, Faust, Lohengrin, Riccardo in *Un ballo in maschera* and Radamès. On 28 November 1888 Gounod's *Roméo et Juliette* was given its first performance at the Paris Opéra, rehearsed and conducted by the composer, and with a cast that included Jean de Reszke, his brother Edouard and Patti. The de Reszkes repeated the work at Covent Garden with Melba the following June, and a month later Jean sang Walther in *Die Meistersinger* for the first time. In 1890 he appeared as Don José in *Carmen* and the following year sang the title role in *Otello*.

He made his American début in Chicago on 9 November 1891 as Lohengrin and appeared for the first time in New York as Roméo, five weeks later. During 1894 he sang the title role of *Werther* in Chicago, New York and London. He then tackled the heavier Wagner roles, singing Tristan in New York on 27 November 1895, the young Siegfried in New York on 30 December 1896, and Siegfried in *Götterdämmerung* in London on 2 July 1898. He took part in the command performance of *Lohengrin* given for Queen Victoria's 80th birthday at Windsor on 24 May 1899. His last appearance at Covent Garden was in 1900, his final performance in New York in the following year, and his last new role, Canio in *Pagliacci*, he sang in Paris at the end of 1902. After his retirement he taught for many years, first in Paris and then in Nice, including among his pupils Louise Edvina and Maggie Teyte. His beautiful voice, fine musicianship and handsome appearance made him one of the most popular singers of his time. The final years of his career were marred by ill-health and vocal trouble, but at his best he was unsurpassed in the French repertoire, as well as in the Wagner parts he sang with such distinction.

(2) **Edouard de Reszke** (b Warsaw, 22 Dec 1853; d Garnek, Poland, 25 May 1917). Bass, younger brother of (1) Jean de Reszke. He studied with Steller and Coletti, and made his début as the King in the first Paris performance of *Aida* at the Opéra on 22 May 1876. He was then engaged for two seasons at the Théâtre-Italien. He sang Indra in Massenet's *Le roi de Lahore* at Milan in 1879, and in the following year made his London début at Covent Garden in the same role. He also sang St Bris in *Les Huguenots*, Rodolfo in *La sonnambula* and Basilio in *Il barbiere di Siviglia*. On 24 March 1881 he sang Fiesco in the first performance of the revised version of *Simon Boccanegra* at La Scala, Milan, where he also appeared as Silva in *Ernani*. He sang Alvisé in the first London performance of *La Gioconda* in 1883, and in the next year appeared for the first time as Mephistopheles in *Faust*.

He sang in the Paris performances of *Hérodiade* and *Le Cid* with Jean, and thereafter his career closely followed that of his brother, in London, Chicago and New York. His vast repertory included Friar Laurence in *Roméo et Juliette*, Don Pedro in *L'africaine*, Rocco in *Fidelio* and Leporello, which he sang at a special centenary performance of *Don Giovanni* at the Opéra in 1887,



2 Edouard de Reszke as Mephistopheles in Gounod's 'Faust'

with Jean as Don Ottavio. Edouard's huge voice and giant stature also made him a magnificent exponent of Wagner roles, and he sang Daland in *Der fliegende Holländer*, King Henry in *Lohengrin*, Hans Sachs in *Die Meistersinger*, King Mark in *Tristan und Isolde*, the Wanderer in *Siegfried* and Hagen in *Götterdämmerung*. He retired in 1903, soon after his brother.

(3) **Joséphine de Reszke** (b Warsaw, 4 June 1855; d Warsaw, 22 Feb 1891). Soprano, sister of (1) Jean and (2) Edouard de Reszke. After a year's study at the St Petersburg Conservatory, she sang in Venice under the name of Giuseppina di Reschi, appearing as Marguerite in *Faust* with her brother Jean as Valentine. She made her Paris début at the Opéra as Ophelia in Thomas' *Hamlet* on 22 June 1875 and sang there for a decade in such roles as Marguerite, Malilde in Rossini's *Guillaume Tell*, Valentine in *Les Huguenots*, Rachel in Halévy's *La juive* and both Isabelle and Alice in *Robert le diable*. She created the part of Sita in *Le roi de Lahore* on 27 April 1877. In 1881 she sang Aida at Covent Garden, but was not a success and cancelled her contract. She sang Salome at some of the performances of *Hérodiade* in 1884, so that all three de Reszkes were on the stage together. In the following year she married Baron Leopold de Kronenberg and retired to live in Poland.

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ELIZABETH FORBES

Derey, Blañzej (b Siewierz, nr. Katowice, c1585; d Kraków, 12 May 1666). Polish composer and musician. He was a member of the Dominican order from 1616 and was active at Sieradz and Kraków. He produced stylized Gregorian arrangements for the use of his

order, compiled liturgical MSS (which survive at the monastery at Kraków) and edited songs.

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SMP

MIROSLAW PERZ.

De Rhoda, Paulus. Late 15th-century composer, possibly identifiable with PAULUS DE BRODA.

Dering, Lady. See HARVEY, MARY.

Dering [Deering, Dearing, Diringus etc], **Richard** (b c1580; d London, buried 22 March 1630). English composer and organist. He was the illegitimate son of Henry Dering of Liss, Hampshire. According to a pedigree (in *GB-Lbm* Add.5534), his mother was Elizabeth, sister of Henry, Lord Grey of Ruthin and 6th Earl of Kent, but she is mentioned in no other record of the Grey family (who were related to the Derings by marriage). The usual account of his career is that he was a Catholic brought up and trained in Italy, but the styles of his music and what is known of his family make it more likely that he was trained in England and was converted to Catholicism later. The first contemporary document about him is his supplication for the degree of BMus from Christ Church, Oxford, in 1610; in it he stated that he had been engaged in the study and practice of music for ten years. In 1612 Sir Dudley Carleton, the English envoy in Venice, reported in a letter (*GB-Lpro* SP 99, x, 62) to Sir John Harrington (heir to John, first Lord Harrington of Exton) that a servant of Harrington's, a Mr Dearing, had recently spent some time in Venice, was now in Rome and was, he feared, about to become a Catholic. It seems likely that this Mr Dearing is the composer, who certainly seems to have lived at one time in Rome (see below).

Like many English Catholic musicians of the period Dering decided to live abroad. By 1617 he was organist of the convent of English nuns in Brussels and was still there in 1620; at this time he must have been in touch with Bull and Peter Philips, but there are no records of this. In 1625 he was appointed organist to Queen Henrietta Maria soon after her marriage to Charles I, and in the same year he is recorded as a 'musician for the lutes and voices' to the king; he also appears in court accounts of 1626, 1628 and 1629.

Dering's music may be divided into two categories, English and Italianate. The English music, none of which was published during his lifetime, comprises Anglican church music, fantasias and dances for viols, two madrigals and the *City Cries* and *Country Cries*, which are quodlibets for voices and viols. The Italianate music was nearly all published and always includes a continuo part: it consists of Catholic church music and Italian canzonettas and madrigals. Dering was no doubt a minor composer, but he wrote in a wide variety of manners. The English works are comparable in style to those of his contemporaries Gibbons, Weelkes and – especially in the fantasias and the six-part madrigal, *If sorrow might* – John Ward. The verse anthems are prolix and the full anthem restricted in modulation: these features suggest that they are early works. The dances are charming and tend to be elaborate. The fantasias are serene and melodious, and Hughes called attention to their consistency of structure; those in six parts are particularly impressive. The *City Cries*, like similar works by Weelkes and Gibbons, incorporates many London street cries; it also includes many trades-

men's songs. The *Country Cries*, which exists in several MSS, is a vivid succession of country scenes, including hunts for hare and pheasant, as well as a town crier and a sow gelder, harvest songs and much dialect. A reference within it to 'the king's cart taker' suggests that it was written after 1603, the date of James I's accession.

Dering's Latin church music and Italian canzonettas and continuo madrigals are strongly influenced by contemporary Italian practice (though he nowhere used solo instruments or recitative). The 1617 motets, which he said were written in the 'first city of the world' – presumably Rome – are passionate in expression, not unlike Schütz's *Cantiones sacrae* of 1625; the 1618 set (sub-titled 'ad melodiam madrigalium elaborata') are less intense and suggest more the style of Philips or Sweelinck. The motets for two and three voices were specially popular in England after 1625: they were no doubt performed in Henrietta Maria's chapel, and Wood said they were Cromwell's favourite music. The popularity of John Playford's 1662 publication led him to venture on the second set, of 1674 Both Henry Peacham (*The Compleat Gentleman*, 1622) and Thomas Mace (*Musick's Monument*, 1676) include Dering in their lists of excellent composers.

WORKS

Editions. *Jacobean Consort Songs*, ed T Dart and W Coates, MB, ix (1955, rev 2/1962) [D]

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R Dering Secular Vocal Music, ed P Platt, MB, xxv (1969) [P]

R Dering Sacred Music: Six part Motets, ed P Platt, FFCM, xv (1974) [E]

SACRED VOCAL

Cantiones sacrae, 5vv, bc (Antwerp, 1617)

Anima Christi, Ave Maria gratia plena, Ave verum corpus, Ave virgo gratiosa, Contristatus est Rex David, Dixit Agnes, Indica mihi, In lectulo mihi, Jesu decus angelicum, Jesu dulcedo cordium, Jesu dulcis memoria, Jesu summa benignitas, O bone Jesu, Omnem super quem, Quae est ista quae ascendit de deserto, Quando cor nostrum, Vidi speciosam, Vox in Rama

Cantica sacra, 6vv, bc (Antwerp, 1618), E

Adjuro vos filiae, Ardens est cor meum, Cantate Domino Congratulamini mihi, Factum est silentium, Heu mihi Domine, Jesu decus angelicum, Jubilate Deo, O crux ave, O vos omnes, Panis angelicus, Paratum cor meum, Quae est ista quae ascendit quasi aurora, Quam pulchra es, Quem vidistis, Sancta et immaculata virginitas, Surge amica mea, Te laudamus, Veni Jesu, Virgo prudentissima, Vulnerasti cor meum

Cantica sacra, 2, 3vv, bc (London, 1662)

Ardens est cor meum, Beatus vir, Canite Iehovae, Cantate Domino, Conceptio tua, Duo seraphim, Ego dormio, Gaudet in coelis, Gloria Patri, Gratias tibi Deus, Isti sunt sancti, Justus cor suum, Justus germinabit, Laetamini cum Maria, Miserere mei, O bone Jesu, O Domine Jesu Christe, O lux et decus Hispaniae, O quam suavis, Panis angelicus, Qualis est dilectus, Sancta et immaculata virginitas, Veni electa mea, Vulnerasti cor meum

8 motets, 2vv, in 1674? [authenticity questionable]

Duo seraphim, Ego sum resurrectio, Hierusalem quae edificatur, Laetatus sum, O Rex [Cru]x ave spes unica, O sacrum convivium, O domine Jesu Christe, Tres sunt qui testimonium

1 full anthem, And the King was moved, 5vv, *GB-Lbm*

2 verse anthems: Almighty God, who through thy only begotten son, Unto thee, O Lord *Cu, DRc, Lbm*

Several motets, 2, 3vv, bc, *Ob, Och, Lbm*

SECULAR VOCAL

Canzonette, 3vv, bc (Antwerp, 1620), P

Ahi! che torn'il ben mio, Ahi! già mi discoloro, Arder il ghiaccio, Ardo misero amante, Chi prend'amore a gioco; Così bella voi sete, Dolce amoroso foco; Felice era il mio core; Filli, mentre ti miro; Filli mi rid'e fugge. Filli, se gl'occhi giro, Giunt'e pur, lo grid'ognor mercede; Io mi sento morir, O vagh'o care stelle; Per te l'alma si strugge; Se nel partir da voi, Soccorrete mi ohimè; Voi che set'il cor mio, Voi volete ch'io mora

Canzonette, 4vv, bc (Antwerp, 1620), P

Ardenti miei sospiri, Ardor felice e caro, Dolce spirto d'amore, Donna gentile, Donna se 'l cor, E se ben nott'e giorno, Gli ardenti miei desiri; Il mio martir, l'amari sospiri; Lagrime dolci e care, La vag'e bell'Aurora; Lungi da voi; Mirando la mia dea, Occhi ladri

d'amor, O com'è gran martire, Ohimè, partit'è il mio bel sol, Poiché mesto e dolente; Rosa d'amor, Tutta gentile'è bella; Vivrò io mai 2 madrigals. If sorrow might, 6vv; Sleep quiet Lee, 3vv, P 18 madrigals, 1-3vv, P

Al fonte, al prato, Alme d'amor rubelle, Che veggio, ohimè, Così dunque, Crudelissima doglia; Donna, mentre io vi miro, Felice chi vi mira. Ho visto al mio dolore, Lasso, ch'io moro, Legasti, anima mia; Lungi dal vostro lume, O dolce mio martire, O donna troppo cruda, O durezza di ferro; O miei giorni fugaci, Pargoletta è colei, T'amo mia vita, Vergine bella

City Cries, 1v, str, B 69; Country Cries, 1v, str, B 70

INSTRUMENTAL

8 fantasias (1 edn D 38), a 5, *EIRE-Dm* Z 3 4 1-6, 13, *GB-Ckr* Rowe 321, *Lhm* Add 17786-96, 29366-8, 39550 54, Eg 3665 [with 6 more attrib Dering, actually by Ward], *Oh* c 64-9, *Och* 423-8, 1004, *US-LAu*, *NYP* Drexel 4180-85

2 fantasias, a 6, *EIRE-Dm* Z 3 4 1-6, *GB-Lhm* Add 17786-96, *Oh* c 64-9

8 pavans (1 edn D 61), 3 almaines, 1 galliard, a 5, *Ckr* Rowe 114 17, *Lhm* Add 31423, 36993, *Lcm* 1145, *Och* 423-8

1 pavan a 3 or a 4, *Lhm* Add 18940 44 [a 3], *Och* 423 8 [a 4]

1 almaine, a 3, *Oh* Mus Sch D 245-7

DOUBTFUL WORKS

4 fantasias, a 6, *EIRE-Dm* Z 3 4 1-6, *GB-Oh* c 64-9

1 In Nomine, *EIRE-Dm* Z 3 4 1-6

Org pieces, *GB-Och* Mus 89 (anon.), see Dart

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PETER PLATT

Dermota, Anton (b Kropa, Slovenia, 4 June 1910). Yugoslav tenor. He studied the organ and composition at Laibach and singing with Elisabeth Rado in Vienna, where he made his début as the First Armed Man in *Die Zauberflöte* in 1936; the same year he sang Zorn in *Die Meistersinger* at Salzburg under Toscanini. By 1938 he was singing Belmonte and Don Ottavio at Salzburg. Although as a Mozart tenor he won most renown, Dermota has also appeared in the Italian and German repertory, and was accorded the honour of singing Florestan in *Fidelio* at the reopening of the Vienna Staatsoper in November 1955. His large repertory includes the title role in Pfitzner's *Palestrina* and Lensky in *Eugene Onegin*. He has made guest appearances in most leading European opera houses, and sung in concert and lieder recitals generally accompanied by his wife, Hilde Berger-Weyerald. He was made a *Kammersänger* in 1946.

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HAROLD ROSENTHAL

Dernes, Helga (b Vienna, 3 Feb 1939). Austrian soprano. After studying at the Vienna Conservatory from 1957 to 1961 she was engaged by the Berne

Opera, making her début as Marina (*Boris Godunov*). Engagements followed at Wiesbaden (1963-5) and Cologne (1965-8). At Bayreuth, where she first appeared in 1965 as Wellgunde and a Flower Maiden, she has played Freia, Guttrune and Eva. Two particularly important links have been forged with Scottish Opera, for whom she first sang Guttrune (1968) and subsequently her first *Fidelio* Leonore (1970), Brünnhilde, Isolde, and, in admirably clear English, the Marschallin and Cassandra (*Les troysens*); and with the Salzburg Easter Festivals under Karajan, for whom from 1969 (her first *Siegfried* Brünnhilde) she undertook major roles (Leonore, the *Götterdämmerung* Brünnhilde, Isolde) on stage and in recordings. At Covent Garden (début role, Sieglinde, 1970) she has appeared as Chrysothemis, Leonore, the Dyer's Wife (*Die Frau ohne Schatten*) and the Marschallin; her Chicago (November 1971) and Vienna Staatsoper (September 1972) débuts were in *Fidelio*. She created the title role of Fortner's *Elisabeth Tudor* (Berlin, 1972). Essentially a full-voiced lyric soprano, she chose to undertake the heaviest Wagnerian dramatic roles, with the result that her voice lost some of its earlier freshness and easy, ample beauty of tone. Her strikingly handsome stage appearance and intense acting make her a compelling performer

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HAROLD ROSENTHAL

Derosier [Derozier], **Nicolas** (fl late 17th century). Guitarist and composer, probably French. Derosier probably lived in Holland and France since his works were published in these two countries. About 1699 he held the position of *ordinaire de la musique* to the prince palatine. His suite for two treble instruments and continuo was written to commemorate the flight of James II of England to the court of Louis XIV in 1688. His two brief tutors for five-course Baroque guitar contain instructions about the interpretation of the tablature, tuning, ornamentation, arpeggiation of chords and continuo accompaniment.

WORKS

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Psalm 150, 1v, bc in anon. Essai de critique ou l'on tâche de montrer en quoi consiste la poésie des Hebreux (Amsterdam, 1688)

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Nouveaux principes pour la guitare (Paris, 1699)

37 pieces in Recueil des pièces de guitare des meilleurs maîtres du XVII^e siècle, ed J B L de Castillon, Ghent, 1730, *B-Bc* 5615

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R Strizich 'Ornamentation in Spanish Baroque Guitar Music', *Journal of the Lute Society of America*, v (1972), 38

ROBERT STRIZICH

De Rossi, Francesco. See ROSSI, FRANCESCO.

De Rossi, Giuseppe. See ROSSI, GIUSEPPE DE.

Derrick (fl ?1620). English composer. A Short Service (*Te Deum, Benedictus*), a *Jubilate*, two Kyries and a Creed are in MSS (*GB-Cp* and *DRc*).

Dervaux, Pierre (b Juvisy-sur-Orge, Seine-et-Oise, 3 Jan 1917). French conductor. At the Paris Conservatoire he studied the piano under Isidore Philipp and Yves Nat, and harmony and counterpoint under Jean and Noel Gallon and Marcel Samuel-Rousseau. He made his début as a conductor with the Padeloup Orchestra in 1947, and that year became principal conductor of the Paris Opéra, where he remained until 1970. From 1949 to 1955 he was also vice-president of the Concerts Padeloup. He was appointed musical director of the Quebec SO in 1964 and of the Orchestre Philharmonique des Pays de la Loire at its foundation in 1971. He has conducted as a guest elsewhere in Europe, in the USA, and in the Middle and Far East. His repertory is confined almost exclusively to Classical and Romantic music.

Dervaux directed courses in conducting at the conservatory in Montreal (1965-72) and in 1964 was appointed to teach conducting at the Ecole Normale in Paris. He has composed orchestral and chamber music, including two symphonies, a piano concerto, a cello concerto, a divertimento for string orchestra, a string quartet and a trio.

CHRISTIANE SPIETH-WEISSENBACHER

Dervish music. See ISLAMIC RELIGIOUS MUSIC

De Rycke, Antonius. See DIVITIS, ANTONIUS.

Derzhinskaya, Xeniya Georgiyevna (b Kiev, 6 Feb 1889, d Moscow, 9 June 1951) Soviet soprano. She studied singing with F. Pash and Mathilde Marchesi in Kiev, where she made her début in a concert of Rakhmaninov works, at which she was praised by the composer. From 1913 to 1915 she sang at the Moscow opera house Narodnyi Dom. She was a soloist at the Bol'shoy Theatre from 1915 to 1948, her creative development during these years being greatly influenced by Stanislavsky and the conductor Václav Suk. Under the latter she created her best roles: Lisa (*The Queen of Spades*), Nastasya in Tchaikovsky's *Sorcerer*, Fevroniya (Rimsky-Korsakov's *The Legend of the City of Kitezh*) and Ortrud. She was one of the outstanding Russian singers of her time, whose vocal and dramatic art was distinguished by the wide range and beautiful timbre of her strong voice, the completeness of her interpretations and her gift for freshly transforming her roles, her portrayals of Russian women being particularly successful. Other roles included Mariya (Tchaikovsky's *Mazeppa*), the Snow Maiden and Gounod's Marguerite. On 6 July 1926 she sang in a concert performance of *Kitezh* at the Paris Opéra, with great success. She appeared widely in concert and recital, and from 1947 to 1951 taught singing at the Moscow Conservatory. In 1937 she was made a People's Artist of the USSR.

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I. M. YAMPOL'SKY

Des (Ger.). D♭; see PITCH NAMES.

De Sabata, Victor (b Trieste, 10 April 1892; d Santa Margherita Ligure, 11 Dec 1967). Italian conductor and composer. The son of a chorus master, he studied at

the Milan Conservatory, taking counterpoint and fugue with Michele Saladino and composition with Giacomo Orefice; he also played the piano and the violin. After obtaining his diploma in 1910 with a Suite for orchestra, he concentrated for several years on composition, winning considerable success with his opera *Il macigno* (La Scala, 1917) and his symphonic poem *Juventus*, regularly played by several of the great conductors including Strauss and Toscanini. In 1918 he began to conduct, giving symphony concerts in Italy and becoming conductor at the Monte Carlo Opera, where he conducted the première of Ravel's *L'enfant et les sortilèges* and the first French performance of Puccini's *La rondine*. In 1929 he spent a few months with the Cincinnati SO and then became permanently attached to La Scala, where he made his début in February 1930 conducting *La fanciulla del West*, and where in December that year he scored a great success with *Tristan und Isolde*, of which he came to be considered an outstanding interpreter. Until World War II he conducted mostly in Italy, but in 1937 he visited Berlin and Munich with a company from La Scala, and made guest appearances at other theatres including Bayreuth (1939). Immediately after the war he started to travel again, conducting the Scala Company in London and Edinburgh in 1950 and other orchestras in Berlin, Vienna, London, Chicago, New York, Philadelphia and Boston. From 1953 to 1957 he was artistic director of La Scala. Because of poor health he rarely conducted after 1953, in 1957 he retired from musical life altogether but remained artistic consultant to La Scala.

Blessed with a fabulously exact and critical ear, De Sabata was a gifted, original and fascinating conductor.



Victor de Sabata

whose often incandescent performances resembled Toscanini's. His repertory ranged from Mozart to Stravinsky, with an emphasis on Wagner, Strauss, Debussy, Ravel, Sibelius and Puccini and his Italian contemporaries (Giordano, Montemezzi, Respighi, Wolf-Ferrari and Tommasini). He preferred Verdi's later works and liked Boito's *Mefistofele* and, in Italian translation, Saint-Saëns' *Samson et Dalila*. He was a typical product of the Italian culture that, after Wagner, had absorbed Strauss and the French impressionists and that had witnessed the rise of the Italian *verismo* school and, with Respighi, of an internationally acknowledged symphonic style. De Sabata's few recordings include *Tosca* (with Callas, Di Stefano and Gobbi) and the Prelude and Liebestod from *Tristan und Isolde*. Among his compositions the choreographic tale *Mille e una notte* (1931), performed at La Scala, and two symphonic poems, *La notte di Platon* (1923) and *Gethsemani* (1925), deserve notice, he is thought to have composed other works during the last decade of his life.

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 G. M. Gatti 'Ricordi di Victor de Sabata', *NRMI*, ii (1968), 5
 PIERO RATTALINO

Desaides, Nicholas. See DEZÉDL, NICHOLAS

De Santi, Angelo (b. Trieste, 12 July 1847, d. Rome, 28 Jan 1922) Italian music scholar and administrator. He became a Jesuit when he was 16 and studied in Italy, France and Austria, taking his degree at Innsbruck University (ordained 1877). After teaching music at the Zara Episcopal Seminary he was summoned to Rome in 1887 by Leo XIII to assist in the reform of church music. Appointed to teach music at the Vatican Seminary he founded a schola cantorum, but encountered such opposition from conservative elements that he left Rome six years later. However, in 1903 the implications of his work were ratified by the encyclical *Motu proprio* of Pius X. He founded the Scuola Superiore di Musica Sacra, Rome (1910), which later became the Pontificio Istituto di Musica Sacra (1931), and, with C. Respighi, the *Rassegna gregoriana* (1902). For about 35 years he worked on *Civiltà cattolica*, and he also served as president of the Italian S. Cecilia Society (1909–22). His chief endeavours were the propagation of the reformed plainchant and the polyphonic music of Anerio and Palestrina.

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A Solomes fra i monaci evulati all'Isola di Wight (Rome, 1901)
Il 'cursus' nella storia letteraria e nella liturgia (Rome, 1903)
L'origine delle feste natalizie (Rome, 1907)
Il primo decennio della Pontificia scuola superiore di musica sacra (Rome, 1920)
Le 'Laudes' nell'incoronazione de Sommo Pontefice (Rome, n.d.)

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 C. Respighi: 'Il P. Angelo De Santi: in memoriam', *Psalterium* (Rome, 1923)

De Santis. Italian firm of music publishers. Pietro Giovanni De Santis (b. Isola Liri, 1822, d. Rome, 1914) founded the firm on returning from exile in 1852, and began by alternating publishing (harp music) with the manufacture and sale of string instruments and pianos, activities in which he had specialized with the renowned Alessandrini at the S. Michele institute. His son Alberto (b. Rome, 1876; d. Rome, 1968), associated with the firm from 1902, enlarged the publishing programme with works by contemporary composers, including Setaccioli, Tirindelli, Bustini and Tebaldini.

Renato De Santis (b. Rome, 1901; d. Rome, 1974) began to take part in the business in 1916 and directed the firm until his death. Under him the firm expanded the educational and musicological sections with specialized and collected editions as well as numerous instrumental, orchestral and vocal compositions. His friendship with musicians such as Malipiero, Casella, Poulenc, Respighi, Rieti, Toscanini, Mascagni, Puccini, Cilea, Giordano, Pizzetti and Alfano led him to an interest in the new avant garde; his catalogue, besides works by some of those composers, also includes works by Porrino, Allegra, Mannino, Liviabella, Lupi, Pizzini, Turchi and Savagnone. However, the firm's most important activity has been in publishing new editions of works by earlier and often unjustly neglected composers. Under the artistic direction first of Bonaventura Somma and then of Lino Bianchi, De Santis published *Capolavori polifonici del secolo XVI* and *Polifonia vocale sacra e profana del secolo XVI*. The firm also published the 40-volume *Musiche vocali e strumentali sacre e profane dal XVII al XIX secolo*, the complete keyboard works of Pasquini, Galuppi and Rutini, and a number of important series of early music, including *Gli oratori di A. Scarlatti*, *Musiche rinascimentali siciliane*, *Polifonia napoletana del rinascimento*, *Musiche per sonare con ogni sorta di stromenti* and *Composizioni vocali e strumentali dal XIV al XVI secolo*; De Santis also publish *Contributi di musicologia*.

STEFANO AJANI

De Saram, Rohan (b. Sheffield, 9 March 1939) Sri Lankan cellist. He spent his childhood in Ceylon, learning the piano and the cello. For several years he studied in Florence with Gaspar Cassadó and was awarded the Suggia Scholarship, which enabled him to study further with Casals in Puerto Rico and also to work with Barbirolli. Meanwhile he gave recitals and concerts in Europe and made his American début in 1960 with the New York PO at Carnegie Hall. Since then he has played in Canada, Asia, Australia and the USSR. In 1972 he became resident in London, where he teaches at Trinity College of Music. De Saram has a wide repertory, ranging from Bach's unaccompanied suites, Beethoven's sonatas and concertos by Haydn, Schumann and Dvořák to works by 20th-century composers including Prokofiev, Kodály, Hindemith, Dallapiccola, Rubbra, Shostakovich, Britten and Xenakis. He allies impressive technique with an acutely sensitive power of interpretation; the rich, colourful warmth of tone he uses in Romantic music is balanced by the keen intelligence of his playing in modern works. In recital he is frequently partnered by his brother Druvi (b. Ceylon, 24 Jan 1946), a talented pianist, and he also plays in the De Saram Trio with Angela Malsbury (clarinet) and David Pettit (piano).

ELIZABETH FORBES

Désargus, Xavier (b Amiens, c1768; d Paris, 1832). French harpist, tenor and composer. He was a chorister at Amiens Cathedral, but in 1789, when the cathedral was closed in the wake of the Revolution, he went to Paris, where he joined the chorus of the Opéra. Finding he had no taste for the stage, he taught himself the harp and rapidly developed as one of the most sought-after Parisian harp teachers. His *Traité général sur l'art de jouer la harpe* (Paris, 1809) he completely revised in 1816 as *Cours complet de harpe, rédigée sur le plan de la méthode de piano du Conservatoire*, and included exercises with fingerings for both four- and five-finger technique. A third, further enlarged edition was published in 1820. Désargus composed about 70 works for the harp including sonatas, potpourris, transcriptions, duets with piano and 24 études sur les Folies d'Espagne op.6.

Désargus' son, Xavier Désargus (b Paris, 1807, d ?Paris, after 1848), studied with his father and became solo harpist at the Opéra-Comique. In 1822 Spontini engaged him for the royal chapel in Berlin, but he returned to Paris in 1832 and in the same year moved to Brussels as solo harpist at the Monnaie and teacher at the newly founded conservatory. In 1848 he left the music profession and returned to Paris

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D C Mielke 'Pioneer Harpists', *Harp News*, III/10 (1960-64), 12
ALICE LAWSON ABER

Desarzens, Victor (b Château-d'Oex, 27 Oct 1908) Swiss conductor and violinist. He studied the violin and theory in Lausanne with Denéréaz, Gagnebin and Fornerod, took further studies with Enescu, and then became a violinist in the Orchestre de la Suisse Romande, which he left to give concerts with various chamber music ensembles, and as a soloist. In 1940 he founded the Lausanne Chamber Orchestra for Lausanne radio (it gave its first public performance on 10 November 1942), and became its conductor until 1953. In 1949 he was also given a post in Winterthur by W. Reinhart; in 1950 he took over from H. Scherchen as conductor of the Winterthur Musikkollegium. He has also, often with the Lausanne Chamber Orchestra, appeared at festivals and has made many recordings. On his 60th birthday in 1968 the University of Lausanne awarded him an honorary doctorate.

Like Paul Sacher, Desarzens combines contemporary with pre-Classical music in his programmes, and is continually looking for unknown works, particularly by well-known composers, of all periods. He himself has edited and had performed numerous works from Machaut to Rameau. His interpretations are distinguished by transparency and clarity; he understands conducting to be 'describing a region beyond one's material existence'. He has conducted first performances of numerous contemporary works, particularly by Swiss composers among them many by Martin.

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P Hugli 'Interprètes. Victor Desarzens', *SMZ*, cix (1969), 287

JÜRGEN STENZL

Désaugiers, Marc-Antoine (b Fréjus, 1742; d Paris, 10 Sept 1793). French composer. After some indifferent musical studies he settled in Paris in 1774 and first

attracted attention by his translation of G. B. Mancini's *Pensieri e riflessioni pratiche sopra il canto figurato* (1774) under the title *L'art du chant figuré de J. B. Mancini* (Paris, 1776) and by his *Lettres sur la musique des grecs*. The first of his works to be performed in Paris was a motet presented at the Concert Spirituel in 1777. He then wrote several stage works which were performed at the Comédie-Italienne and the Opéra; among these *Les deux sylphes* (1781) and, above all, *Les deux jumeaux de Bergame* (1782, to a text by Florian) became popular. On 1 December 1784 his *Buffon* cantata was performed at the unveiling of the bust of Buffon at the museum of Pilatre de Rozier.

Désaugiers was a friend of Gluck and Sacchini and in memory of the latter wrote a Requiem (1786) which was well received. He was quick to support the ideas of the Revolution and, at the request of the National Assembly, wrote a cantata for choir and orchestra, *La prise de la Bastille, hiérodrame tiré des livres saints*, in which he arranged fragments of verses from the Scriptures in a sequence depicting the events surrounding the fall of the Bastille. The work was enthusiastically received at Notre Dame on 13 July 1790, it was later performed several times and revised slightly in 1794. Désaugiers left many comic operas, a symphony, airs, romances and the opera *Bélisaire*, with a libretto by his elder son Auguste Félix Désaugiers. Marc-Antoine suffered from the inadequacy of his musical technique but his charming style and sense of drama as well as his generous nature account for the reputation he enjoyed in his day.

Désaugiers' younger son, Marc-Antoine Madeleine Désaugiers (b Fréjus, 17 Nov 1772, d Paris, 9 Aug 1827), was a songwriter and librettist. He wrote many vaudevilles and adapted *Le médecin malgré lui* (1792), for which his father wrote the music. He was director of the Théâtre du Vaudeville under the Restoration and left a large number of songs, some of which have remained well known. Auguste Félix Désaugiers, a secretary at the French legation in Denmark, revised Salieri's *Danaïdes* (1817) and *Tarare* (1819) and wrote the libretto for Berton's *Virginie* (1823).

WORKS

(all printed works published in Paris)

STAGE

(all first performances in Paris)

Le petit Oedipe, ou Agenor et Zulma (comédie pastorale, 1), Comédie-Italienne, 22 May 1779, excerpts pubd

Florine (comédie, 3), Comédie-Italienne, 15 June 1780, *F-Pn*, excerpts pubd

Erixène, ou L'Amour enfant (pastorale, 1, C H de Voisenon), Opéra, 24 Sept 1780, excerpts pubd

Les deux sylphes (comédie lyrique, 1), Comédie-Italienne, 18 Oct 1781 (n.d.), excerpts pubd

Les deux jumeaux de Bergame (comédie, 1, Florian), Comédie-Italienne, 6 Aug 1782 (n.d.), excerpts pubd

L'amant travesti (opéra bouffon, 2, Dubreuil), Monsieur, 2 Nov 1790, *Pn*

Le rendez-vous (comédie, 2, de Villers), Beaujolais, 1792 (n.d.)

Le médecin malgré lui (opéra bouffon, 3, M -A M Désaugiers, after Molière), Feydeau, 26 Jan 1792, *Pn*

Other stage works (most autographs in *Pn*). L'absence de Nina, ou Les rigueurs de l'absence, L'auteur satyrique, Le bal, Bélisaire (A. F Désaugiers), Cadmus et Hermione, Coridon et Phylis, Doris et Phylamon, ou Les trompeurs trompés; Echo et Narcisse, La fête cachoise, ou Le mariage de Toinette; Idylle sur la naissance de Jésus Christ, Jeannette et Lucas; La jeune veuve curieuse, Mirzelle; La mort de Galathée, Philémon et Baucis, Zadir et Zilla

OTHER WORKS

Choral Buffon, cantata, 2 vv, orch, 1784 (n.d.). Hercule, cantata, 1v, chorus, *Pn*, Requiem [for Sacchini], *Pn*; Miserere, motet, chorus, orch; La prise de la Bastille, cantata, chorus, orch, 1789, rev 1794. Many ariettes, chansons, romances in contemporary collections

Inst: Sinfonia à piu stromenti, *Pn*

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C. Pierre *Les hymnes et chansons de la Révolution* (Paris, 1904)

PAULETTE LETAHLEUR

De Saxe, Chrétien-Charles. See HARTMANN, CHRISTIAN KARL.

Des Bordes. French 16th-century composer. He wrote *La guerre marine*, an onomatopoeic piece depicting a naval battle which in style follows the example of Janequin's *Bataille* [de Marignan]. It was first published in Le Roy & Ballard's 11th book (1555) and went on to be reprinted five times between 1559 and 1578. Two contrafacta (*O Seigneur Dieu* and *Cessez mes yeux de pleurer*) are also ascribed to Des Bordes in the *Premier livre des cantiques et chansons spirituelles* (La Rochelle, 1578)

FRANK DOBBINS

Des Buissons [Desbuissons, Michael]. See DU BUISSON, (2) Michel-Charles.

Descant. See DISCANT

Descartes, René (b La Haye, Indre-et-Loire, 31 March 1596; d Stockholm, 11 Feb 1650). French philosopher and mathematician. He studied at the Jesuit school at La Flèche from 1606 to 1612, and after a stay in Paris he completed work in law at Poitiers in 1616. Tired of formal training and seeking an opportunity for travel, he enlisted in the army of Prince Maurice of Nassau in 1617. It was while he was stationed near Breda during his military service that he met and befriended the mathematician Isaac Beeckman, to whom he dedicated his principal contribution to music theory, *Compendium musicae*, written in 1618. During the following years he formed the bases for his new philosophical method, the development of which occupied him for the rest of his life. In 1622 he withdrew to Paris and after some years spent in travel made his home in Holland from 1629 to 1649. He then accepted an invitation to join the court of Queen Christina of Sweden in Stockholm, where he became ill and died shortly after his arrival.

The *Compendium* is both a treatise on music and a study in methodology. In it Descartes shows himself to be a link between the musical humanists of the 16th century - he was influenced particularly by Zarlino, whom he cited - and the scientists of the 17th. The work is noteworthy as an early experiment in the application of an empirical, deductive, scientific approach to the study of sensory perception and as being among the earliest attempts to define the dual relationship between the physical and psychological phenomena in music.

Descartes divided music into three basic component parts, each of which can be isolated for study: the mathematical-physical aspect of sound, the nature of sensory perception and the ultimate effect of such perception on the individual listener. He considered the first of these to lend itself to pure scientific investigation,

since it is independent of personal interpretation. He characterized the process of sensory perception as being autonomous, self-regulating and measurable. This is the realm where practical aspects of music are dealt with (e.g. rules for counterpoint) and to which the great bulk of the *Compendium* is devoted. To Descartes the impact of sound on a listener's emotions or 'soul' is a subjective, irrational element and therefore incapable of being scientifically measured. He described it as a psychological-physiological phenomenon that clearly belongs to the areas of aesthetics and metaphysics (of which he was to develop the principles later in his philosophical writings).

Descartes was not to return to music as a topic for concentrated investigation after completion of his *Compendium*. However, that he continued to develop his ideas on musical subjects throughout his life is evident from his surviving correspondence, particularly that with his old friend in Paris, Marin Mersenne (where mutual influence is evident), and with the Dutch humanist Constantijn Huygens. Among his specific contributions to music theory the following are of note: an early concern with definition of period structure in musical form; an expression of the later theory of a conditioned reflex in animals; a hint at the theory of harmonic inversion; and a detailed review of the physical nature of sound.

WRITINGS

(only those on music)

Compendium musicae (Utrecht, 1650/R, 2/1656, Eng. trans., MSD, viii, 1961, 4/1965, Eng. edn., London, 1653, Dutch edn., Amsterdam, 1661, French edn., Paris, 1668 [MS dated 1618])

Lettres (Paris, 1657-67), *Brieven* (Amsterdam, 1661), *Epistolae* (Amsterdam, 1668)

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G. Massenkeil 'Bemerkungen zum "Compendium musicae" (1618) des René Descartes', *IMSCR*, vii, Cologne 1958, 188

B. Augst 'Descartes's Compendium on Music', *Journal of the History of Ideas*, xxvi (1965), 119

W. Seidel 'Descartes' Bemerkungen zur musikalischen Zeit', *AMw*, xxvii (1970), 287

H. Schneider *Die französische Kompositionslehre in der ersten Hälfte des 17. Jahrhunderts* (Tutzing, 1972), 170ff

ALBERT COHEN

Descaunt [descaunte]. See DISCANT.

Descamps, Emile (b Bourges, 20 Feb 1791, d Versailles, April 1871). French poet and dramatist. At a time when it was almost impossible to separate music from the art of singing, his services as a librettist were in constant demand. He produced singable texts for operas, *opéras comiques*, cantatas, romances, songs, tributes for festive occasions and translations from English, German and Italian; he even successfully rearranged *Don Giovanni* for performance at the Académie Royale de Musique (10 March 1834) after several failures by others. Girard claimed that Descamps was responsible in part for the introduction of Romanticism, in the form of dramatic and picturesque poetry, into French opera.

Descamps turned into verse Berlioz's prose for the dramatic symphony *Roméo et Juliette* (1826, published Paris, 1844). He helped Meyerbeer with the librettos of

his operas and provided the words of a special aria in *Robert le diable* for Mario's French début. When Scribe refused to rewrite the duet which concludes Act 4 of *Les Huguenots*, Meyerbeer begged Deschamps to collaborate with the tenor Nourrit in producing a more singable version. Ultimately this led to a retouching of practically the whole opera. At the première Scribe gleefully took credit for the opera's success, but as Alexandre Soumet wrote in a letter to Deschamps the next morning 'Scribe's glory was noisily proclaimed at the Opéra last night, dear friend, but yours was whispered knowingly from loge to loge like a lover's secret'. Deschamps prepared librettos for Niedermeyer's *Stradella* and de Beauplan's *Le mari au bal*, and wrote verses for innumerable songs and cantatas. He also translated about 50 of Schubert's lieder into French.

As a critic, Deschamps was totally dedicated to the preservation of the Italian bel canto style fostered by Rossini. He was acutely aware that the shortage of good singing voices in France was subtly transforming the Italian melody opera into the Romantic French grand opera, thus forcing Rossini into early retirement. His attempt to create the pastiche *Ivanhoe* out of fragments of four Rossini operas showed his regret at this change. Ironically, his creation was viewed in some quarters as the first attempt at a grand spectacle in the style of Meyerbeer. But he did not cease to contribute to its development with his librettos and poems, and he gave a most perceptive definition of this new operatic style. However, he steadfastly objected to the profusion of ballets and elaborate stage sets which he felt were detracting from the real purpose of opera by turning it into a spectacle. His famous dictum 'Exclusiveness is the curse of the arts' serves to confirm his catholic taste in music; he saw no reason not to appreciate the differing musical styles of Cimarosa, Schubert, Donizetti, Berlioz, Rossini and Meyerbeer. He was a regular visitor to Mme d'Agoult's salon where Liszt, Chopin, Hiller and Marie Pleyel provided keyboard entertainment, and at the soirées of Robert de La Sizeranne in which more modest performers, among them Amédée de Beauplan, Louis Niedermeyer and Pacini, took part.

WRITINGS

with T. Masse *De M. Paër et de Rossini* (Paris, 1820)

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A. Schaffler 'Emile Deschamps and Some of his Musical Collaborators: Unpublished Letters', *Romantic Review*, xlv/3 (1953), 197

A. RICHARD OLIVER

Deschant [deschaunt, deschaunte]. See DISCANT

Discordato. See SCORDATURA

Descort. The standard Provençal term for 'lai'; see LAI, §1(i).

(Ger.). D \ddot{u} b; see PITCH NAMES.

Deshayes. The name of several French musicians and dancers of the 17th and 18th centuries, who may have been related to PROSPER-DIDIER DESHAYES.

Deshayes, André Jean-Jacques. Son of PROSPER-DIDIER DESHAYES.

Deshayes, Pierre Louis [*le fils*]. Son of PROSPER-DIDIER DESHAYES.

Deshayes [Des Hayes, des Hayes, Deshays], **Prosper-Didier** (b. mid-18th century; d. Paris, 1815). French composer, dancer and teacher. He first acquired fame as a dancer. He danced at least once at the Comédie-Française in 1762 and was ballet-master there by 1764; he was an *adjoin*t at the Opéra in 1774. In 1777 he made his début as a composer at the Concert Spirituel and during the following ten years his compositions were performed there 25 times – the fourth-largest number of presentations of works by a native composer in that period. He was dismayed by the foreign domination of French musical life and, in response to an unfavourable review of his oratorio *Les macchabées* (1780), wrote 'It is unfortunate for a French musician to have been born in his own country'. He was master of dance at the Ecole Royale de Chant from its establishment in 1784. After the Revolution he was employed by the National Treasury and, according to Duval, joined the National Guard, he was active again at the Opéra from 1801. His greatest work is *Zéla* (1791) on a libretto by Dubuisson based on Goethe's *Stella*; the *Almanach des spectacles* reported that 'In *Zéla* he has shown genius'. Duval said of him: 'Esteemed for his abilities and his character, he left few works and many friends'.

Deshayes' son, Pierre Louis Deshayes *le fils* (b. Paris, April 1771; d. Paris, 18 June 1791), was a student at the Ecole Royale de Danse et de Musique and a member of the Bataillon des Elèves de la Place de Louis XIV. Another son, André Jean-Jacques Deshayes (b. Paris, 24 Jan 1777; d. Batignolles, Paris, 19 Dec 1846) was a dancer and choreographer at the Opéra and a professor of *maintien théâtral* at the Paris Conservatoire from 1817. He wrote *Idées générales sur l'Académie royale de musique, et plus spécialement sur la danse* (Paris, 1822).

Several other musicians and dancers were named Deshayes, but no relationship has been established among them or with Prosper-Didier Deshayes. The first occurrence of the name in a musical context is a reference to Toussaint Deshayes, *trompette du roi* in the early 17th century. Campardon identified Jacques Deshayes with Joseph Dezaïs (fl. 1710–22), a choreographer at the Opéra who taught dancing and published collections of dances, but his claim has never been proved. A singer, dancer and choreographer named Des Hayes associated with the Comédie-Italienne has been traced by Briquet from the early 18th century to 1768. Claude Des Hayes, possibly his brother, was one of the 24 Violons du Roi from 1720 to 1746 and published sonatas for two flutes. A Mlle Deshayes, possibly his sister, was an actress at the Théâtre-Italien; L'Affichard's verse portraits of her appeared in the *Mercur de France* in 1743. Thérèse Boutinon des Hayes became the first wife of La Pouplinière in 1737. Jean-François Deshayes (or De Hesse) was an actor and later a choreographer active at the Comédie-Italienne and the court. Jean-Baptiste Deshayes-Saloman made string instruments in Paris about 1740–80 and was probably the *maître de harpe* who became a freemason in 1788. Pierre-Edme Deshays, 'professeur de musique', is listed among the freemasons in 1789. Lyonnet listed several 19th-century actors named Deshayes.

WORKS

(all printed works published in Paris)

STAGE

(opéras comiques unless otherwise stated, all first performed in Paris)

- TB – *Théâtre Beaujolais* TL – *Théâtre Louvois*
 Le faux serment, ou La matrone de Gonessé (2, L. J. H. Dancourt), TB, 31 Dec 1785 (?1785), many excerpts pubd
 Le paysan à prétention (opéra bouffe, 1, Eyraud), TB, 12 June 1786, excerpt pubd
 L'auteur à la mode, ou Le mari complaisant (2, Durival), TB, 23 Dec 1786
 Berthe et Pépin (3, R.-F. R. de Pleinchesne), Théâtre-Italien, 1 Nov 1787
 Zéha, ou Le mari à deux femmes (drame, 3, P. U. Dubuisson, after Goethe, Stella), TL, 29 Oct 1791 (1791)
 La suite de Zéha (opéra, 3, Dubuisson), TL, 25 Feb 1792
 Mélie, ou Le pouvoir de la nature (3, Desfontaines), Favart, 19 March 1792
 Le petit Orphée (4, J. Rouhier-Deschamps), Théâtre de la Cité, 13 June 1792
 Adèle et Didier, ?TL, ?1792
 Le mariage patriotique (2, Rouhier-Deschamps), ?TL, 1793
 Le congrès des rois (3, Desmaillet [A. F. Eve]), Favart, 26 Feb 1794, collab. 11 others
 Bella, ou La femme à deux maris (3, A. Duval), ?TL, 16 Feb 1795
 Don Carlos (fait historique with ariettes, 2, F. P. A. L'Éger and A. P. Dutremblay), Favart, 1799
 Henri de Bavière (3, Leger and Dutremblay), Opéra-Comique, 22 Aug 1804

OTHER WORKS

- Vocal Les macehabées, oratorio 1780, Le sacrifice de Jephthé, oratorio, 1786, Déliait du serpent python par Apollon, lyric scene, 1786, La chute de Phaéton, lyric scene, 1788, airs, ariettes, vaudevilles, hymns, listed in Pierre motets, many works in contemporary anthologies
 Inst. Bn Conc., 1779, lost, Cl Conc., 1783, lost, Première suite d'harmonie, 2 cl, 2 hn, 2 bn (n.d.), 3 contredanses, syms in MS mentioned by Felis, works in contemporary anthologies

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 H. Lyonnet *Dictionnaire des comédiens français* (Paris, 1908 ?1911)
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 Anon 'Deshayes', *ES*
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 C. Pierre *Histoire du Concert spirituel 1725–1790* (Paris, 1975)

MICHAEL BARNARD, MARY HUNTER

Deshevov, Vladimir Mikhaylovich (b St Petersburg, 11 Feb 1889, d Leningrad, 27 Oct 1955). Russian composer and teacher. He studied the piano and composition at the St Petersburg Conservatory under Winkler, Nikolayev, Lyadov, Kalafati and Shteynberg (1908–14). After war service he was secretary of the people's music education committee in Elizavetgrad (1917–19), founder of the Sevastopol Conservatory (1920) and director of the Ukrainian music college network (1922). In Leningrad from 1923 to 1933 he worked as a teacher at technical music schools and as a theatre music director. Music for the theatre was Deshevov's central concern as a composer; the opera *Lyod i stal* ('Ice and steel') was compared with Shostakovich's *The Nose* and Knipper's *The North Wind*, but it met with no initial success. His compositions range from linear, diatonic pieces in the manner of Honegger and Prokofiev to mechanistic chromatic constructions and machine-like music, such as *Relsi* ('Rails') for piano.

WORKS

(selective list)

- Dramatic *Krasnyi vikhr* ['Red whirlwind], ballet, F. Lopukhov, 1924, *Dzhebella*, ballet, S. Radlov, A. Piotrovsky, 1926; *Lyod i stal* ['Ice and steel] (opera, B. Lavrenyov), 1930; *Bela*, ballet, B. Glavatsky, 1941; *Skazka o myortvoy tsarevne i o semi bogatirakh* [The story of the dead princess and the 7 heroes], ballet, G. Yagdfeld, 1949; c100 incidental scores, film music

- Orch. *Plyus shamana* [The shaman's dance], 1931, *Samarkandskaya syuita*, 1931; *Russkaya skazka* [Russian fairytale], 1947, *Syuita 'Pamyatniki voyennoy spavi russkovo naroda'* [In memory of the martial glory of the Russian people], 1947, *Russkaya uvertura*, 1950, *Syuita 'Leningrad'*, 1954
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 Pf. *Studies*, March, op. 1, *Sonata*, op. 2, 1922, *Méditations*, op. 3, *Scherzo*, op. 6, *Prelude*, op. 6/3, *Ballade*, op. 7, 1923, *Relsi* [Rails], op. 16, 1926, *Studies*, op. 45, *Marsh yunosti* [March of youth] (1931) *Songs*, *Chudaki* [Eccentrics], op. 28, B, pf (1934), *Litseyskiye godi Pushkina* [Pushkin's lyceum years], op. 35, 1937, *Romances*, op. 53 (Esenin) (1956)
 Choral *Children's songs*, S, chorus (1935)
 c100 incidental scores

Principal publishers Soviet State Publishing House, Universal

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 DETLEF GOJOW

Desideri, Girolamo (b Bologna, c1635; fl 1671). Italian philosopher and mathematician. He was a Doctor of Laws and a member of several academies. *Prose di Signori Accademici Gelati di Bologna* (Bologna, 1671) contains (pp 321–56) a discourse by him, *Della musica* in which he discussed musical instruments and their inventors. Three letters from him to Pertti are extant (in I–Bc).

De Silva [Sylva], Andreas (b c1475–80) ?Spanish singer and composer. He should not be confused with Andreas Sylvanus. It seems probable, on stylistic grounds, that he received his early musical training in the circle of the French court and later in northern Italy. In 1513 he wrote the motet *Gaude felix Florentia* on the occasion of the election of Pope Leo X. De Silva joined the large circle of musicians retained by Leo in Rome: in 1519 and 1520 he was recorded as 'cantor et compositor' of the papal chapel and as 'cantor secretus' of the pope's private chapel. He probably stayed in Rome until shortly before the recorded payment from the Duke of Mantua in December 1522; extant sources suggest that he was still alive and in Italy at the end of the decade.

De Silva was held in extremely high regard, particularly while under the patronage of Leo and the Medici family. As late as 1567 Cosimo Bartoli, in his *Ragionamenti accademici*, described the composer as one of Josquin's successors 'who taught the world how music should be written'. De Silva's main creative period appears to lie between 1510 and 1530. With Carpentras, Verdelot, Divitis, Févin, Costanzo Festa and Stoltzer, he belongs to the generation which formed the historical link between the French development of the late 15th-century Netherlands style typified by Josquin and Mouton, and the more modern school around Willaert, Morales and Gombert. Within this intervening group de Silva emerges as an original composer who adapted many local stylistic influences. In his compositions the technical aspect is concealed by a notable sense of sonorosity and expressive treatment of the text. His compositional style is characterized by a

relatively simple technical structure: a straightforward, strongly expressive melody which tends towards declamation, an expressive harmonic sense, and an overall formal design which is always clear. With his decidedly individual, extrovert style, de Silva was a musician who understood the signs of the new era; in some pieces such as *Omnis pulchritudo*, his sense of new developments leads towards an adventurous exploratory style. In a relatively small output, he left behind at least a few pieces (e.g. *Omnis pulchritudo*, *Illumina oculos meos* and *Ave regina caelorum, ave domina angelorum*) which can be numbered among the best works in the corpus of early 16th-century religious vocal music.

WORKS

Edition: *A de Silva Opera omnia*, ed W Kirsch, CMM, xlix (1970 77) [K]

MASSES

- Missa 'Adieu mes amors', 4vv, *I-Rvat*, K iii
 Missa 'Angelus ad pastores ait', 4vv, *CMac*, K iii
 Missa 'Jolis maronier', 4vv, *CMac*, K iii
 Missa 'Tu es pastor ovium', 7vv, *Rvat*, K iii
 Missa [sine nomine], 4vv, 1521¹, K iii
 Missa [sine nomine], 4vv, *MOD*, K iii

MOTETS

- Alma Redemptoris mater, 5vv, 1532⁹, K ii, Ave ancilla Trinitatis, 4vv, 1520¹, K i, Ave regina caelorum, mater regis angelorum, 5vv, S Maria Maggiore, Bergamo, K ii, Ave regina caelorum, ave domina angelorum, 5vv, *Rvat*, K ii
 Confitemini Domino, 7vv, *GB-Lhm* (frag), Contristamini Domine, 4vv, 1549¹², K i, Crux clavis corinae spinarum, 6vv, *I-Rvat* (frag), De ore prudentis, 4vv, 1521¹, *Pc*, K i, Gaude felix Florentia [= Gaude felix ecclesia], 6vv, *Rv*, *Rvat*, K ii, Illumina oculos meos, 6vv, *Rvat*, K ii
 In illo tempore loquente Jesu, 4vv, 1520¹, K i, In te Domine speravi, 5vv, *Pc*, K ii, Intonuit de caelo Dominus, 4vv, 1520¹, K i, Inviolata integra et casta es Maria, 4vv, *Bc*, K iii, Inviolata integra et casta es Maria, 7vv, *Bc* (frag), Judica me Deus, 4vv, *Bc*, K i, Lactare nova Sion, 4vv, 1532¹⁰, K i, Laetatus sum in his, 4vv, 1514¹, K i
 Nesciens mater virgo virum, 4vv, *Pc*, K i, Nigra sum sed formosa, 5vv, 1539⁸, K ii, O felix desiderium, 4vv, *MOD*, K i, Omnis pulchritudo Domini, 5vv, Medici MS, K ii, O Regem caeli, 4vv, 1532¹⁰, K i, O virgo benedicta, 4vv, 1532¹⁰, K i, Puer natus est nobis, 5vv, Medici MS, K ii, Regina caeli, 4vv, 1549¹², K i, Regina caeli, 6vv, 1535⁴, K ii, Si bona suscepimus, 3vv, 1541², K i, Surrexit Pastor Bonus, 5vv, 1538³, K ii, Tota pulchra es Maria, 4vv, Medici MS, K iii, Virgo carens criminibus, 4vv, 1521¹, 1536⁶, K i

SECULAR

- Fors seulement, 4vv, *Bc*, K iii

DOUBTFUL WORKS

- Sacred. Attendite populi de longe, 4vv, *Bc*, K iii, In illo tempore dixit Jesus, 4vv, *TVca(d)*, K iii, O quam gloriosum, 4vv, 1549¹², K i, Te Deum laudamus, 4vv, 1537¹, K i (also attrib Josquin and Mouton), Verba mea auribus, 4vv, 1549¹², K i
 Secular. Che sentisti madonna, 4vv, 1544²⁰ (attrib Verdelot in 1537¹¹), Madonn'io sol vorrei, 4vv, 1533² (attrib Verdelot in 1537⁹)

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WINFRIED KIRSCH

Deslins [Deslius], **Joannes** [Johann] (fl mid-16th century). Composer. According to Eitner, he may have been active in Germany, possibly in Dresden, an offertory is to be found in *D-Dkh*. Deslins's published works, two four-voice motets, appear in Pietro Joaneli's *Novi thesauri musici*, books 1 and 3 (Venice, 1568). Most of

the composers in this collection were singers in the emperor's chapel, although a few were attached to the court of Duke Albert of Bavaria; many of their works, like those of Deslins, are unique to the collection. (One of the motets is also found in *PL-WRu*.) Mendel, who used the spelling Deslius, suggested that the composer was known in France as Deslougues, and that he may have been confused with Philippe Deslougues (Verdelot).

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 RUTH K. INGLEFIELD

Deslougues, Philippe. See VERDELLOT, PHILIPPE.

Des Marais, Paul (b Menominee, Mich., 23 June 1920) American composer and teacher. He studied composition with Leo Sowerby in Chicago and attended Harvard University (BA 1949, MA 1953), where he continued his studies with Nadia Boulanger and Walter Piston. From 1960 he taught at the University of California at Los Angeles, later becoming professor of music. His awards include a Thorne Award from 1970 to 1973, and a grant from the Institute for Creative Arts.

The neo-classical language of his early music tended later towards a quasi-diatonic serialism in which ostinatos play a major role in the delineation of pitch centres. In both his opera *Epiphanies* (1964-8), and his setting of excerpts from *Le cimetière marin* (1971), whose set is derived from a passage in Monteverdi's *Orfeo*, clear textures and simple pitch contexts are deliberately cultivated to permit full play in the setting of the texts. Des Marais's later works include *Reflections on Faure* for solo voice and piano, on poems by E. E. Cummings, *Organum* for mixed voices, organ and percussion, *Two Movements* for two pianos and four percussion (1972), *Mass for the Seminarians* for voices, organ and percussion and *Four Drawings* for soprano and piano or celesta (1973).

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'Aaron Copland: Noiet', *PNM*, i (1962 3), 176

'Stravinsky', *PNM*, ix (1970 71), 86

RICHARD SWIFT

Desmarets [Desmarest, Desmarestz, Desmarais], **Henry** (b Paris, Feb 1661, d Lunéville, 7 Sept 1741) French composer.

1. LIFE. Although Titon du Tillet mentioned his precocity ('never has genius given more prompt evidence of its presence'), we know little of Desmarets' early musical training. In his dedication of *Circé* (1694), he wrote that he had served his monarch 'from my earliest youth'. This referred to his career until 1678 as boy soprano in the Paris royal chapel where he became a disciple and perhaps a student of Lully. In 1683 Louis XIV ordered two new and two vacated positions as *sous-maître* at his chapel to be filled by competition. Du Mont and Robert had just retired. Desmarets was one of 15 finalists. His composition (now lost) was 'one of the most beautiful . . . but the King thought him too young to hold one of the appointments . . . and gave him a 900 *livre* pension instead' (Titon du Tillet).

Desmarets maintained close association with the court. He composed an *Idylle* (lost) for the birth of the Duke of Burgundy. His first opera, *Endymion* (also lost), was performed at Versailles in February and

March 1682. His work was heard at the royal chapel for over a decade through his *sub rosa* composition of motets for Nicolas Goupillet to offer as his own. Goupillet, a mediocre composer from Senlis who had been one of the 1683 winners, possibly due to the influence of Robert and Bossuet, was dismissed when the ruse was discovered in 1693. About 1692 Desmarests taught music to the Duke of Chartres, the future regent, and with *Didon* he made a successful début in 1693 at the Paris Opéra. Perhaps through Charpentier, he was appointed *maître de chapelle* at the Jesuit college of Louis-le-Grand where he contributed to the composition of *intermèdes* for Latin tragedies.

After his first wife's death in 1696, Desmarests became involved in an amorous imbroglio with his student, Marie-Marguerite de Saint-Gobert. She was a daughter of the director of taxation for the district of Senlis, who did not approve of Desmarests' attentions. In a cloak-and-dagger affair that yielded such literary conceits as banishment to a convent, disguises and a long and involved trial, Desmarests, under pain of death, escaped on 5 August 1699 with Mlle de Saint-Gobert to Brussels, to begin his long years of exile.

He had hoped to serve Maximilian-Emmanuel of Bavaria, governor-general of the Low Countries for Charles II of Spain, but Maximilian left Brussels soon after Charles's death in November 1700. Jean-Baptiste Matho, with whom Desmarests had served in the royal chapel, succeeded in obtaining a recommendation for Desmarests from the Duke of Burgundy to his brother, Philip V, the new King of Spain. In June 1701 Desmarests became *maître de musique de la chambre* in Madrid, and on 5 September that year he married Mlle de Saint-Gobert. An almost continuous state of war, the growing popularity of Italian music in Spain and, according to Brossard (*Catalogue*), the jealousy of the Spanish contributed to Desmarests' readiness to become *surintendant de la musique* for Leopold I, Duke of Lorraine. The Count of Brionne, who had known Desmarests in France, recommended him for this post, which paid him 2000 livres annually.

Desmarests arrived in Lunéville, seat of the ducal court, in April 1707 and immediately expanded the musical activities there. He was responsible for the music of the court theatre, chapel and chamber, a situation which stimulated him to compose both sacred and secular music.

Desmarests' name was kept alive in France by Matho, the Count of Brionne and others. His airs appeared in Ballard's collections; his *Iphigénie en Tauride* was performed at the Paris Opéra in 1704, and Philidor published his *grand motet*, *Cum invocarem*, in 1714. Campra and his librettist, Danchet, completed this *tragédie lyrique* which Desmarests had left unfinished when he fled, and it enjoyed many revivals up to 1762. In October 1720 the regent, a brother of the Duchess of Lorraine, pardoned Desmarests. Two years later, Louis XV restored the pension originally given to the composer by Louis XIV.

Desmarests wanted to end his professional life at the royal chapel, where he had begun it almost 60 years earlier, and tried to obtain an appointment as *sous-maître* after Lalande's death in 1726. He was however disappointed, and returned to Lunéville where, after his second wife's death in 1727, his last years were spent with Elisabeth-Madeleine, the daughter of his first marriage.

2. WORKS. *Airs sérieux* and *airs à boire*, divertissements, stage ballets, *pièces d'occasion* and *tragédies lyriques* constitute the bulk of Desmarests' secular music. Like most *tragédies lyriques* before Rameau, those of Desmarests suffer from poor librettos and too great a subordination of the drama to the totally decorative divertissements of songs and dances; yet, in common with similar works by Campra and Destouches, extracts, such as the 'Tempeste' from *Iphigénie* and 'Tremble, tremble', an accompanied bass recitative from the same work, reveal a more expanded harmonic language, more sophisticated orchestration and more flexible, singing recitative than is found in Lully's operas.

By training and, it seems, by inclination, Desmarests would have been ideally suited to work with Lalande at the royal chapel. Of all Lalande's contemporaries, he was best able to fill the large dimensions of the *grand motet* with convincing music. The influence of Lalande may be clearly seen in such a work as the *De profundis*. The four psalm settings written about 1707 for the chapel of the Duke of Lorraine are massive works, each averaging over 100 pages. They contain elaborate solo arias and 'operatic' trios for two sopranos and counter-tenor alongside weighty homophonic choruses in the style of Lully and choruses (or ensembles) of finely-wrought polyphony closer in spirit to the later motets of Lalande.

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(all printed works published in Paris unless otherwise stated)

TRAGÉDIES LYRIQUES

(all in prologue and 5 acts)

- Indymon, Versailles, 16 March 1682, lost
 Didon (de Saintonge), Paris Opéra, 11 Sept 1693, Symphonies de la Didon (1693)
 Circé (de Saintonge), Paris Opéra, score (1693), symphonies (1693), Oct 1694, score (1694)
 Theagène et Cariclé (Duché de Vancy), Paris Opéra, 3 Feb 1695, score (1695)
 Vénus et Adonis (J. B. Rousseau), Paris Opéra, 17 March 1697, score (1697)
 Iphigénie en Tauride (Duché de Vancy, Danchet), addns by Campra, Paris Opéra, 6 May 1704, extracts (1704), complete (1711)
 Prologue for Lully's *Armide*, Lunéville, 15 Nov 1710, only lib extant
 Diane et Indymon (de Saintonge), Nancy Opéra, Jan 1711, music lost, attrib. Desmarests
 Renaud, ou La suite d'*Armide* (Pellegri), Paris Opéra, 5 March 1722, score (1722)

OTHER STAGE WORKS

- Plutus, ou Le triomphe des richesses, with Collasse, Collège d'Harcourt, 5 Aug 1682, in Ballets des Jésuites, *F-Pn*
 Idylle sur la naissance du Duc de Bourgogne, ?1682, lost
 La Diane de Fontainebleau (divertissement, Maurel), Fontainebleau, Nov 1686, *Pa*
 Les amours de Momus (stage ballet, prol. 3 acts, Duché de Vancy), Paris Opéra, between 12 and 14 June 1695, score (1695)
 Les festes galantes (stage ballet, prol. 3 acts, Duché de Vancy), Paris Opéra, 10 May 1698, score (1698)
 Divertissement representé à Barcelone pour le mariage de Leurs Majestés Catholiques en octobre 1701 (de Saintonge), music lost, attrib. Desmarests
 Le temple d'Astrée (du Tremblay), Nancy, 9 Nov 1709; only lib extant
 Divertissement for the Elector of Bavaria, Namur, 1712, lost
 Divertissement for fête of the Duke of Lorraine (Cusson), Lunéville, 15 Nov 1717, only lib extant
 Divertissement for marriage of the Prince of Lixheim (Cusson), Nancy, 1721, only lib extant
 Idylle sur la naissance de Monseigneur le Dauphin (Paris and Lyons, 1730), authenticity doubtful

SACRED

- Grands motets. Beati quorum, 1683, lost, Te Deum, 1st setting, c1678, *Pc*, Veni Creator, before 1704, *GB-T*; Cum invocarem, before 1704 (1714), *T*, Exaudi te Dominus, before 1704, *T*; Domini est terra, before 1704, *T*, Quemadmodum desiderat, before 1704, *T*, Deus in adiutorium, before 1704, *T*, Confitebimur tibi, before 1704, *T*, Dominus regnavit, before 1704, *F-Pc*, *GB-T*, Nisi Dominus, before 1704, *T*; Beati omnes, before 1704, *T*; De profundis, before 1704, *T*, Confitebor tibi, 1707, *F-P*, L'Esquequo Domine, 1st setting, 1708, *Pc*,

2nd setting, after 1708, *L'ym*, Tc Deum, 2nd setting, after 1707, *L'ym*; Domine ne in furore, after 1707, *Pc*; Lauda Jerusalem, after 1707, *Pc*
 Messe à deux chœurs, before 1704, *T*

OTHER WORKS

Cantatas, music lost Le lys heureux époux (Marchal), 1724, Clytie, 1724, Le couronnement de la reine par la déesse Flore (Marchal), 1724, La toilette de Vénus (Henault), text in Oeuvres inédites de M. le président Henault (1806)
 Airs in Recueil d'airs sérieux et à boire (Feb 1702, March 1706, Aug-Nov 1706, April 1713, Jan 1721), Nouveau recueil de chansons (The Hague, 1729, 1732), 19 opera extracts in Nouvelles parodies bachiques (1700-02) (Airs et brunnettes à 2 et 3 dessus pour les flûtes traversières (n.d.); Meslanges de musique latine, française et italienne (1726), Nouvelles poésies morales sur les plus beaux airs (1737), Nouvelles poésies spirituelles et morales (1730-33, 1737, 1752), Second recueil des nouvelles poésies spirituelles (1731)
 Instrumental Recueil de danses dancées à l'Opéra (1704), Marche de l'Orenne, 1707, and Trio, *F-V. Pc*, [6] Sonates, fl. bc. *1725-30 (n.d.), authenticity doubtful, Sonates, 2fl/vn (Paris and Lyons, 1731), authenticity doubtful

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JAMES R. ANTHONY

Desmazures [Desmasures], **Laurent** (b. Marseilles, 10 Nov 1714, d. Marseilles, 29 April 1778). French organist and composer. He was organist of the abbey in Moissac in 1737 and organist of the Cathedral of St Lazare d'Autun from 1750 to 1752 but not, as is generally thought, organist at Albi Cathedral. He may be identifiable with the Desmazures who was organist at the church of St André, Bordeaux, from 1752 to 1755. In 1758 he succeeded François Dagincour as organist of Notre Dame Cathedral, Rouen, and from 1777 was organist at the church of St Ferréol in Marseilles. Desmazures was famous for his great memory and his virtuosity at the organ despite the loss of three fingers of his left hand in a hunting accident, he was able to use false fingers which served as well as his own. Desmazures' *opéra-ballet* in one act with a prologue, *Les fêtes de Grenade*, was performed at the Dijon Academy of Music on 12 January 1752. He died of an apopleptic fit while playing the organ at St Ferréol.

His father, Charles Desmazures (b. 1670; d. Marseilles, 13 Feb 1736), was organist at Marseilles Cathedral when he published a collection of *Pièces de symphonies à quatre parties pour les violons, flûtes et hautbois rangées en suites sur tous les tons* (1702); these were composed on the occasion of a visit to Marseilles by Marie-Louise of Savoy, Queen of Spain, and are dedicated to her. Each of the seven suites opens with an overture followed by dances and character-pieces.

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GUY BOURLIGUEUX

Desmond, Astra (b. Torquay, 10 April 1893; d. Faversham, 16 Aug 1973). English contralto. She studied singing in London (at the RAM, under Blanche Marchesi) and Berlin, and gave her first recital in London in 1915. Although she made some operatic appearances with the Carl Rosa Company, at Covent Garden and at Glastonbury, where she was the first to sing the title role in Rutland Boughton's *Alkestis*, she made her career mainly as a concert and oratorio singer. From 1920 she was closely associated with Elgar's choral works at the Three Choirs festivals and elsewhere; her rich and flexible voice, coupled with rare qualities of restraint and intelligence, made her an outstanding interpreter of the part of the Angel in *The Dream of Gerontius*. The same virtues distinguished her intelligently planned song recitals and British music lovers owe her a debt of gratitude for her serious studies of Scandinavian song, in recognition of which she was awarded the Norwegian medal of St Olav. She was the first to introduce the songs of Kilpinen to English audiences, and gave numerous recitals of Grieg's songs in the original Norwegian, besides recording several of them (and much Purcell). To symposium volumes on Dvořák (1942), Sibelius (1947) and Grieg (1948) she contributed valuable studies of the songs of these composers, and to the BBC Music Guide series a short monograph, *Schumann Songs* (London, 1972). In 1920 she married Sir Thomas Neame. She was made a CBE in 1949.

DESMOND SHAW-TAYLOR

Desmond [Breitenfeld], **Paul** (b. San Francisco, 25 Nov 1924, d. New York, 30 May 1977). American jazz alto saxophonist. He studied the clarinet at San Francisco State University and played in various groups before joining the Dave Brubeck Quartet in 1951. Because his career was almost solely with this group until its dissolution in 1967 he shared its success without receiving the recognition that was his due. Desmond was one of the most capable representatives of the 'cool' tendency in alto saxophone jazz, of which Lee Konitz was the chief exponent, and that Lester Young, Benny Carter and others had foreshadowed in the late 1930s. His tone had a luminous quality, consistent over the instrument's whole range, that was particularly reminiscent of Carter, but his most notable gift as an improviser was his power of sustained melodic invention, which depended in part on an unusually imaginative use of sequence. Desmond's independent recordings, with Gerry Mulligan or Jim Hall for example, do him more justice than his numerous ones with Brubeck, for whom he composed the popular *Take Five* in 5/4 time.

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 MAX HARRISON

Desolre. The pitch *d* in the HEXACHORD system.

Desormery [Desormerie], **Léopold-Bastien** (b. Bayon, Lorraine, c.1740; d. nr. Beauvais, c.1810). French opera composer, singer and actor. According to Fétis he studied music at the archiepiscopal school of Nancy. By 1762 he was active as a singer and composer in Lyons.

where his pastoral *La bergère des Alpes* was performed in the following year. By 1764 he was a *pensionnaire* of the Lyons opera; in 1765 he served on the staff of a small music school there. He was also a musician at Lyons Cathedral and sang comic parts in Mâcon. By 1770 he had become a *comédien* in Strasbourg, and that year a motet by him performed at the Parisian Concert Spirituel brought him its annual prize for 'musique latine', which he shared with Hautemur. He then moved to Paris and was an actor at the Théâtre-Italien from about 1774 to 1778. During these years he also sang in and wrote sacred works for the Concert Spirituel, and in quick succession composed several stage works, including *Euthyme et Lyrus* (1776, 22 performances) and the highly successful *Myrtil et Lycoris* (1777, 63 performances) for the Opéra. Unable to repeat his former successes he abandoned his artistic career and devoted himself to teaching, retiring to the vicinity of Beauvais. Shortly before his death he attempted another theatrical work, but it was not performed.

Desormery's son Jean-Baptiste (-Léopold-Bastien) Desormery (b Nancy, 1772; d after 1813) was a successful pianist (a student of Hüllmandel) and also published virtuosic and didactic works for the piano, including several sonatas and a set of 24 studies op 19

WORKS

STAGE

- La bergère des Alpes* (pastorale, Nougaret, after Mamontel), Lyons, Jan 1763, cited by Lérus
La fête du village (opéra comique, 2, Dorvigny), Paris, Comédie-Italienne, 28 June 1775, air in *Mercury de France* (July 1778)
Hylas et Eglé (ballet-héroïque, 1, J.-J. Le Franc de Pompignan), Paris, Opéra, 16 Feb 1775, collab. Le Gros, rev. of Grenet's ballet *Hylas Euthyme et Lyrus* (ballet-héroïque, 1, M. J. Boutellier), Paris, Opéra, 1 Oct 1776, airs (Paris, n.d.), score, *F-Po*
Myrtil et Lycoris (pastorale, 1, Boutillier, Boquet de Liancourt), Fontainebleau, 14 Nov 1777, scores (Paris, c. 1777), *F-Po*
Le mendiant (comédie, 3), ariettes (Paris, n.d.)
Les montagnards, c.1808, cited by Fétis

VOCAL WORKS

- Les horreurs de la guerre* (Nougaret), cantatille, low T, orch, perf Lyons, 1762, *F-Pn*
La gloire du seigneur (J. B. Rousseau), chorus, orch, 1768, *F-Pn*
Recueil d'airs et duos, collab. Le Gros, incl. 18 airs, 8 duets with str qt, advertised in *Mercury de France* (Oct 1774)
Choeur d'Athalie, 3vv, orch (Paris, n.d.)
La fête provençale, 1v, bc (hpd) (Paris, n.d.)
Laudate pueri, chorus, insts, perf Lyons, 12 June 1765, lost, *Deus noster*, motet, 1770, *F-Pc*; motet, 2 male vv, 1784, lost

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 A. de Lérus *Dictionnaire portatif historique et littéraire des théâtres* (Paris, 2/1763), 724
Mercury de France (June 1770, Oct 1774, March 1775, Sept 1784, May 1790)
Affiches, annonces et avis divers (4 June 1793)
 L. Vallas *Un siècle de musique et de théâtre à Lyon 1688-1789* (Lyon: 1932)

ROGER COTTE

Desormière, Roger (b Vichy, 13 Sept 1898; d Paris, 25 Oct 1963). French conductor and composer. He studied at the Paris Conservatoire and with Koehlin; he made his conducting début at the Concerts Pleyel in 1921 while working as a flautist in Paris orchestras. An associate of Sauguet and others in the Ecole d'Arcueil, and of Les Six, he conducted the premières of Milhaud's *Salade* and Satie's *Mercury* for ballets by Massine given in 1924 at the Soirées de Paris, arranged an anthology of Johann Strauss for Massine's *Le beau Danube* the same year, and composed incidental music for Cocteau's very abridged production of *Romeo and Juliet*. He became conductor for the Paris-based Ballets Suédois, 1924-5,

and for Dyagilev's Ballets Russes from 1925, appearing with the company in London, Milan, Vienna and elsewhere, and conducting a varied repertory including works by Auric, Poulenc, Prokofiev and Stravinsky. The company disbanded after Dyagilev's death in 1929 and Desormière toured as a guest conductor in Europe and the USSR, acquiring a wide reputation for his perceptive and persuasive performances of both contemporary and pre-Classical music. As director of the Société de Musique d'Autrefois from 1930 he edited and performed many lesser-known works by Campra, Lalande, Rameau and others, and collections of Renaissance music, some of which were later published and recorded. A resident conductor at the Opéra-Comique from 1937 (where he added works by Chabrier, Ravel and Richard Strauss to the repertory), he served as the theatre's director, 1944-6, and additionally as associate director at the Opéra, 1945-6. He conducted the première of Poulenc's *Les animaux modèles* for Lifar's ballet in 1942, and was much admired for his sensitive performances of Debussy's *Pelléas et Mélisande*, which he also conducted at Covent Garden in 1949 during a visit by the Opéra-Comique company. In the postwar period Desormière was one of the founders of the Association des Musiciens Progressistes, and helped to chart newer trends in music with performances of works by Messiaen and Boulez, including the first version of the latter's *Le soleil des eaux* (1950). With Denise Mayer he organized concerts of 17th- and 18th-century music at Versailles, and he composed a quantity of music for films. He had been a frequent participant in festivals of the ISCM, but the onset of an aphasic disorder in 1950 forced his premature retirement.

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 D. Mayer and P. Souvchinsky *Roger Desormière et son temps* (Monaco, 1966)

NOËL GOODWIN

De Sousa, Filipe (b Lourenço Marques, Mozambique, 15 Feb 1927). Portuguese musicologist and conductor. He took a degree in classical philology at Lisbon University and studied the piano (diploma 1947), conducting (diploma 1952) with Jorge Croner de Vasconcelos at the Lisbon Conservatory; he also studied conducting with Fritz Lehmann in Munich (1954-5), Hans Swarowsky in Vienna (1957) and Albert Wolff in Hilversum (1957). During his ten years as director of Portuguese television music department (1959-69) he also taught composition at Lisbon Conservatory (1963-7). Besides conducting concerts and operas in Portugal and abroad (Brazil 1966 and 1971, USSR 1969), he has done much research, discovering several 18th- and 19th-century Portuguese manuscripts which he has reconstructed and revised. These include *As variedades de Proteu* (1737) and *Guerras de Alecrim e Mangerona* (1737) by António Teixeira (the earliest known operas in Portuguese), João Pedro de Almeida Mota's *Passion*, the overture to João de Sousa Carvalho's opera *L'amore industrioso* and Domingos Bontempo's First Symphony. De Sousa's *Dicionário da música portuguesa* is in preparation.

EDITIONS

- J. de Sousa Carvalho L'amore industrioso*, PM, ser. B, ii (1960); *Penelope*, PM, ser. B, xiv (1968) [ov only]
J. D. Bontempo Sinfonia no 1, opus 11, PM, ser. B, viii (1963)

ASTA-ROSE ALCAIDE

Dešpalj, Pavle (b Blato, Korčula, 18 March 1934). Yugoslav conductor and composer. In 1960 he completed his studies in composition with Šulek at the Zagreb Academy of Music. He was chief conductor of the Zagreb RSO from 1962 until 1967, when he moved to the USA, first as a violinist and later as principal conductor of the Florida SO, Orlando. Dešpalj founded the summer festival in Zadar in 1961 and the Belgrade Chamber Orchestra in 1966, directing it until 1972. In that year he was appointed permanent guest conductor of the Chicago Grant Park summer concerts. His music bears witness to the breadth of his interests and to his particular affinity with the Baroque. His finest piece is the Saxophone Concerto, but the development of his conducting career left him less time for composition in the later 1960s.

WORKS

(selective list)

Passacaglia and Fugue, str., 1956, 3 chorale ovs., orch, 1957.
Variations, chamber orch, 1957, Conc., a sax, str., 1963, Vn Conc., n.d.

KREŠIMIR KOVAČEVIĆ

Desplanes, Jean-Antoine. See PIANI, GIOVANNI ANTONIO.

Desportes, Philippe (b Chartres, April or May 1546, d 5 Oct 1606). French poet. From 1562 he was described as 'clerc au diocèse de Chartres'. He may have gone to Italy and in 1567 he was in Paris. At the end of 1573 he went with Henry of Valois, Duke of Anjou, to Poland. After Henry was made King of France in 1574 he gave Desportes several benefices, and for the rest of the king's life Desportes enjoyed his favour. Desportes was a follower of the Pléiade but was also a fervent admirer of Italian literature, borrowing freely not only from Petrarch but from 16th-century poets including Tasso, Tebaldeo, Sannazaro, Bembo and Ariosto. At Henry's court he satisfied the prevailing taste for simpler strophic forms and a more refined, mellifluous style. His *Premières oeuvres* appeared between 1573 and 1583, but as the religious wars intensified he forsook secular poetry to follow the path of Clément Marot and Baif in making verse translations of the psalms, which were published between 1591 and 1603.

Desportes' lyrical work abounds in musical imagery like that of the Pléiade, usually using conventional metaphors. He wrote an epitaph for the castrato Brevet, but his surviving poetry mentions no other contemporary musicians, though he knew the composer Denis Caignet, a protégé of the Villeroy family, who were closely acquainted with the poet. According to a Latin poem by Nicolas Rapin, Desportes' funeral was attended by ten musicians, including Robert Ballard, Eustache Du Caurroy, Jacques Le Fevre, Mauduit and Guédrón.

In the *air* and chanson collections published during the last quarter of the 16th century Desportes' poetry was set more frequently than that of any of his contemporaries, although it never rivalled Ronsard's popularity among the musicians of the previous generation. Verchaly has identified 74 texts set by more than 40 composers between 1579 and 1650. Three settings by Nicolas de La Grotte (1569), one by Costeley (1570) and one by Goudimel (before 1573) antedate the first published edition of Desportes' verse, and his name is particularly mentioned on the title-page of Didier Le Blanc's first book of *airs* (1579). A few composers (Caeitain, Le Jeune, Sweelinck and others) set Desportes'

sonnets, usually in stanzas rather than as continuous through-composed chansons. However, as the sonnet declined in favour at the end of the century, composers turned to the simpler forms. They were usually set either as four- or five-part homophonic pieces (e.g. by Beaulieu, Du Caurroy, Le Jeune and Guillaume Tessier) or as solo *airs* to the lute (e.g. by Ballard, Baraille, Besard and others). His translations of the psalms were set monophonically by Caignet (1624), who also composed 50 polyphonic settings (1607) and 50 for voice and lute (1625). A similar group of 50 polyphonic settings by Signac was published in 1630. The fashion for Desportes' verse continued until about 1635, by which time Malherbe's clear language had affected not only the *air de cour* but the psalm, so that new translations by Antoine Godeau supplanted Desportes'. A few odd settings survive from the late 17th and the 18th centuries, including three different versions of the chanson *O bien-heureux qui peut passer sa vie* by Jean-Jacques Rousseau (*Les consolations des misères de ma vie*, Paris, 1781, pp 25ff). 19th-century settings are rare: Victor Massé's *Chants d'autrefois* (1849–50) include *Icare* and *Une fontaine* set as *scènes*.

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J. Lavaud. *Un poète de cour au temps des derniers Valois: Philippe Desportes (1546–1606)* (Paris, 1936).
A. Verchaly. 'Desportes et la musique', *AnnM.* II (1954), 271–345.

FRANK DOBBINS

Desportes, Yvonne (Berthe Melitta) (b Coburg, Germany, 18 July 1907). French composer. She studied under the Gallons and Dukas at the Paris Conservatoire, winning the Prix de Rome in 1932. In 1943 she returned to the Conservatoire to teach solfège, and in 1959 she was appointed to teach counterpoint and fugue there. Large-scale choral and orchestral pieces form a large part of her output, much of which (particularly the concerto *Le tambourneur*) makes notable use of the percussion.

WORKS

(selective list)

- Operas. *Le rossignol et l'orvet*, 1936, *Maître Cornélius*, 1940, *La farce du carbinier*, 1943, *Chanson de Mimi Pinson*, 1952, *Le forgeron de merveilles*, 1965.
Ballets. *Trifaldin*, 1935, *Les sept peches capitaux*, 1938, *Symphonie-ballet mécanique*, 1961.
Orch. 3 sym. poems, 1936–43, *Sym. Variations*, pl. orch, 1942, *Tpt Conc.*, 1947, *Caprice champêtre*, vn, orch, 1955, *A batons rompus*, 2 perc., orch, 1957, 2 sym., 1958, 1964, *Le tambourneur*, perc., orch, 1960.
Vocal. Requiem, solo vv, chorus, orch, 1951, *Ambiances*, S. perc., 1963, *Conc.*, 10 insts., perc., 4vv, 1965, *Discordances*, solo vv, chorus, orch, 1966.

ALAIN LOUVIER

Despotikon. A Byzantine hymn in which the Lord is praised and invoked.

Desprésaux, Jean-Etienne (b Paris, 31 Aug 1748; d Paris, 26 March 1820). French dancer, composer and administrator, brother of Louis Félix Desprésaux. His father, Jean-François Desprésaux (b c1693; d Paris, 1768), was an oboist and possibly a flautist, active at the Opéra and the Concert Spirituel; a brother, Claude-Jean-François Desprésaux *l'aîné* (b mid-18th century; d Paris, 11 Aug 1794), was a violinist who, according to Fétis, composed sonatas for the violin and harpsichord. Jean-Etienne was a dancer at the Opéra from 1764 until 1781, when he retired with a pension; he returned briefly as a *directeur de la scène* in 1792. His major

works are parodies of popular operas by F.-A. Philidor, Piccini, Rameau, Boieldieu and others. Despréaux and the dancer Marie-Madeleine La Guimard performed together in these pieces and were married in 1789. He was later an inspector at the Opéra and taught *mantien* and dancing at the Conservatoire from 1807 to 1815. During this time he invented a chronometer 'which is able to fix precisely the time of each measure'; in explanation he published a *Nouveau chronomètre musical établi sur des bases astronomiques* (Paris, 1813). He may have been the Despréaux who, on attending an opera at Versailles, asked for a seat where he could hear the music but not the words, because 'I greatly esteem the music of Lully, but have contempt for the verses of Quinault' (*Almanach des spectacles*, 1772).

WORKS

(all printed works published in Paris)

- Parodies (libris by the composer) Romans, after Piccini; Roland, Versailles, 30 May 1778 (?1778), Mome, after Gluck; Iphigénie en Aulide, Choisy, Aug 1778 (1778), Berlingue, after F.-A. Philidor; Ernelinde, Choisy, 13 Sept 1778 (1778), Christophe et Pierre-Luc, after Rameau; Castor et Pollux, Versailles, 1780 (1780), Syncope, reine de mic-mac, after Piccini; Pénélope, Versailles, 31 Jan 1786 (1786), Jenesaiki, ou Les exaltés de Charenton, after Boieldieu; Bemowski, Paris, Vaudeville, 21 June 1800, collab. R. A. de Chazet, M. Dieulafoy, P.-Y. Barré, La tragédie au vaudeville, after J.-F. Ducis; Otello, and other plays, Paris, 18 March 1801, collab. 7 others.
- Other vocal Prologue pour l'ouverture du Théâtre de Trionon (Despréaux), 1780, Mes passe temps, chansons suivies de l'art de la danse (1806), others.

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- M.-F. Christout: 'Despréaux, Jean-Etienne', *ES*.
- P. Chaillon-Guomar: 'Despréaux', *MGG*.

MICHAEL BARNARD

Despréaux, Louis Félix, *le cadet* (b. Paris, 17 April 1746, d. Paris, 1813). French violist, keyboard player and composer, brother of Jean-Etienne Despréaux. He joined the Opéra orchestra as a violist in 1765, played the viola and keyboard at the Concert Spirituel in 1768 and was accompanist to the royal singing school in the same year. His *Cours d'éducation de clavecin ou piano-forte*, published in five parts (Paris, c.1785), is one of the earliest piano methods; it includes his own compositions, as well as works by Gluck, Exaudet and Grétry, and was published in many editions. His other compositions comprise several sonatas for the harpsichord or piano (some with violin or flute accompaniment), *La bataille de Fleurus* for piano and violin, and piano arrangements of *airs*, *ariettes*, overtures and dances.

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P. Chaillon-Guomar: 'Despréaux', *MGG*.

MICHAEL BARNARD

Desprez, Josquin. See JOSQUIN DESPREZ.

Desprez, Louis-Jean (b. Auxerre, 9 Jan 1742; d. Stockholm, 17 March 1804). French stage designer, architect and engraver. He studied in Paris with J.-F. Blondel and Pierre Desmaisons and from 1771 taught at the Ecole Militaire. He won the Académie's Grand Prix de Rome in 1776 and lived from 1777 in Italy, where he made many drawings from nature for Richard de Saint-Non's *Voyage pittoresque de Naples et de Sicile* (1781–

5); he was in Rome from 1779, and often worked as a scene painter at the Teatro Aliberti. In 1784 he was summoned to Stockholm by Gustav III as scenic director at the Royal Opera House; as a stage designer, artistic director of court festivals, an authority on architecture and a member of the Swedish Academy, he exerted a powerful influence on Sweden's cultural development until the death of his employer in 1792. During a stay in London (1789) he sketched plans for the rebuilding of the Italian opera house, the King's Theatre, which had been destroyed by fire.

Desprez' work on the *Voyage pittoresque* had aroused his interest in the history and cultural traditions of antiquity and the Middle Ages and had revealed his mastery of the depiction of effect-laden romantic landscapes. This was reflected in his designs for more than 15 opera productions: they rejected the academic classicism of his French teachers, admitted the influence of contemporary Italian stage design and supported Gustav III's endeavours to establish a Swedish National Opera. His designs for J. G. Naumann's national historical opera *Gustaf Wasa* (1786) show him to have been an important innovator for the operatic stage: his atmospheric landscapes and architectural compositions, his effective tableaux and his emotionally expressive crowd scenes anticipated principles of stage design that were to be a feature of Romantic opera (see illustration overleaf).

See also OPPRA, §VIII, 4.

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- B. H. Wiles: 'An Unpublished Stage Design by Desprez and its Source: Polignano a Mare', *Festschrift Ulrich Middeldorf* (Berlin, 1968), 503.

MANFRED BOETZKES

Despuig, Guillermo. See PODIO, GUILLERMO DE.

Desquesnes, Jean (fl. 2nd half of the 16th century). Flemish singer and composer. He was in service at the court of Margaret of Parma, Governess of the Netherlands. Thanks to her mediation, he obtained a prebend at Turnhout in 1580 after the death of Gérard de Turnhout. A Jean Dequesne is mentioned in the accounts of Duke Ernest, Governor of the Netherlands, but in view of the date (1630) he is unlikely to have been the same person. Of Desquesnes' two books of madrigals, only one now survives: *Madrigali ... il primo libro a cinque voci* (Antwerp, 1594). The other (also for five voices) was published in 1603.

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E. vander Straeten: *La musique aux Pays-Bas avant le XIX^e siècle* (Brussels, 1867–88/R1969), i, 91.

P. ANDRIESSEN

Dessau. Town in the German Democratic Republic, formerly capital of the state of Anhalt. Documents



Design by Louis-Jean Desprez for J. G. Naumann's opera *'Gustaf Wasa'* (1786), in the National Museum, Stockholm

indicate that sacred music was cultivated there between the 12th and 16th centuries, subsequently, however, religious quarrels between Lutherans and Calvinists inhibited musical culture, both in the church and in schools. However, a tradition of choral singing grew up, until the choristers were disbanded in 1809. During the 19th century the town churches were served by the ducal choir, which was formed by the combination of the choral union of 'Operists' with members of the theatre choir and schoolboys.

Court music did not flourish until the late 18th century, under Prince Leopold Friedrich Franz (1751-1817). In 1766 a court chapel was founded, under the direction of Friedrich Wilhelm Rust, who also taught music at the 'Philanthropin' institute of education, founded in 1774. With his colleagues there, members of the court and citizens, Rust performed the first opera in Dessau, Anton Schweitzer's *Elysium*, in 1775. In 1794 an opera company conducted by F. W. Bossann began mounting regular performances, held after 1798 in the new theatre, designed by Erdmannsdorf, which rivalled the court theatres at Berlin and Munich in splendour. The 30 members of the chapel and its chorus built up an excellent reputation. In 1821 Heinrich Schneider became Kapellmeister and further raised the artistic standards of the chapel and the theatre. He founded a Singakademie and was also active as an organist and conductor of a male-voice choir.

Up to the mid-19th century, when nearby Leipzig developed as a musical centre, Dessau was considered one of the main musical centres of Germany. Schneider's successor was Eduard Thiele, Wagner's predecessor as Kapellmeister in Magdeburg, who became Kapellmeister in Dessau in 1865 and in 1869 produced *Die Meistersinger*, soon after its première in

Munich. This earned him the good will of Wagner, who, after attending a performance of Gluck's *Orfeo* in Dessau in 1872, wrote that he 'had never experienced a more noble or more perfect whole performance'. A lasting Wagner tradition grew up, and singers from Bayreuth performed as guests at the 'Bayreuth of the North', as Dessau was often called. Franz Mikorey, a pupil of Hermann Levi, followed August Klughardt (1882-1902) as Kapellmeister and continued this tradition in collaboration with the drama critic Artur Seidl, with the enthusiastic support of Duke Friedrich II until 1919. During the period 1918-22 Knappertsbusch conducted in Dessau and was followed by other capable conductors.

From 1952 music in Dessau was under the direction of Ernst Rottger and was centred on the restored Landestheater (capacity 1250). Amateur choirs and other ensembles are active in the town, which is increasingly merging with the industrial districts of Halle and Bitterfeld, with which it maintains cultural contacts.

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 O. Urban *Der Herzogliche Singschor und das Kurrende zu Dessau 1602-1909* (Dessau, 1910)
 A. Werner 'Dessau', *MGG*

HORST SEEGER

Dessau, Paul (b Hamburg, 10 Dec 1894; d East Berlin, 28 June 1979). German composer and conductor.

1. LIFE. The grandson of the synagogue cantor Moses B. Dessau, he began violin lessons at the age of six and appeared as a soloist when he was 11. He studied the violin under Zajic at the Klindworth-Scharwenka Conservatory, Berlin (1910-12), but then opted for a conducting career, studying privately with Eduard

Behm (piano and score reading) and Max Loewengard (composition) in Hamburg, where in 1912 he took a post as coach at the Stadttheater. In Hamburg he was able to study the art of the great interpreters of the period: Nikisch and Weingartner were particularly important to him. He conducted operettas at the Bremen Tivoli Theatre in 1914; then he served in the army for three years during the war, after which he was appointed music director and composer at the Hamburg Kammerspiele Theatre. In 1919 Klemperer engaged him as a coach and conductor at the Cologne Opera, in 1923 he moved to a similar position in Mainz, and in 1925 Walter appointed him principal conductor at the Städtische Oper, Berlin.

During the 1920s Dessau began to work as a music director and composer for the cinema, and at the same time his concert music became better known: the Concertino was played at Donaueschingen in 1925, and the Symphony no. 1 had its first performance under Steinberg in Prague in 1927. Dessau moved to Paris in 1933, and there he gained the political insight that was to shape his thinking; there too he met Leibowitz and made a study of 12-note music. He moved to the USA in 1939, working for a time as a music teacher in a New York children's home. In 1942 came the meeting with Brecht, which marked the beginning of a long collaboration (Dessau had already composed the songs for the Paris première of *Furcht und Elend des Dritten Reiches* in 1938). Their first joint efforts were songs and choral pieces (such as the *Deutsches Miserere*) on issues of the day. In order to remain in close contact with Brecht, who lived in Santa Monica, Dessau settled in Hollywood, also composing for films. There he wrote the music for *Mutter Courage und ihre Kinder*, the most popular of the Brecht-Dessau works. In 1948 Brecht and Dessau returned to Germany and settled in East Berlin, the partnership continued with songs, choruses, theatre music and the opera *Die Verurteilung des Lukullus*, first performed at the Deutsche Staatsoper, Berlin, under Scherchen in 1951. Dessau was appointed in the next year to the German Academy of Arts, where he was made vice-president and professor in 1959; he resigned from the West Berlin Academy of Arts in 1968. Living in Zeuthen, near Berlin, he directed a music class in the upper school there from 1960. Among his honours were four awards of the DDR National Prize (1953, 1956, 1965, 1974) and the National Order of Merit of the DDR (1964).

2. **WORKS.** Although he had already won recognition with the Concertino (1924), which won a Schott Prize, and with songs, cantatas, children's pieces and film scores, Dessau's work acquired an unmistakable definition and a conscious political slant only from the time of his collaboration with Brecht. Even before this his social views had been progressive, and he had been striving in his music for a genuine expressiveness and clear, coherent construction; the expressionist influences of his early works had given place to explorations of 12-note technique and to a preoccupation with Jewish folk music. Dessau himself, however, described his contact with Brecht and with Brecht's ideas as decisive, as the start of an artistic alliance which continued beyond Brecht's death in 1956.

The encounter altered Dessau's ideological conceptions, in that he came to use Marxist dialectics as a working method. This involved not only colouring

events but emphasizing social background factors through contrived contradictions that must be resolved by the listener, provoking him into concern and generating a political awareness. The music was not to override the text, nor to be merely subservient or illustrative: its function was to interpret and to take a clear stand. Dessau's works – the stage music, the major operas, the songs, cantatas and oratorios – are related to their texts in a manner that follows these principles and derives also from Brecht's alienation technique. An avowed socialist, passionately involved in current issues, he sought always to intervene, change, improve and inform, applying his methods with a forceful mastery – not least in the field of opera, which he regarded as 'the most powerfully expressive genre with which to highlight artistically the social problems of our time'. In particular the two Brecht operas show the highly idiosyncratic quality of his work, at once naive and cryptic, complicated and straightforward, critical and pleasing, aggressive and approachable. Each is quite individual: the richly inventive *Lukullus* is probably more typical of his dramatic music than the technically polished *Puntilla*. It has also been his most successful opera internationally, having been given in more than 15 productions, and its challenging realism makes it a very effective piece both dramatically and musically.

Dessau's continuing artistic advance in old age is demonstrated by the vitality and imagination of the opera *Einstein* (1971–3), which concerns the scientist's responsibility for the consequences of his inventions. The score follows no particular trend, but blends with great craftsmanship whatever is required for the philosophical exigency of the moment, whether 12-note procedures, aleatory passages, clusters, jazz elements, pop music, tape sections of shrill abrasiveness or explosive power, or abundant quotations from the keyboard works and cantatas of Bach; all are utilized in a thoroughly individual manner. The qualities of Dessau's operas – their caustic trenchancy, their dynamic narrative style and their political commitment – are equally characteristic of the songs (such as the celebrated song for Spain, *Die Thälmannkolonne*), the rousing melodrama *Lilo Herrmann*, the film scores (e.g. *Du und mancher Kamerad* and *Das russische Wunder*), the spirited chamber music (notably *Quattrodramma*, 1965) and the orchestral works. These last have won a place in the forefront of the concert life of the DDR as a result of their dramatic expressiveness and infectious delight, their clarity and intellectual concentration. Among them *In memoriam Bertolt Brecht* is a fitting testimony to the achievement of Dessau's collaborator and friend.

When he was asked to contribute to the celebrations of the tenth anniversary of the DDR, Dessau drew up a list of the works he had composed in the previous decade, writing at the foot: 'All these works are dedicated to the DDR, for without her they would have been quite unthinkable. It is a mutual gift'.

WORKS

OPERAS AND INCIDENTAL MUSIC

- Giuditta (opera, M. May), 1910–12, inc.
- Die Reisen des Glücksgotts (opera, Brecht), 1945, inc.
- Die Verurteilung des Lukullus (Das Verhör des Lukullus) (opera, Brecht), 1949, Berlin, Deutsche Staatsoper, 1951, rev. several times to 1960
- Puntilla (opera, P. Pahtzsch, M. Wekwerth, after Brecht), 1957–9, Berlin, Deutsche Staatsoper, 1966
- Lanzelot (opera, H. Müller, after J. Schwarz, *Der Drache*), 1967–9,

Berlin, Deutsche Staatsoper, 1969
 Einstein (opera, K. Mickel), 1971–3, Berlin, Deutsche Staatsoper, 1973
 Incidental music Furcht und Elend des Dritten Reiches (99%) (Brecht), 1938, Mutter Courage und ihre Kinder (Brecht), 1946, Berlin version 1948–9, Der gute Mensch von Sezuan (Brecht), 1947, Herr Puntila und sein Knecht Matti (Brecht), 1949, Faust I (Goethe), 1949, Der arme Konrad (F. Wolf), 1951, Mann ist Mann (Brecht), 1951, several later versions, Urfaust (Goethe), 1952, Der kaukasische Kreidekreis (Brecht), 1953–4, Der Weg nach Füssen (J. R. Becher), 1956, Coriolan (Shakespeare, rev. Brecht), 1964, Vietnam-Diskurs (Weiss), 1968, Zement (Müller), 1973

OTHER DRAMATIC

Film scores Alice and the Fleas, dir. Disney, 1928, Stürme über dem Montblanc, dir. A. Franck, 1928; Awoda, dir. H. Lerski, 1935, Du und mancher Kamerad, dir. A. and A. Thorndike, 1956, Reportage aus Rossendorf, 1958, Das russische Wunder, dir. Thorndikes, many others

Tanzszenen Ballett-Skizzen, L. Goslar, 1944–5; Die den Himmel verdunkeln, sind unsere Feinde, R. Berghaus, J. Gerlach, J. Tenschert, 1958, collab. R. Bredemeyer, Flug zur Sonne, Berghaus, 1959, collab. Bredemeyer, Hande weg!, Berghaus, 1962

Lehrstücke und Schulstücke Tadel der Unzuverlässigkeit (Lehrstück, R. Seitz), 1930–31, Das Eisenbahnspiel (Lehrstück, Seitz), 1930–31, Kinderkantate (Dessau), 1931–2, Die Ausnahme und die Regel (Brecht), 1948, Wie dem deutschen Michel gehollt wird (Clownspiel, Brecht), 1949, Herrnhuter Bericht (Brecht), 1951, Rummelplatz (Kleines Singspiel für Kinder, F. Baronick, Dessau), 1963

ORATORIOS AND CANTATAS

Haggada (Brod), solo vv, chorus, children's chorus, orch, 1936, finale reorchd 1962, 2 Gebete (Hebrew), 1v, chorus, orch, 1939, Jeworechecho, Bar, chorus, orch, 1941, Internationale Kriegsfibel (Brecht), 1944–5, Deutsches Miserere (Brecht), solo vv, chorus, children's chorus, orch, oratorium, 1944–7, An die Mutter und an die Lehrer (M. Breslasu, trans. W. Fabius), Mez, speaker, chorus, 3 tpt, 2 pl, timp, 1950, Appell (V. Skupin), solo vv, speaker, chorus, children's chorus, orch, 1951–2

Die Erziehung der Hirse (Musikopos, Brecht), Bar, speaker, chorus, youth chorus, orch, 1952, reorchd 1954, Lilo Herrmann (melodrama, F. Wolf), Sprechstimme, small chorus, fl, cl, tpt, vn, va, vc, 1953, Hymne auf den Beginn einer neuen Geschichte der Menschheit (Becher), S, speaker, chorus, 3 pf, 2 hars, db, timp, perc, 1959, rev 1964; Jüdische Chronik (J. Gerlach), Bar, speaker, chamber chorus, small orch, 1960, collab. Blacher, Hartmann, Henze, Wagner-Regeny [Dessau wrote part 5 and end of part 4]

Marburger Bericht (Gerlach), Bar, chorus, children's chorus, orch, 1961, Appell der Arbeiterklasse (Brecht, Becher and others), A, T, chorus, orch, 1961, Requiem für Lumumba (Mickel), S, Bar, speaker, chorus, insts, 1963, Geschäftsbericht (V. Braun), 4 solo vv, speaker, chorus 8vv, insts, 1967

OTHER CHORAL

Psalm xv, 1927, Psalm xiii, 1930–31, Chormusik mit Schlagzeug, 1930–31, Ausmarsch (Klabund), 1933, Hawel Hawalim, chorus, pf/org, 1939, Grabschrift für Gorki (Brecht), unison male vv, wind, 1947, Grabschrift für Rosa Luxemburg (Brecht), chorus, orch, 1948, Grabschrift für Karl Liebknecht (Brecht), chorus, orch, 1948, Proletarier aller Länder, vereinigt euch!, 1948, 3 Chorlieder (Kuba), chorus, orch, 1949, Grabschrift für Lenin (Brecht), chorus, orch, 1951; Dreistimmiger Kanon für Otto Nagel, 1959, Sang der Gesänge (Mayakovsky), chorus, perc, 1963

ORCHESTRAL

Sym no 1, 1926, Sym no 2, 1934, rev 1962, Trauermarsch, wind, 1953, Sozialistische Festouverture (Sinfonischer Marsch), 1953, rev 1963, Orchestermusik 1955, 1955, In memoriam Bertolt Brecht, 1957, Bach-Variationen, 1963, Divertimento, chamber orch, 1964, Sym. Adaptation [after Mozart K614], 1965, Orchestermusik no.2 'Meer der Stürme', 1967, Orchestermusik no 3 'Lenin' [incorporates choral Grabschrift für Lenin as finale], 1970, Orchestermusik no 4, 1973

CHAMBER AND INSTRUMENTAL

Concertino, vn, fl, cl, hn, 1924; Lustige Variationen über 'Hab mein Wagen vollgeladen', cl, bn, hpd, 1928, rev cl, bn, pf, 1953, Str Qt no 1, 1932, Hebräische Melodie, vn, pf, 1932, Burleske, vc, pf, 1932, Suite, sax, pf, 1935, Jewish Dance, vn, pf, 1940, 2 Kanons, fl, cl, bn, 1942, Str Qt no 2, 1942–3, Str Qt no 3, 1943–6, Str Qt no 4, 1948, Arie [after J. Engel], vc, pf, 1950, 5 Tanzstücke, mand, gui, accordion, 1951, Str Qt no 5, 1955; Kleiner Marsch, hpd, 1964, Quattrodramma, 4 vc, 2 pf, 2 perc, 1965; 3 Stücke, 2 tpt/cl, trbn/bn, 1975

Pf: Sonata, 1914, rev 1948, 12 Studien, 1932, 10 Kinderstücke, 1934, rev. 1953; Zwölf-Ton-Versuche, 1937, Guernica, 1938; 11 Jüdische Volks Tänze, 1946, Klavierstück über BACH, 1948, 5 Studien für Anfänger, 1948, Sonatine, 1955; 3 Intermezzi, 1955, Klavierstücke für Maxim, 1955, 1963

SOLO VOCAL

With several insts/orch Inspiration (Hesse), 1910–14; 4 Marienlieder (trad., ed O. Zoff), 1924; Psalm lxi, 1926; Psalm iii, 1933, Les voix (Verlaine), 1939–41, Klage der Garde (Klabund), 1941; Deutscher Beitrag (Wolf), 1954, Krieg und Frieden (Claudius), 1955, An mein Partei (Neruda), 1955, Der anachronistische Zug (Brecht), 1956, Mohammed Ben Bella (Mickel), 1961

With pf/gui 4 Lieder (O. Ernst, Storm, Goethe), 1912, Verkündigung, Helle Nacht (Dehmel), 1914; 4 Lieder (H. Bredow), 1914, 2 Gesänge (O. J. Bierbaum), 1917; Aufblick (Dehmel), 1917–18, Lyrisches Intermezzo (Heine), 1919, Die Rauberballade vom roten Coquillard (Villon), 1930–31; 2 Songs (L. Hughes), 1934, The Young British Soldier (Kipling), 1934; Kampffeld der schwarzen Strohhüte (Brecht), 1936, An die Armeen Europas (E. Wenert), 1936, Die Thalmannkolonne (K. Ernst I = G. Kabisch I), 1936; Ein spanisches Lied (S. Perez, trans. G. Russ), 1936–7, Captain Potatoe (Ernst), 1937, Lied einer deutschen Mutter (Brecht), 1943, Horst-Dussel-Lied (Brecht), 1943, 4 Lieder des Glücksgotts (Brecht), 1943–7, Kriegslied (Claudius), 4 versions, 1944–5, 1947, 1950, 1955, Die Graugans (Brecht, after American), 1947, Aufbauteil der FDI (Brecht), 1949, Das Zukunftslied (Brecht), 1949, 5 Kinderlieder (Brecht), 1949, Und was bekam der Soldaten Weib? (Brecht), 1950, Friede (Neruda), 1951, 4 Liebeslieder (Brecht), 1951, Die Freunde (Brecht), 1952, 5 Lieder (J. Ringelnatz, Claudius, Goethe), 1955, Die Sowjetfahne (K. Grunberg), 1957, 2 Lieder (G. Maurer), 1963–7, 5 Lieder (F. Strittmatter), 1969, 3 Gedichte (Neruda), 1974

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'Zur Courage-Musik', *Theaterarbeit* (Dresden, 1952), 274

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'Wechselseitiges Schenken', *Musik und Gesellschaft*, ix (1959), 15

'Aus einer autobiographischen Skizze', *Musik und Gesellschaft*, xiv (1964), 706

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E. Krause 'Puntilla auf der Musikbühne', *Musik und Gesellschaft*, xvi (1967), 20

G. Mayer 'Neue Musik – neue Aspekte der Analyse', *Sammelbände zur Musikgeschichte der DDR*, i (1969), 121, 130–79 [on the *Requiem für Lumumba*]

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E. Krause 'Revolution und Dialektik zum 80. Geburtstag von Paul Dessau', *Musikbühne 74 Probleme und Informationen*, ed. H. Seeger (Berlin, 1974), 59

Dessauer, Josef [Joseph] (b Prague, 28 May 1798; d Mödling, 8 July 1876). Bohemian composer. He studied with V. J. Tomašek and Diviš Weber in Prague. Frequently in Vienna from 1825, he also visited Italy, England and France (he was in Paris 1831–2 and

1842-3); he settled in Vienna in 1835, but his tours took him to Prague, Dresden, Ischl and Carlsbad. Dessauer was popular in his day as a songwriter; *Lockung* was once a favourite in England, and was one of three songs transcribed by Liszt. Ferdinand Hiller described him as 'one of the best of the Viennese lieder composers'; Berlioz called him 'a man of talent' (letter to Hiller, 13 May 1832), and also wrote that 'Dessauer's predilection is exclusively for the elegiac. He feels at ease only with a melancholy soul; tears are his greatest happiness and the woes of the heart his chief joy' (*Mémoires*). He was a friend of many of the leading composers, artists and writers of the day (including George Sand, who named him 'Maître Favilla'), and tried to impress the importance of Bellini on his contemporaries. Chopin's *Polonaises* op.26 were dedicated to him. He was also a successful opera composer, making use of some of the conventional ingredients of Romantic opera, including the polonaise. His works in this genre include *Ladwina* (1836), *Ein Besuch in St Cyr* (1838), *Paquita* (1851) and *Dominga* (1860), a further opera, *Oberon*, was not performed. In Paris in 1842 he persuaded Wagner to draft him a libretto on Hoffmann's *Die Bergwerke von Falun*, but the project was turned down by Pillet at the Opéra as being too hard to stage. Dessauer then asked Wagner for a text for an oratorio, *Mary Magdalene*; Wagner agreed but stalled for time indefinitely, reluctant to distress a man he described as 'a hypochondriacal eccentric' (letter to Schumann, who struck out these words, 5 January 1842). In addition to a considerable number of songs, Dessauer's instrumental works consist of overtures, a cello sonata, and numerous single pieces (fantasias, rondos etc) for both violin and keyboard.

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JOHN WARRACK

Dessin (Fr.) Term used by A. Reicha and others to denote the smallest unit of melodic construction; see ANALYSIS, §II, 2

Dessler, Wolfgang Christoph (b Nuremberg, baptized 11 Feb 1660; d Nuremberg, buried 16 March 1722). German writer, schoolmaster and theologian. He began to study theology and philosophy at the University of Altdorf, near Nuremberg, in 1677. His health prevented his taking on a parish, so he worked as a proof-corrector for various printers in Nuremberg. In 1705 he was appointed deputy headmaster of the Heiligegeist School there, a post he held until 1720, when a stroke put an end to his reading career. His writings combine the influences of Spener's Pietism and the spiritual tendencies of the philological society known as the Pegnesische Blumenorden. He added sacred verses of his own to his collections of pious reflections and prayers, and some of them were taken into general liturgical use. The best of them, *Wie wohl ist mir, o Freund der Seelen und Mein Jesu, den die Seraphinen*, disappeared from hymnbooks only during the 20th century. Dessler did not compose

the melodies of his hymns. In *Gott-geheiliger Christen ... Seelen-Lust* his collaborator was Benedikt Schultheiss, who wrote not only the 11 arias signed 'B. S.' but also very probably the songs with continuo prefacing each of the 25 devotions. Nikolaus Deinl, a school colleague of Dessler's and a pupil of J. P. Krieger, contributed an appendix of 12 continuo songs to the 1712 collection (Dessler had used Krieger's aria *Die Tugend hat den Ehrentempel* in 1696 for a wedding hymn for J. W. Neubauer with the text *Gottlob das Band ist fest gebunden*). In *Himmliche Seelen-Lust*, a devotional guidebook, Dessler gave an evaluation of different kinds of music which is close to Spener's Pietist views. The hymn – the 'song of praise, love and thanks' – resting on the foundation of faith came highest in his estimation. He ascribed pedagogic and therapeutic virtues to instrumental music 'as long as it remains within the bounds of decorum'; it serves 'to alert the soul, to lull watchful care, to calm temptation and to dispel the spirit of sorrow'. The church can make use of the effects of music on the congregation, for hymns will 'inspire devotion, encourage readiness in the service of God' and bring patience in suffering and 'joy in the Lord'.

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(all published in Nuremberg)

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Hertz-wallende und von heiliger Liebe erregte Funcken der Liebe Jesu wie auch einem Anhang von 12 in Noten gesetzten Arien [by N. Deinl], IV, bc (1712)
Himmliche Seelen-Lust unter den Blumen göttliches Worts (1726)

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 R. Wagner 'Beiträge zur Lebensgeschichte J. Ph. Kriegers und seines Schülers N. Deinl', *ZMw*, VII (1925-6), 146

LINI HÜBSCH-PFLEGER

Dessoff Choirs. New York choral society formed in 1930, see NEW YORK, §7

Dessus (Fr.). The highest part in an ensemble ('premier dessus', 'second dessus', etc); the high instruments in a consort ('dessus de hautbois', or even 'dessus de symphonie'). In the 17th and 18th centuries 'dessus' alone sometimes meant VIOLIN, more properly called 'dessus de violon'. The word corresponds to the English 'treble'.

Instruments even higher in pitch than trebles are called PARDESSUS, corresponding to the English 'descant'.

Destinn [Kittl], **Emmy** [Destinnová, Ema] (b Prague, 26 Feb 1878; d České Budějovice, 28 Jan 1930). Czech dramatic soprano. She studied singing under Marie Loewe-Destinn, adopting the latter's name in gratitude, in later life she used exclusively the Czech form of her stage name, of which the spellings 'Emma' and 'Destinnová' are also found. On 19 July 1898 she made a highly successful début as Santuzza at the Berlin Kroll Opera, appearing two months later in the same role at the Royal Opera. She became a great favourite in Berlin, where her wide repertory included Carmen, Mignon, Valentine, Gounod's Marguerite and Strauss's Salome, and remained there until 1908. Her international career began after a much acclaimed Senta at Bayreuth in 1901; on 2 May 1904 she made her London début as Donna Anna at Covent Garden. She returned to London

every season until 1914, and was particularly admired there for her Cio-cio-san (of which she was the first English exponent) and Aida. From 1908 to 1916 she also sang regularly at the Metropolitan, creating there (on 10 December 1910) the part of Minnie in the première of *La fanciulla del West*, and extending her Verdi roles to include *Il trovatore*, *Un ballo in maschera* and Alice in *Falstaff*.



Emmy Destinn in the title role of Thomas' 'Mignon'

Her return to her native Bohemia during World War I led to her being interned by the Austrian government, as a declared sympathizer with the Czech national movement, in her own castle of Stráž nad Nežárkou, which she had bought in 1914. After the war, her powers having by then begun to show signs of decline, she found it difficult to resume her former international position. She returned to Covent Garden, however, for the peace season of 1919, in *Aida* and *Un ballo in maschera*, and she sang again at the Metropolitan during the seasons of 1919–20 and 1920–21. Among the most emotional occasions of her career were her appearances in Prague, just before and just after World War I, as the heroine of Smetana's patriotic opera, *Liběš*. At one of her last London concert appearances, in October 1928, she sang arias from this and other Czech operas with Henry Wood and his orchestra at the Queen's Hall.

Destinn wrote a drama, *Rahel*, as well as poems and novels, and she also attempted composition. In 1923 she married Joseph Halsbach, a young officer of the Czechoslovak Air Force. She was one of the greatest artists of her generation, equally gifted as singer and actress, with a voice of markedly individual timbre and emotional warmth, and of great flexibility; her trill, for example, was unusually distinct and even for so full a voice. She made over 200 records for several com-

panies; although hers was really the type of voice that demands the advantages of electric recording, the best of these are impressive.

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DESMOND SHAW-TAYLOR

Destouches, André Cardinal (b Paris, baptized 6 April 1672; d Paris, 7 Feb 1749). French composer

LIFE. André Cardinal, whose father Etienne Cardinal, Seigneur des Touches et de Guilleville, was a wealthy Parisian merchant, did not take the patronym Destouches until his father's death in 1694. From 1681 to 1686 he was schooled by the Jesuits of the rue St Jacques. Imbued with a sense of adventure, he left France in January 1687 with Father Gui Tachard, who was making a second voyage to Siam. He returned in July 1688 and four years later joined the 2nd Company of the King's Musketeers (the 'Mousquetaires Noirs') with whom he took part in the siege of Namur. He apparently discovered his musical gifts in camp bivouacs. He learned to play the guitar and composed some *airs sérieux et à boire*. Encouraged by his success, he left the army in 1694 'in order to devote himself to music' (Titon du Tillet). André Campra seems to have been his only teacher, in 1697 he permitted Destouches to contribute three *airs* to his *opéra ballet*, *L'Europe galante*.

Because of his social position (Le Cerf de la Viéville always wrote of him as 'Mr. des Touches'), Destouches moved with ease in aristocratic circles. He was a friend of the Prince of Conti and the Prince of Vendôme; his most important friend was Antoine Grimaldi, the future Prince of Monaco, a man of cultivated taste and himself an amateur musician. Through Grimaldi's efforts, Destouches was brought to the attention of Louis XIV. The *pastorale-héroïque* *Issé* was first performed at a concert at Fontainebleau directed by Grimaldi on 7 October 1697 before an illustrious audience that included the King and Queen of England. It was an immediate success and Destouches' future was secured. Louis XIV gave him 200 louis with the comment that 'since Lully no music had given him so much pleasure' (Titon du Tillet). Destouches' friendship with the Prince of Monaco resulted in a correspondence that began in 1709 and lasted until the prince's death in 1731. These letters give much valuable information about the Académie Royale de Musique (its performers and its financial state after years of mismanagement) and about Destouches' own stage music (for example, the initial failure of *Les éléments* is blamed on the dancing of the '*petits seigneurs* of little talent').

On 8 January 1713, Destouches became inspector general of the Académie Royale de Musique. For 'maintaining order and discipline' he received a 4000 livre

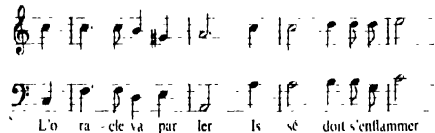
pension. At the request of Lalande, and thanks to the influence of the regent (whom he had known in military service), Destouches was appointed *surintendant de la musique de la chambre* (8 February 1718). On 15 January 1724 he married Anne-Antoinette de Reynold de la Ferrière. On 28 September 1727, after the death of Lalande, he became *maître de musique de la chambre*. When Nicolas de Francine retired from the directorship of the Académie Royale de Musique, Destouches took over this important post (8 February 1728), only to abandon it along with that of inspector general on 1 June 1730.

Beginning in 1725, Destouches organized and directed concerts for Queen Maria Leszcynska who wanted him to initiate a series of *concerts spirituels* modelled on the popular Paris concerts of the same name. This placed the composer in the enviable position of being able to draw upon the best voices of the opera to perform his own secular and sacred works. The accounts of the *menus plaisirs* for the single year 1727 show that 46 concerts took place under his direction at Versailles in the queen's apartments.

Destouches remained active musically even in his last years. At 70, he conducted the orchestra for a masked ball given by the daughters of Louis XV, and he kept control of the queen's concerts until 1745. He died in his elegant home next to the church of St Roch (today, 4 rue St Roch), and was buried in the crypt of the Chapel of the Virgin in that church.

2. WORKS Controversy surrounds the early career of Destouches as an opera composer. He was considered an amateur. It is uncertain how much technical assistance he received in the composition of *Issé*. It is also possible that his cousin, Houdar de La Motte, presented him with the libretto to *L'Europe galante* only to have it appropriated by Campora, for whom he was also librettist. Destouches' originality should not readily be attributed to his ignorance of 'rules'. Sir John Hawkins claimed that, after *Issé*, the composer 'set himself to study the rules of his art' which only served to 'check the flights of his genius and had a bad effect upon his future compositions'. Yet a comparison of the first edition of *Issé* (1697) with the radically revised edition of 1708 shows that with increased knowledge the expressive power of his music deepened without sacrificing spontaneity. The reply of the oracle (Act 2 scene v), for example, rather than proceeding in the same key with no break, as in the earlier edition (ex.1), is rendered

Ex 1 (after 1697 edn)



more dramatic through use of rests and shifts in harmony and texture (ex.2).

Destouches was no harbinger of musical impressionism. Efforts to make him so show unfamiliarity with other composers before Rameau in whose music 'forbidden' intervals, unprepared dissonances and parallel 7th chords may also be found. Their experimentation (partly under the stimulus of Italian music) did much to break Lully's stranglehold, particularly in the domain of harmony and orchestral colour. They helped prepare the

Ex 2 (after 1708 edn)



way for Rameau. The mediant 9-7-#5 chord in bar three of the extract from *Les éléments* (ex.3) was described by La Laurencie as 'altogether extraordinary for the period', yet this same chord is found in such works as the motets of Charpentier and Lalande, the instrumental music of Couperin and the cantatas of Clérambault.

Ex 3 *Les éléments* Act 2 scene ii (after 1725 edn)



Although hampered by poor librettos, Destouches had a fine sense of musical theatre. Zoroaster's monologues from Act 3 of *Sémiramis*, with their dramatic pauses and orchestral interpolations, are akin to Rameau's *Zoroastre*, composed 30 years later. Taking the accompanied recitatives from Lully's late operas as a model, Destouches fashioned a highly flexible, 'singing' type of musical declamation which included many extended passages in *arioso* style (see, for example, 'Que ne puis-je encor fuir', *Issé*, I, iv). These recitatives occasionally bristle with 'affective' intervals rare in the music of the period such as ascending diminished 7ths ('Quoy, je vivrois', *Omphale*, 5, iv) and augmented octaves ('Je ne veux rien de vous', *Amadis de Grèce*, 3, ii). Even Grimm in his polemic against Destouches' *Omphale* (*Lettre sur Omphale*, 1752) acknowledged that the composer's scenes in recitative were 'still esteemed'.

Operatic techniques also served Destouches for his cantatas. The brilliant *air* 'Volez grands Dieux' (*Oenone*)

is interrupted by a poignant recitative over a chromatic descending bass line. In *Sémélé*, a sudden change of key from A minor to F major lends dramatic import to the 'Bruit de tonnerre' and following recitative.

Destouches and his librettists dealt with the conventional genres of their time in an original manner. *Issé* is a pastoral but has heroic characters; *Le carnaval et la folie* is one of the first examples of a lyric comedy in France; *Les éléments*, an *opéra-ballet*, is clearly a prototype for the later *ballet-héroïque*, and *Les stratagèmes de l'amour* is perhaps the only *ballet-héroïque* with a comic intrigue although we are assured that it is a 'noble Comedy and one that has the character of Antiquity' (libretto).

WORKS

(all printed works published in Paris unless otherwise stated)

VOCAL

Airs in: Recueil d'airs sérieux et à boire (1698, 1703, 1712), Recueil d'airs sérieux augmentés (Amsterdam, 1717), Recueil de danses (1704), Duo choisis de brunettes, de menuets et d'autres airs propres pour la flûte et le hautbois (1728-30), Nouveau recueil de chansons choisies (The Hague, 1729), Nouveau recueil de danse de bal (1712), Nouvelles poésies spirituelles et morales (1730, 1732-3, 1737), Recueil de pièces, petits airs, brunettes, menuets (c1755), Second recueil des nouvelles poésies spirituelles (1731), Recueil de vaudevilles, menuets, contredanses et autres airs choisis pour la musette (1737), Tendresses bachiques en duo et trio (1712) Cantatas Oenone (1716), *Sémélé* (1719)

STAGE MUSIC

(all in prologue and 5 acts unless otherwise stated)

Issé (pastorale-héroïque, 3, La Motte), Fontainebleau, 7 Oct 1697 (1697, revised and augmented by 2 acts, 1708, full score, 1724) *Amadis de Grèce* (tragédie lyrique, La Motte), Fontainebleau, 1699, Paris Opéra, 22 March 1699 (1699, 3/1712/R1967) *Marthésie, reine des Amazones* (tragédie lyrique, La Motte), Fontainebleau, Oct 1699, Paris Opéra, 29 Nov 1699 (1699) *Omphale* (tragédie lyrique, La Motte), Paris Opéra, 10 Nov 1701 (1701) *Le carnaval et la folie* (comédie-ballet, La Motte), Paris Opéra, 27 Dec 1703 (c1703 supplements, changements et additions, 1748) *Le professeur de folie* (divertissement, Act 3 of *Le carnaval et la folie*) (1711) *Callirhoé* (tragédie lyrique, Roy), 27 Dec 1712 (1712) *Télémaque et Calypso* (tragédie lyrique, Pellegrin), Paris Opéra, 15 Nov 1714 (1714) *Semiramis* (tragédie lyrique, Roy) (1718) *Les éléments* (opéra-ballet, Roy), prol and 4 entrees. L'Air, L'Eau, Le Feu, La Terre, Tuileries, 22 Dec 1721, Paris Opéra, 29 May 1725, Pn, selections (Paris, 1725) *Les stratagèmes de l'amour* (ballet-héroïque, Roy), prol and 3 entrees. Scamandre, Les Abderites, La feste de Philotes, Paris Opéra, 19 March 1726 (1726)

MOTETS

O dulcis Jesu (1717), Te Deum (1732), Diligam te Deus, Deus meus (1736), O Jesu (1738), De profundis (1735), Cantate Domino, none survives

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V. d'Indy: Introduction to *Les éléments* (Paris, c1880)
J. A. Carlez *La Semiramis de Destouches* (Caen, 1892)
G. Pellissier *Famille, fortune et succession d'André Cardinal Destouches* (Nogent-le-Routrou, 1900)
V. D'Indy 'Lulli, Destouches, Rameau et leurs librettistes', *Minerva*, II (1902), May-June, 234
M. Brenet 'Destouches et son opéra d'*Issé*', *Courrier musical*, XI (1908), 661
K. Dulle *André Cardinal Destouches* (diss., U of Leipzig, 1909)
L. de La Laurencie 'La musique française de Lulli à Gluck', *EMDC*, I/III (1921), 1362
A. Tessier 'Correspondance d'André Cardinal des Touches et du Prince Antoine Ier de Monaco', *ReM*, VIII/2 (1926), 97, VII/4 (1927), 104, VII/5 (1927), 209
P.-M. Masson: 'Le ballet héroïque', *ReM*, IX/8 (1928), 132
--- *L'opéra de Rameau* (Paris, 1930)
L. de La Laurencie, 'La "Lettre sur Omphale"', *RdM*, XXIV (1945), 1
R. Giraillon: 'Destouches, André Cardinal', *MGG*
--- 'André Destouches à Siam', *Mélanges d'histoire et d'esthétique musicales offerts à Paul-Marie Masson*, II (Paris, 1955), 95

R. P.-M. Masson: 'André Cardinal Destouches surintendant de la musique du roi, directeur de l'Opéra', *RdM*, XLII (1959), 81
D. Kimbell 'The Amadis Operas of Destouches and Handel', *ML*, XLIX (1968), 329
J. Anthony *French Baroque Music from Beaujoyeux to Rameau* (London, 1973, rev 2/1978)

JAMES R. ANTHONY

Destouches, Franz Seraph von (b Munich, 21 Jan 1772; d Munich, 9 Dec 1844). German composer. In 1787 he had some lessons from Haydn in Vienna. His first opera, *Die Thomasnacht*, was produced at Munich on 31 August 1792 (score now at D-DS with several other Destouches MSS). In 1797 Destouches was appointed music director at Erlangen, and shortly afterwards he joined the orchestra of the Weimar theatre (then under Goethe's direction) as second leader. There he wrote the incidental music for Schiller's version of Gozzi's *Turandot* (1802, score published), for his *Die Braut von Messina*, *Die Jungfrau von Orleans* (both 1803) and *Wilhelm Tell* (1804). The music for Schiller's *Wallensteins Lager* (1798) and for his version of *Macbeth* (1800) has also been attributed to Destouches; the former, however, was chiefly by Kranz, the latter by Reichardt. He also wrote the music for Kotzebue's *Die Hussiten vor Naumburg* (1804) and for Zacharias Werner's *Wanda, Königin der Sarmaten* (1808). A second opera of his, *Das Missverständnis*, was given at Weimar on 27 April 1805; a third, *Der Teufel und der Schneider*, was not performed.

Destouches succeeded J. F. Kranz as first leader in 1804, but left Weimar in 1810 to become professor of music at Landshut. From 1826 to 1842 he was conductor at Homburg in Hesse and then retired to his native town. Besides his works for the stage he wrote some piano sonatas and other pieces, piano concertos and a clarinet concerto, a mass and an oratorio, *Die Anbetung am Grabe Jesu Christi* (text by Herder, c1805).

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F. von Destouches 'J. Franz Destouches', *Allgemeine Zeitung*, LXIV, suppl (Munich, 1904)

ALFRED LOEWENBERG/R

Destranges, Louis (Augustin Etienne Rouillé) (b Nantes, 29 March 1863; d Nantes, 31 May 1915). French critic. He edited (1890-1910) *L'ouest-artiste*, an important French musical review. He was a contributor to the *Guide musical* and to the *Monde artiste*, in the latter of which he gave an account of an interview with Verdi at Genoa in 1890, when that composer expressed his opinions of certain French musicians in a way that made a sensation in French musical circles. Destranges lived out of Paris and devoted himself to an effort to make his native town a musical centre. He also did much for the advancement of Wagner's cause in France and for the development of French opera at the turn of the century.

WRITINGS

(all published in Paris)

Collet d'Herbois à Nantes (1888)
Souvenirs de Bayreuth Parsifal et Maîtres Chanteurs (1888), *Dix jours à Bayreuth* (1889)
L'oeuvre théâtrale de Meyerbeer (1893)
L'évolution musicale chez Verdi: Aida, Otello, Falstaff (1895)
L'oeuvre lyrique de César Franck (1896)
Les femmes dans l'oeuvre de Richard Wagner (1899)
Le théâtre de Nantes. 1430-1901 (1902)
Consonances et dissonances (1906)
Many *Etudes analytiques/critiques/thématiques*, incl. *Le chant de la cloche de Vincent d'Indy* (1890), *Samson et Dalila de Camille Saint-Saëns* (1893), *Tannhäuser de Richard Wagner* (1894), *Une partition méconnue: Proserpine de Camille Saint-Saëns* (1895), *Fervaal de Vincent d'Indy* (1896), *Un chef d'oeuvre inachevé: Briseïs d'Emman-*

uel Chabrier (1897), *Une comédie lyrique française Sancho d'Emile Jaques-Dalcroze* (1897), *Les troyens de Berlioz* (1897), *Le vaisseau fantôme de Richard Wagner* (1897), *Hansel et Gretel d'Engelbert Humperdinck* (1899), *Emmanuel Chabrier et Gwendoline* (1904), *L'étranger de M. Vincent d'Indy* (1904)

Studies of works of Alfred Bruncanau *Le rêve* (1896), *Messidor* (1897), *L'attaque du moulin* (1901), *Kérum, le Requiem, La belle au bois dormant, Penthesylée, Les lieds de France, Les chansons à danser* (1902), *L'ouragan* (1902), *L'enfant roi* (1906), *La faute de l'Abbé Mouret* (1907), *Naus Micoulm* (1907), *Les bacchantes, Les chants de la vie, L'amoureuse leçon* (1913)

GUSTAVE FERRARI/R

Deszczyński, Józef (b Vilnius, 1781; d Horodyszcze, 1844). Polish composer and conductor. He worked in Vilnius as a music master, and his operas were produced there in 1810. Later he became conductor of a private orchestra in Horodyszcze on the estate of Count Ludwik Rokicki, who was himself a musician and a pupil of Viotti. During this time Deszczyński staged operas by Salieri, Boieldieu and others in the neighbouring town of Mińsk. He was a prolific composer but although many of his works were published both in Poland and abroad, most of them are lost.

WORKS

Dworek na gościńcu [The manor house by the wayside] (comic opera, 1, 1 Dmusczewski), Warsaw, 27 Jan 1809
Fgbert, czyli Połączenie się Anglików [Egbert, or The Union of the English] (melodrama, 3, R C G de Pixerecourt, trans J Wolski), Vilnius, 30 Jan 1810
3 masses, 1 itania do Ostrzy Bramy
4 concert overtures, Bitwa pod Hawa [The battle of Hawa], orch.
Concert brilliant, F, pf, orch, op 25 (Leipzig, n d.), 2 pf concertos
P1 qt, a, op 39 (Warsaw, 1827), Sextet, 2 vn, va, 2 vc, db
P1 music, songs, military marches

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SMP
A Plug [A Pietkiewicz] 'O Józefie Deszczyńskim', *Ruch muzyczny* (1859), 425
K Michałowski *Opery Polskie* (Krakow, 1954)

ALINA NOWAK-ROMANOWICZ

Deszner, Salomea (b Białystok, 1759; d Grodno, 20 March 1806) Polish actress and singer. She was brought up at Prince Jan Klemens Branicki's court in Białystok. In 1777 she made her début in comedies and dramas in the National Theatre in Warsaw, and on 11 July 1778 she sang in the opera *Nędza uszczęśliwiona* ('Misery contented') by Maciej Kamiński. Thereafter she appeared in many Polish and foreign operas in Warsaw and other Polish towns. In 1802 she established a permanent theatre and opera company in Grodno, where she directed the theatre till her death.

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ALINA NOWAK-ROMANOWICZ

Deszner, Gerhard. See DIESENER, GERHARD.

Détaché (Fr.). A type of bowstroke, see BOW, §II, 3(iii).

De Thier, Henry. See DU MONT, HENRY.

Detoni, Dubravko (b Krizevci, 22 Feb 1937). Yugoslav composer and pianist. Having studied the piano under Staničić at the Zagreb Academy of Music until 1960 and under Agosti and Cortot at the Accademia Chigiana (1960-61), he then turned to composition with studies in Zagreb (1961-5) under Stjepan Šulek. Advanced work followed in Warsaw (1966-7) under Lutosławski

and Bacewicz in the experimental studio of Polish radio. He has also worked at Darmstadt with Stockhausen and Ligeti, and is the founder-director of the contemporary music ensemble Acezantec.

Detoni's early works show the thorough neo-classical influence of Šulek, with its reliance on traditional procedures and forms such as the passacaglia. Some later use of 12-note techniques led to his interest in the work of the Polish avant garde. The change of style to accommodate ideas suggested by his Polish studies is notable in *Sifre* ('Codes') and later works. From this time he also showed considerable interest in *musique concrète* and electronic music, especially in combination with live instrumental performance. Two of his later works are particularly noteworthy: the serially organized *Likovi i plohe* ('Figures and planes') with its constant oscillation between pitched sounds and noise, and striking use of textural manipulation; and *Elucubracije*, in which dynamic contrasts of widely differing textural situations are developed extensively under the leadership of the solo piano.

WORKS

(selective list)

Orch. Passacaglia, 2 pf, str, 1962, *Musica à 5*, 1962, *Preobrazbe* [Transformations], 1963, *Dramatski prolog*, 1965, *Likovi i plohe* [Figures and planes], 1967, *Elucubracije*, pf, orch, 1969, *Assonance* 2 (Utgjeji), 1971
Vocal. *Phonomorphia III*, vv, ens, tape, 1969, *Notturmo*, 4 vocal ens, 4 inst ens, tape, 1970
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Tape. *Phonomorphia I*, 1967, *Grafika III*, 1969
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Principal publisher Udruženje kompozitora Hrvatske

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NIALL O'LOUGHLIN

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De Troffels, Ruggier. See TROFEO, RUGGIER.

Detroit. American city with a population of 4,200,000. Founded in 1701, this largest city of the state of Michigan had little significant musical life before 1850. The opening of the Erie Canal in 1824 brought settlers from the east, but almost 25 years passed before a sustained civic interest in music became evident. This interest grew during the decade of the 1850s, subsided during the Civil War, then re-emerged with new vigour. Although older than many mid-western cities, Detroit lagged behind in musical activities. Perhaps the years of greatest development were the 1850s and late 1860s, and the era from 1919 to 1935 when the Detroit SO flourished under Ossip Gabrilovich (Gabrilowitsch).

1 Opera houses, theatres 2 Concert halls 3 Orchestras 4 Choral societies 5 Broadcasting stations 6 Educational institutions, libraries 7 Publishers, instrument manufacturers

1. OPERA HOUSES, THEATRES. The first local attempts at opera were unstaged Italian works presented by the Detroit Philharmonic Society in 1855. Lortzing's *Zar und Zimmermann*, given by the Harmonie Society in 1866, was the first opera staged by local performers. In 1869 the Detroit Opera House was built; with a seating

capacity of over 2000, it was the largest hall the city had known. It was demolished on 4 May 1966. In recent years, theatres and the Masonic Auditorium have been used for operatic performances. In 1928, Thaddeus Wronski organized the Detroit Civic Opera Company, later associated with the Detroit SO in productions that were also presented in New York and Chicago. This association continued until 1937. The Piccolo Opera Company was organized in 1961 for the purpose of performing operas in English for schools and other organizations.

2. CONCERT HALLS. Detroit's first concert hall was an upstairs room of the fire station, Firemen's Hall, built in 1851 and seating 1000. The city's most famous concert hall, Orchestra Hall, known for its fine acoustics, was built in 1919 as a home for the Detroit SO. Lack of funds forced its abandonment in 1939. The Masonic Auditorium, built in 1928, is used for many musical events including the annual visit of the Metropolitan Opera. Since 1956, the Henry and Edsel Ford Auditorium has been the home of the Detroit SO.

3. ORCHESTRAS. Among the early instrumental ensembles was the Stein and Buchheister Orchestra (1855-65), organized by two members of the well-known Germania Society orchestra who settled in Detroit in 1854 when the Germania disbanded. As early as 1875, musical groups calling themselves the Detroit Symphony Orchestra appeared. The present Detroit SO was founded in February 1914 when Weston Gales organized 65 Detroit musicians for an experimental symphony concert. Gabrilovich, a Russian pianist who had been guest soloist with the orchestra, was made permanent conductor in 1919. After Gabrilovich's death, Franco Ghione served as conductor from 1937 to 1940. The following season was shortened, and the orchestra ceased operation during the 1942-3 season. In 1943, it was reorganized under a new name, the Detroit Orchestra, with Karl Krueger as conductor, but within six years it lapsed again. The Detroit SO was reformed in 1951 and Paul Paray became permanent conductor. He retired in 1962, and was succeeded by Sixten Ehrling; Aldo Ceccato was named principal conductor in 1973. Since its founding, the orchestra has been a pioneer in presenting young people's concerts. It serves as the official orchestra for the annual autumn music festival at Worcester, Massachusetts, and at the summer Meadow Brook Music Festival at Oakland University in Rochester, Michigan. It gained recognition for summer concerts inaugurated at Belle Isle in 1922 and at the Michigan State Fair Grounds in 1945. In 1970, the orchestra instituted the Detroit Symphony Youth Orchestra to provide a training ensemble for talented young musicians. The Detroit Women's Symphony, a separate organization founded in 1947, is still active.

4. CHORAL SOCIETIES. The first significant choral society was the Detroit Philharmonic Society (1855-9), directed by an Italian immigrant, Pietro Centemeri. Among Detroit's many choral societies, four are worthy of note: the Harmonie, founded in 1849 and still in existence, the Detroit Symphony Choir founded by Gabrilovich (1921-40), the Rackham Symphony Choir which was formed by Maynard Klein during Paray's conductorship of the Detroit SO, and the Kenneth Jewell Chorale, a chamber choir which often performs with the Detroit SO.

5. BROADCASTING STATIONS. Detroit has three major radio stations. WWJ broadcast the first complete radio symphony concert in the world when it presented a concert by the Detroit SO directed by Gabrilovich on 10 February 1922. Of further importance was a series of concerts known as the Ford Sunday Evening Hour begun in 1934 and broadcast from 1936 to 1942. In recent years, Karl Haas's programme 'Adventures in Good Music' has achieved national recognition.

6. EDUCATIONAL INSTITUTIONS, LIBRARIES. Attempts were made in 1818 to establish music schools, but lack of support doomed these to a short existence. However, in 1874 Jacob H. Hahn founded the Detroit Conservatory of Music, which lasted almost a century (until 1967). Among its directors was Francis L. York, who later became dean of the Detroit Institute of Musical Arts, founded in 1914 and still in existence. Since 1 January 1972 the facilities of the Institute have been shared by the Detroit Community Music School, which began in 1926 as the Music Settlement School. The music department of Wayne State University has been active in all phases of music education for many years. Since 1943 the Detroit Public Library has housed the E. Azalia Hackley Collection, the largest collection in the USA devoted to black musicians and performing artists, the library also sponsors annual concerts of music by black composers.

7. PUBLISHERS, INSTRUMENT MANUFACTURERS. In 1851 Adam Couse, a friend of Stephen Foster's, issued the first music published in Detroit. Other important publishers of the period were Stein & Buchheister, J. Henry Whittemore and Clark J. Whitney. Detroit was known in the 1890s for a vast output of ragtime hits from the publishers Whitney Warner, Belcher & Davis, and others. In the early years of the 20th century, Jerome H. Remick was one of the world's leading publishers of popular music. The Clough & Warren Organ Co., which had its beginnings in a melodeon factory established in 1850, achieved world fame in the early 1880s when it built an organ for Liszt, to his specifications. In the 20th century, the name of Grinnell Brothers, a leading music shop, has also been associated with the manufacture of pianos. The Motown Record Corporation, begun in the early 1960s, has promoted a large number of performing artists and has dominated the field of black American popular music.

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MARY TEAL

Dett, Robert Nathaniel (b Drummondsville [now Niagara Falls], Ont., 11 Oct 1882; d Battle Creek, Mich., 2 Oct 1943). Black American composer, pianist and conductor. He was born into a musical family and given piano lessons as a child. He began the serious study of music at the Oliver Willis Halstead conservatory in Lockport, New York. In 1908 he graduated from Oberlin Conservatory; he continued his music studies intermittently over the years at Columbia University, the University of Pennsylvania, the American Conservatory of Music and Harvard. His honours included the Bowdoin Literary Prize and the Francis Boott Music Award, both from Harvard, the Palm and Ribbon Award from the Royal Belgian Band.

the Harmon Foundation Award, an honorary master's degree from the Eastman School of Music and two honorary doctorates in music from Howard and Oberlin. He studied in France with Nadia Boulanger in 1929. He taught at two small colleges before accepting the long-term position as director of music at Hampton Institute (1913-31). In addition to teaching, he was active as a concert pianist and composer, publishing his first work in 1900. He developed the Hampton Institute Choir into a superior organization that won critical acclaim on tours in the USA and Europe. His last position was as a musical director for the United Service Organizations in Battle Creek, Michigan.

Dett wrote in a neo-Romantic style and a nationalist vein. He spoke on many occasions of the importance of Negro folk music and urged that 'musical architects take the loose timber of Negro themes and fashion from it music . . . in choral form, in lyric and operatic works, in concertos and suites and salon music'.

WORKS

(all printed works published in New York)

- 3 works for chorus, orch (based on traditional Negro songs, biblical texts arr. Dett) *MUSIC IN THE MINE* (1916), *The Chariot Jubilee* (1921), *The Ordering of Moses* (1937)
- 5 suites, pf. *Magnolia* (1911), *In the Bottoms* (1913), *Enchantment* (1922), *The Cinnamon Grove* (1927), *Tropic Winter* (1938)
- 2 collections of spirituals arrs. *Religious Folksongs of the Negro* (1926) *The Dett Collection of Negro Spirituals*, i-iv (1936)
- Numerous motets, works for chorus, lv, pf, vn, orch
- Complete edn. of pf music published by Summy-Birchard (1973)
- Principal publishers: Summy (Chicago), J. Fischer

WRITINGS

- 'The Emancipation of Negro Music', *Southern Workman* (1918) April
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- V. F. McBrier *R. Nathaniel Dett: his Life and Works 1882-1943* (Washington, DC, 1977)

FIFTEEN SOUTHERN

Det Unge Tonekunstnerselskab (DuT, Dan.: 'Young composers' society') Danish society for contemporary music formed in 1930 by the union of the Unge Tonekunstneres Selskab (1920) and the Ny Musik society (1921); see DENMARK, §1, 5.

Deulich, Philipp. See DULICHUS, PHILIPP.

Deus, Filipe da Madre de. See MADRE DE DEUS, FILIPE DA

Deus, Michael. See DEISS, MICHAEL.

Deutekom, Cristina [Engel, Stuentje] (b Amsterdam, 28 Aug 1932). Dutch soprano. She studied with Johan Thomas and later Coby Riemersma at the Amsterdam Conservatory, where she also attended the opera class. She made her Amsterdam début in 1962 as the Queen of Night, a role which brought her fame in a short time, at the Metropolitan Opera, La Scala, Covent Garden (where she made her début in October 1968), Hamburg and throughout Italy (where she has won particularly wide acclaim), as well as in the Solti recording. Her repertoire includes the roles of Fiordiligi, Constanze, Marzelline, Rossini's Armida, Norma, Elvira (*I puritani*), Tatyana and, among Verdi heroines, Odabella (*Attila*) and Giselda (*I lombardi*), both recorded. Although her voice sometimes seems hard and ungratifying in quality, its flexibility and virtuosity in

dramatic coloratura passages can make a brilliant and exciting effect. She is a Knight of the Order of Oranje Nassau.

TRUUS DE LEUR

Deutlich (Ger.. 'clearly'). A direction found particularly in Mahler's scores over figures that might otherwise be thought mere orchestral padding.

Deutlich, Jeremias. Pseudonym of MAX KALBECK

Deutsch, Max (b Vienna, 17 Nov 1892). French composer, teacher and conductor of Austrian origin. He studied at the University of Vienna (1910-15) and with Schoenberg (1913-20), also serving in World War I. During the 1920s he worked as a theatre conductor in several European countries and composed large orchestral scores for Pabst's *Die freudlose Strasse* and *Der Schatz*. He moved to Paris in 1924, and there gave the French premières of works by Schoenberg, Webern and Berg (including the Chamber Concerto in 1927). In 1934 he took up a chair at the University of Madrid, but the civil war forced his return to Paris the next year. He then worked as a pianist and revue composer before volunteering for service in World War II. After the war he returned to teaching, notably as professor of composition at the Ecole Normale de Musique, his pupils including Bussotti. In 1960 he founded the Grands Concerts de la Sorbonne.

WORKS

(selective list)

- Stage: Schach (opera, 1), Berlin, 1923, La fuite (légende dramatique, 1924), Paris, 1946, Apothéose (opera, Deutsch), c1972
- Other works: Film-Symphonie [after score for *Der Schatz*], orch, 1923, Priere pour nos autres mortels (Peguy), sym., solo vv, chorus, orch, male choruses (da Vinci), songs, pf pieces

PAUL GRIFFITHS

Deutsch, Otto Erich (b Vienna, 5 Sept 1883; d Vienna, 23 Nov 1967). Austrian biographer and bibliographer. Having studied the history of literature and art at the universities of Vienna and Graz, he worked as art critic for *Die Zeit* (1908-9) and as assistant at the Kunsthistorisches Institut in Vienna University (1909-12). Deutsch's later special study of the Biedermeier period had perhaps been foreshadowed by his previous work on Schubert, who was the subject of the earliest of all his writings: a book and three articles in 1905. His unique biography (1913-14) established him as the leading authority on this composer, although its publication was never completed in German. It was for his distinguished services to the Schubert centenary of 1928 that Deutsch received the title of professor.

After a career of some six years in bookselling, he became music librarian to the collector Anthony van Hoboken from 1926 to 1935. The annexation of Austria in 1939 compelled Deutsch to leave Vienna for England, where he lived, in Cambridge, until 1951, he became a British citizen in 1947. During this period, he brought his work on Schubert to fruition and began to collect material for a life of Handel. He also proposed a plan for a union-catalogue of all music printed before 1800 in British libraries; he became editor of this catalogue in 1946, resigning the post in 1950.

After returning to Vienna, Deutsch completed his monumental documentary biography of Handel and brought out a similar volume for Mozart, whom he served as well as he had Schubert. With W. A. Bauer, he established the text of *Mozart. Briefe und*

Aufzeichnungen (1962–3), and began work on the commentary. Finally, using some material originally amassed by Maximilian Zenger, Deutsch completed the sumptuous *Mozart und seine Welt in zeitgenössischen Bildern*. Here, perhaps, is to be found the finest and most vivid expression of his training as an art historian wedded to his unique knowledge of the background to musical history in his chosen period. His long services were recognized in 1959 when he received the Ehrenkreuz for scholarship and art conferred by the Austrian republic, and again in 1960 when the University of Tübingen created him an honorary doctor of philosophy. An unexpected product of this period was his witty German translation of Gilbert's *The Mikado* (1959).

Deutsch's work was dominated by his passionate concern for fact and visual illustration as a basis of truth in musical history. Musical criticism and the aesthetic aspect of music had little attraction for him. Believing that facts speak for themselves through the original documents, he amplified his conviction by such masterly presentation and annotation, that in his hands the documentary biography of musicians took on a new dimension and became a literary form in its own right. On Schubert, Mozart and Handel, Deutsch lavished infinite pains allied to a keen sense of proportion. The thematic catalogue which rounds off his documentation of Schubert is a model of concise relevance.

His tireless search for documents led him into some strange byways which are represented in his very numerous articles (148 concerned Schubert, 79 Mozart, 22 Haydn and 30 Beethoven). His early study of the first editions of Schubert's music induced him to explore those of other composers, notably Mozart, on which he did pioneer work with C. B. Oldman. He became absorbed in the delicate problems of the bibliographical description of printed music, the transcription of engraved title-pages, the use of plate numbers as evidence for dating and cognate matters in which his acute thinking, though sometimes inconclusive, broke new ground. All branches of Deutsch's work are memorable for their meticulous standards of scholarship and lucidity of expression. His influence, on both sides of the Atlantic, was wide and enduring.

WRITINGS

- Beethovens Beziehungen zu Graz* (Graz, 1907)
Franz Schubert: die Dokumente seines Lebens und Schaffens, u/1 *Die Dokumente seines Lebens* (Munich, 1914, enlarged 2/1964, Neue Ausgabe sämtlicher Werke, viii/5, Eng. trans., 1946/R1977 as *Schubert: a Documentary Biography*), iii *Sein Leben in Bildern* (Munich, 1913)
Franz Schuberts Briefe und Schriften (Munich, 1919, 4/1954, Eng. trans., 2/1928)
Die historischen Bildnisse Franz Schuberts in getreuen Nachbildungen (Vienna, 1922)
Die Originalausgaben von Schuberts Goethe-Liedern (Vienna, 1926)
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 'Beethovens Goethekompositionen', *Jh. der Sammlung Kippenberg*, viii (1930), 102–33
 with C. B. Oldman, 'Mozart-Drucke: eine bibliographische Ergänzung zu Köchels Werkverzeichnis', *ZMW*, xiv (1931–2), 135, 337
Mozart und die Wiener Logen (Vienna, 1932)
 'Austrian Currency Values and their Purchasing Power (1725–1934)', *ML*, xv (1934), 236
 with B. Paumgartner *Leopold Mozarts Briefe an seine Tochter* (Salzburg, 1936)
Das Freihaustheater auf der Wieden 1787–1801 (Vienna, 1937)
Wolfgang Amadei Mozart: Verzeichnis aller meiner Werke Faksimile

- der Handschrift mit dem Beiheft 'Mozarts Werkverzeichnis 1784–1791'* (Vienna, 1938, Eng. trans., 1956)
 'The First Editions of Brahms' *MR*, i (1940), 122, 255
 'Music and Bibliographical Practice', *MR*, ii (1941), 253
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 'Music Bibliography and Catalogues', *The Librarian*, 4th ser., xxiii (1943), 151
 'Weber's Mother and her Family, with some Sidelights on Mozart', *ML*, xxv (1944), 95
 'Kozeluch ritrovato', *ML*, xxvi (1945), 47
 'A Plea for a British Union Catalogue of Music', *Journal of Documentation*, i (1945), 41
Music Publishers' Numbers: a Selection of 40 Dated Lists, 1710–1900 (London, 1946, Ger. trans., rev., 1961)
 'The Numbering of Beethoven's Minor Works', *Notes*, iv (1946–7), 36
 'Poetry preserved in Music: Bibliographical Notes on Smollett and Oswald, Handel and Haydn', *Modern Language Notes*, lxxiii (1948), 73
 ed. *The World of Music* (London, 1948, 52)
 with D. R. Wakeling *Schubert: Thematic Catalogue of all his Works* (London, 1951, Ger. trans., rev., enlarged 2/1978 by W. Durr, A. Feil, C. Landon and others, Neue Ausgabe sämtlicher Werke, viii/4, as *Franz Schubert: Thematisches Verzeichnis seiner Werke*)
 'The Schubert Catalogue: Additions and Corrections', *ML*, xxxiv (1953), 25
 'Neues von der Glasharmonika', *ÖMZ*, ix (1954), 380
Handel: a Documentary Biography (London, 1955)
 'Schubert's Income', *ML*, xxxvi (1955), 165
Franz Schubert: die Erinnerungen seiner Freunde (Leipzig, 1957, Eng. trans., 1958)
 'Unfortunately not by me', *MR*, xix (1958), 305
 'Cecilia and Parthenia', *MT*, c (1959), 591
 'Was heisst und zu welchem Ende studiert man Ikonographie?' *SM*, x (1960), 230
Mozart: die Dokumente seines Lebens (Kassel, 1961, Eng. trans., 1963)
Mozart und seine Welt in zeitgenössischen Bildern (Kassel, 1961) [completion of work by M. Zenger]
 with W. A. Bauer *Mozart: Briefe und Aufzeichnungen* (Kassel, 1962–3)
 Reprints of a dozen of his lesser-known articles with a tribute on his 80th birthday in *ÖMZ*, xviii (1963), 405–49

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 W. Gerstenberg, I. LaRue and W. Rehm, eds. *Festschrift Otto Erich Deutsch* (Kassel, 1963) [with complete list of musical publications]
 R. Klein 'Zum Gedenken Otto Erich Deutsch', *ÖMZ*, xxii (1967), 737

ALEC HYATT KING

Deutsche Liederkrantz. New York German choral society founded in 1847; see NEW YORK, §7

Deutscher. See T-DESCA.

Deutscher Verlag für Musik. German firm of music publishers. The German Democratic Republic state music publishing house, it was founded in Leipzig on 1 January 1954; Günter Hempel became director in 1974. By the mid-1970s it had published about 160 book titles and 600 music titles, including complete critical editions, practical editions and publications of single works and music literature (specialized musicological works, Festschriften, yearbooks, biographies, facsimile editions, reprints and children's books with music). An orchestral and theatrical agency is attached to the firm. The Deutscher Verlag für Musik supports contemporary music; it has brought out numerous works by composers from the German Democratic Republic including Fritz Geissler, Peter Herrmann, Siegfried Köhler, Rainer Kunad, Siegfried Matthus and Udo Zimmermann. The firm is also responsible for the publication of music by Hanns Eisler and the Leipzig edition of Mendelssohn's works; with other firms (notably Bärenreiter) it has produced several collected editions. Experts from 80 countries are contributing to the firm's series *Musikgeschichte in Bildern* (started by Heinrich Besseler and Max Schneider).

In 1966 the firm published the Marxist-based two-volume *Musiklexikon*, edited by Horst Seeger.

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VEB Deutscher Verlag für Musik, 1954-1974 (Leipzig, 1974)

HANS-MARTIN PLESSKE

Deutschland (Ger.). GERMANY

Deux temps (Fr.). TWO-STEP

Devan, William Carrolle. See VAN, GUILLAUME DE.

Devčić, Natko (b Glina, 30 June 1914). Yugoslav composer. At the Zagreb Academy he completed piano studies with Geiger-Eichhorn in 1937 and composition studies with Dugan in 1939. He then studied the piano with Stančić in Zagreb and composition with Marx in Vienna, he worked on electronic music under Davidovsky at Columbia University, New York (1967-8). He returned to the Zagreb Academy as professor and head of the department of composition and conducting.

After an early nationalist phase, Devčić came more and more to use novel techniques, though still retaining some contact with the features of Istrian folk music, most directly in the *Istarska suita* – his most popular composition, the opera *Lahinska vještica* ('The witch of Labin') and the Violin Concertino *Fibula* for two orchestras is based on 12-note material derived from the intervallic and rhythmic structure of music for the *mis-nice*, the folk instrument characteristic of the Croatian coast. Devčić's use of Croatian materials in an avant-garde context is again apparent in *Igra riječi* ('Play on words'), where, in his own words, he set himself the task of 'transforming specific sound characteristics of the Croatian language into qualities of pure sound, organizing them in structures and joining them in a unity'. *Non nova* excellently illustrates its title in plays of contrasts – between different orchestral groups, between measured and aleatory sections, and so on; the final passage, for four percussionists, is among the finest contemporary Croatian pieces.

WORKS

(selective list)

Opera *Lahinska vještica* [The witch of Labin], Zagreb, 1957

Orch. *Istarska suita*, 1948, *Ballada*, pf. orch, 1953, *Vn Concertino*, 1958, *Fibula*, 2 orch, 1967, *Non nova*, 1972, *Panta rei*, pf. orch, 1973, *Entre nous*, 1975

Inst. *Koraci* [Steps], pf, 1962, *Mikro-suita*, pf, 1965, *Prologue*, wind, perc, 1965, *Odrazi* [Reflections], ens, 1965, *Structures transparentes*, harp, 1966, *Conc.*, ens, 1969, *Micro-tune*, va, pf, 1971, *Structures volantes*, harp, 1971

Vocal. *Ševa* [The lark], cantata, 1960; *Vokali* [Vowels], S, pf, 1968, *Vokali II* [Vowels II], Bar, pf, 1969, *Igra riječi* [Play on words], 2 speakers, ens, tape, 1969

Flec. *Columbia 68*, 1968, *Sonata*, 1974

Principal publishers: Društvo Hrvatskih Skladatelja, Gerg

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KREŠIMIR KOVAČEVIĆ

De Veg, Willem. See DE FESCH, WILLEM.

Development (Ger. *Durchführung*). The procedure, particularly in a SONATA FORM movement, by which some or all of the thematic material from the first section (the exposition) is reshaped motivically, harmonically or contrapuntally, or in any combination of those ways; hence the term 'development' is also applied to the section itself. It is usually followed by a harmonically more

stable passage preparing for the last section (the recapitulation) by emphasizing the dominant of the tonality of the movement.

Devienne, François (b Joinville, Haute-Marne, 31 Jan 1759; d Paris, 5 Sept 1803). French flautist, bassoonist, composer and teacher. He was the seventh of eight children born to Pierre Devienne and his second wife Marie Petit. Two obituaries published in 1803, which have since been proved apocryphal, claimed that when he was ten he wrote a mass which was performed by the musicians of the Royal Cravate cavalry regiment. He probably received his earliest training from the organist Morizot in Joinville, and continued his education with his elder brother and godfather, François Memme, in Deux Ponts (now Zweibrücken) from 1776 to 1778. He left Deux Ponts on 15 May 1778 and may have spent some time with the Royal Cravate regiment during the following year. He joined the Paris Opéra orchestra as last chair bassoonist in autumn 1779 for one season, and studied the flute with the orchestra's principal flautist, Félix Rault. It is likely that Devienne entered the service of Cardinal de Rohan as a chamber musician in spring 1780 and remained there until mid-1785. In 1781 he joined the freemasons; he presumably became a member of the famous masonic orchestra, the Loge Olympique, during the 1780s. The first performance in Paris of a work by him was on 24 March 1780, when Ozé performed 'a new Bassoon Concerto composed by de Vienne' at the Concert Spirituel. Devienne first appeared in Paris as a soloist on 24 December 1782 at the Concert Spirituel when he performed 'a new flute concerto', probably his Flute Concerto no.1; his first appearance as a bassoon soloist at the Concert Spirituel was on 25 March 1784 when he played his Bassoon Concerto no.1. From 1782 to 1785 he performed at the Concert Spirituel as a soloist at least 18 times, but after 3 April 1785 he did not appear there for four years. From 1785 to 1789 his place of employment is uncertain; he may have been a member of the Swiss Guards Band in Versailles.

Devienne probably returned to Paris in autumn or winter 1788. *Les spectacles de Paris 1790* lists him as the second bassoonist of the Théâtre de Monsieur (later the Théâtre Feydeau) when it opened in January 1789 and by autumn 1790 he had advanced to principal bassoonist, a position he held until April 1801, although in 1792 he still received the meagre annual salary of 200 livres (the average salary of a bassoon player in the Opéra orchestra in 1789 was 1080 livres). Devienne's first known solo appearance after his return to Paris was at the Concert Spirituel on 7 April 1789, when he played the flute part in the première of his Sinfonie concertante no.4. In autumn 1790 he joined the military band of the Paris National Guard where his duties included teaching music to the children of French soldiers and participation in the musical events of the numerous festivals in Paris. This organization officially became the Free School of Music of the National Guard in 1792, and Devienne was one of the three sergeants in its administration with an annual salary of 1100 livres (the Free School became the National Institute of Music in 1793 and the Paris Conservatoire in 1795). The marriage of Devienne to a Mlle Maillard presumably took place between 1789 and 1792; they had five children.

The Théâtre Montansier, which devoted most of its

productions to original French *opéras comiques*, opened on 12 April 1790 and Devienne's *Le mariage clandestin* was staged there the following November. Two more of his operas were staged before his most popular opera, *Les visitandines* (1792), was performed at the Théâtre Feydeau. This opera was among the most successful of the Revolutionary period; it had over 200 performances in Paris between 1792 and 1797. Devienne's royalties for its 20 performances in July and August 1792 alone totalled 684 livres. At the height of this success a handsome portrait of Devienne, now in the Musées Royaux in Brussels, was painted. It was formerly attributed to J.-L. David but is now thought to have been painted by Laneuville or some other student of David (see illustration).



François Devienne: portrait (early 1790s) by a pupil (possibly Laneuville) of Jacques Louis David in the Musées Royaux des Beaux-Arts, Brussels

Devienne's famous method for the one-key flute was published in 1794. It contains information on flute techniques and performing practice (particularly late 18th-century articulation) as well as flute duets of elementary and intermediate difficulty. The following year the Paris Conservatoire was established, and Devienne was appointed one of its nine elected administrators and professor of flute (first class) with an annual salary of 5000 livres. After 1795 three more of his operas were staged, and he occupied himself with his duties in the Théâtre Feydeau orchestra and at the Conservatoire. Five of his students won prizes at the Conservatoire between 1797 and 1801, and one (Joseph Guillou) was appointed professor of flute there in 1816.

On 12 April 1801 the Théâtre Feydeau abruptly closed. Its orchestra and that of the Théâtre Favart merged the following September to form the new Opéra-Comique orchestra, but it is not known if Devienne was a member of this orchestra. In May 1803 he entered Charenton, a Parisian home for the mentally ill, where

he died the following September after a long illness which ended by impairing his reason.

Devienne's compositions did much to raise the musical level of works written for wind instruments in France in the late 18th century. His greatest contributions are in the areas of the concerto, the *sinfonie concertante* and opera, although he also wrote 25 quartets, 46 trios, 147 duos and 67 sonatas. The texture of Devienne's compositions is primarily that of a single melodic line with a subordinate accompaniment. The melodies are elegant and graceful, and the instrumental works are frequently interspersed with sections written to display the performer's technique. There is little contrapuntal orientation or thematic development in any of the works. The most common structural forms are the binary, theme and variations, rondo and early sonata forms (with a second exposition in place of the development). There is an astonishing lack of manuscripts of Devienne's compositions, even though most of his works seem to have been published.

WORKS

(most printed works published in Paris)

STAGE

All are *opéras comiques* unless otherwise stated, all were first performed in Paris

Le mariage clandestin (1, Viscount de Ségur), Montansier, 11 Nov 1790, 1 air pubd

Les précieuses ridicules (1, [? P L] Moline, after Molière), Montansier, 9 Aug 1791

Encore des Savoyards, ou *L'école des parvenus* (1, J.-B. Pujoux), Favart, 8 Feb 1792, 1 air pubd

Les visitandines (2, L. B. Picard), Feydeau, 7 July 1792, rev. in 3 acts, 1793 (1793), excerpts, arrs. pubd separately

L'enlèvement des Sabines (vaudeville comedy, 2, Picard), Feydeau, 31 Oct 1792, doubtful

Les quiproquos espagnols (2, J.-E. Dejaure), Feydeau, 10 Dec 1792

Le congrès des rois (Revolutionary opera, 3, Desmaillets [A. F. Eve]), Opéra-Comique, 26 Feb 1794, collab. 11 others

Rose et Aurèle (1, Picard), Feydeau, 8 Aug 1794 (n.d.), excerpts pubd

Agnès et Félix, ou *Les deux espions* (3, C.-A. Demoustier), Feydeau, 22 Aug 1795

Volécour, ou *Un tour de page* (1, F. Favière), Favart, 22 March 1797

Les comédiens ambulans (2, Picard), 28 Dec 1798 (1799)

Le valet de deux maîtres (1, J.-F. Roger), Feydeau, 2 Nov 1799 (1800)

VOCAL

49 romances in 7 collections, most for 1v, pf [some pf/harp], fl/vn ad lib (1783-97)

7 patriotic songs, most for 1v, bc, some acc. wind band (c1797), some acc. orch (1794), listed in Pierre, 1904

ORCHESTRAL

Sinfonies concertantes (thematic catalogue in Brook, 1962, only solo insts listed) no 1, F, hn, bn (1785), no 2, C, ob/cl, bn (c1786), 1 in F, fl, cl, bn, op 22 (c1788), 1 in B♭, 2 cl, op 25 (c1788), arr. ?Ducieux for 2 fl, no 4, F, fl, ob, hn, bn (c1791), 1 in F, fl, ob, hn, bn (c1797), 1 in G, 2 fl, op 76 (1799 or 1801)

Fl cones. Concertino 'd'airs connus' and 4 cones. [nos. 2-5] 'd'airs connus' (1782), 12 pubd separately [also arr. fl, vn, vc, by P. Vaillaro (c1811), and cl solo] no 1, D (1782), no 2, D (1783), no 3, G (1784), no 4, G (n.d.), no 5, G (before 1792), no 6, D (1794), no 7, c (c1787), no 8, G (c1794), no 9, c (1793), no 10, D (1802), no 11, b (c1806), no 12, A and a (c1806), T in D (after 1803)

Bn cones. no 1, C (1785); no 2 (c1794), no 3, F (1790), no 4, C (1793)

Hn cones. no 1, C, 1785, ed. E. Leloir (Amsterdam, 1974), no 2, 1 in F (c1788), collab. F. Duvernoy

Other orch. *La bataille de Gemmapp*, programmatic ov., D (1794), arr. kbd, vn, vc (1794), and pf solo (c1796), *Ouverture*, wind band, F (1794)

CHAMBER

Qts. 21 for fl, vn, va, vc, incl. 6 as bk 1 (1783), 6 as bk 2, op 16 (c1786), 3 as bk 3, op 62 (c1791), 6 as bk 4, op 66 [? and op. 67] (c1794),

Sonate en quatuor, fl, va, hn/vc, pf/hpd (1789); 3 for bn, vn, va, vc, op 73 (c1800), arr. cl, vn, va, vc, as op. 75

Trios. 6 for fl, va, vc (1784), 6 for bn, vn, vc, op 17 (c1782); 6 for 2 fl, vc, op 19 [also as op 60] (c1787), 1 for fl, bn/vc, pf/hpd (1787); 6 for 2 cl, bn, op 27 (1790); 6 for fl, cl, bn, opp. 61-2 [also as op 6] (c1795), also pubd for fl, vn, vc; 6 for fl, vn, vc, 7op. 66 [also as op 19] (c1798), also pubd for 3 fl; 3 for fl, vn, vc, 7op. 66 (c1795); 3 for 2 cl, bn, op 75 (c1801), also pubd for 2 fl, bn/vc as op. 77, 3 for cl, hn, bn (c1805)

Duos: 108 in 18 sets for 2 fl (1782-1820); 15 in 3 sets for fl, vn (c1796-), 6 arr. 2 cl: 6 for fl, va (1784), arr. 2 fl, and cl, va, 12 in 2 sets, cl, bn (c1788-c1803), 6 for 2 bn (c1782)
 Sonatas 7 in 3 sets, hpd/pf, fl obbl (1784-9), 48 in 8 sets for fl, b (1786-?1809), 12 arr. cl, b, 6 arr. vn, b, 6 arr. 2 fl, 6 arr. ob, b, 6 for bn, b (?1788), 6 for pf, vn ad lib (c1800), 2 adagios, hpd (1783)
 Arrs: Excerpts from operas by Gaveaux and Cherubini, arr. wind band, Playel. 3 qnts, arr fl, vn, 2 va, vc, Playel 27 qts, arr fl, vn, va, vc, Playel: 3 trios, arr fl, vn, vc; Playel: 6 duos, arr 2 fl, Playel. 6 sonatas, arr fl, vc; P. Kreutzer 6 sonatas, arr fl, vc

PFDACOGICAI

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WILLIAM MONTGOMERY

De Vigne [Devigna, de Vinca, de Wyngaerde], **Antoine** (d Antwerp, 1498 or 1499). Flemish composer. An Antoine de Wyngaerde was appointed chaplain at the Vrouwekerk, Antwerp, in 1483, on taking up the post he adopted the name form 'de Vinca'. He is probably identifiable with a student at Louvain University from the diocese of Cambrai, although Glarean described the

composer as being from Utrecht. He appears to have retained the post in Antwerp until his death.

Two compositions by de Vigne are extant. Glarean remarked on the expressive power of the four-voice *Ego dormio* (CH-SGs 463): 'the entire song has an inherent grace in all voices, so that one may see the sleeper actually awakened'. *Franch cor quastu* [Franc coeur, qu'as tul] *Fortuna* (RISM 1502², ed. in MRM, II, 1967) is a remarkable five-voice chanson. According to Lowinsky, it is one of the best examples of the *Fortuna* tradition in music. Not only does it employ the *Fortuna* melody in two voices at two speeds, but also uses its inversion in two other voices, at two different speeds; the superius sings the French melody. Both pieces are chordal in conception with simple and straightforward harmonic bass lines

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 E Lowinsky: 'The Goddess Fortuna in Music', *MQ*, xxix (1943), 45-77

STANLEY BOORMAN

Devisenarie (Ger.). A term invented by Hugo Riemann for which there is no immediately intelligible English translation. *Devise* means 'device', in the sense of Longfellow's 'a banner with the strange device'. Riemann used the term to describe a common characteristic of Baroque arias: the singer begins with the opening of his first phrase, followed by an instrumental ritornello, and then sings it complete (see ex. 1, below).

JACK WESTRUP

De Vito, Gioconda (b Martina Franca, Lecce, 22 June 1907). British violinist of Italian birth. She studied the violin at Pesaro and later in Rome. In 1932 she won an international violin competition in Vienna, which led to notable concert appearances and to her appointment as principal professor of violin at the Accademia di S Cecilia, Rome. She devoted much of her time to teaching until after 1945, and first came to London in 1947 to make gramophone records. Her London concert début was in 1948 with the LPO; in 1949 she married

Ex 1 Bach *Was mir behagt*, BWV 208, no 14

Ihr Fel - der und Au - en lasst
 gru - nend euch schau - en, ihr Fel - der und Au - en, lasst gru - nend euch
 schau - en, ruft Vi - vat, ruft Vi - vat, ruft Vi - vat! tzt zu

and settled in England.

Until she retired in 1961 she was widely praised for her consistent achievement of an almost ideal blend of expert technique and poetic imagination in the major works of the standard violin repertoire, particularly in Bach, Mendelssohn and Brahms. An outward serenity of style disciplined an inward spirit of passionate feeling. She had the professional use of a Stradivari violin (the 'Tuscan') on loan from the Accademia di S Cecilia, from which she drew an exceptionally clear, rich tone, as some of her gramophone records testify.

NOËL GOODWIN

Devoto, Daniel (b Buenos Aires, 25 Dec 1916). Argentine musicologist, writer and composer. He was taught the piano and interpretation by Jacqueline Ibels (Buenos Aires 1947–51) and Jane Bathori (Buenos Aires 1942–6, Paris 1952–9), and composition by Jules Perceval (Buenos Aires 1935–9), Juan Carlos Paz (Buenos Aires 1947–51) and René Leibowitz (Paris 1952–3). He took doctorates at the universities of Buenos Aires (1951, in literature and philosophy) and Paris (1955, in music and literature) and a doctorat ès lettres at the University of Paris in 1970 with a dissertation on the contribution of folklore and musicology to literary criticism. Between 1940 and 1952 he gave many lectures and concerts at several Argentine universities, notably at Cuyo, as professor of music history and aesthetics (1944–5). In 1953 he joined the CNRS, where he was appointed directeur de recherche in 1966. Concurrently he lectured in France and abroad (England 1963, Pittsburgh 1967), as reader at the musicological institute in Poitiers (1968) and as lecturer in medieval Spanish literature at the Ecole Normale Supérieure (appointed 1973). A member of several learned musical and literary societies, he was one of the founders of the Agrupación Nueva Música de Buenos Aires (1944).

Devoto's work is varied and extensive; while his main interests are literary, including folklore, his considerable musicological research has focussed on Spain and Latin America, contemporary music and current musical events, subjects which he has frequently related to literary topics. He has produced numerous reviews, translations, and annotated editions. His published compositions include works for solo flute and for voice and piano.

WRITINGS

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- 'Homenaje a Debussy', *Cursos y conferencias*, xxxiii (Buenos Aires, 1948), 256
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- 'Situación de la música concreta', *Revista española*, II (Madrid, 1953), 195
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- 'Musique argentine contemporaine', *Musique et radio*, xlv (Paris, 1955), April, 161, 163, 165
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- 'Métamorphoses d'une cithare', *RdM*, xli (1958), 27
- 'La enumeración de instrumentos musicales en la poesía medieval caste-

- llana', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), 211
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- 'Souvenirs, musique et poésie dans un roman historique', *Revue de littérature comparée*, xxxviii (1964), 414
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- Daniel Devoto: titres et travaux scientifiques (1937–1966)* (Paris, 1966) [incl. complete list of writings]

CHRISTIANE SPIETH-WFISSENBACHER

Devreese, Frederic (b Amsterdam, 2 June 1929). Belgian conductor and composer. The son of Godfried Devreese, he studied at the conservatories of Mechelen and Brussels, and later at the Accademia di S Cecilia (1952–5) and the Vienna State Music Academy (1955–6). Subsequently he took an appointment as a producer for Belgian Television, and much of his work, as conductor and composer, has been with this medium. He has conducted the symphony and chamber orchestras of Belgian Radio, in addition to appearing as a guest conductor abroad. His early works, notably the First Piano Concerto, were influenced by jazz and by the music of Gershwin; while he has remained an eclectic composer, a certain Flemish expressionism is evident in his later music. In 1964 he received the Italia Prize jointly with Mark Liebrecht for the television opera *Willem van Saeftinge*, which was adapted for the stage in the same year.

WORKS

(selective list)

- Dramatic: *Maskerade*, ballet, 1956, *Willem van Saeftinge* (television opera, J. Francis), 1964, *Le cavalier bizarre* (television opera, M. de Ghelderode), 1967, *De liefde van Don Juan* (ballet, A. Leclair), 1974
- Documentary films by Paul Haesaerts: *Een vreemde reis* (Les clés des chants surréalistes), 1966, *Bruegel*, 1968, *Evencpoel, schilder van de tederheid*, 1970, *James Ensor*, 1972
- Feature films by André Delvaux: *De man die zijn haar kort liet knippen* [The man who had his hair cut short], 1965, *Un soir, un train*, 1968, *Rendez-vous à Bray*, 1971
- Orch. Pt Concs: no 1, 1949, no 2, 1952, no 3, 1958, Vn Conc., 1951, Sym., 1953, Tpt Conc., 1957, *Mouvements*, str., 1962, *Evocations*, suite, 1965, *Divertimento*, str., 1971, *Don Juan*, suite, 1974, *Maskerade*, brass, 1976, *Ouverture*, 1976
- Chamber music, songs

CORNEL MERTENS

Devreese, Godfried (b Kortrijk, 22 Jan 1893; d Brussels, 4 June 1972). Belgian violinist, conductor and composer. At the Brussels Conservatory he studied violin under Ysaÿe and Thomson and composition under Gilson and Rasse, then became leader of the Kurhaus Orchestra in The Hague and a member of the Concertgebouw Orchestra in Amsterdam. For some time he was conductor at the Lyric Theatre, Antwerp.

and in 1924 at the Park Theatre Vauxhall, Brussels. Later he worked in Monaco, and in 1930 he became director of the Mechelen Conservatory until he retired in 1959. During this period he conducted the orchestras of the Belgian Radio and was also a guest conductor in Holland, France and Poland.

His compositions remained Romantic in style, occasionally influenced by impressionism.

WORKS

Orchestral *Vlaamse rapsodie*, *Heroisch gedicht*, *Gotische symfonie*, *Goethe symfonie*, *Tombeleene* (ballet), 1926, vn concerto
Cantata *Beatrijs* (Prix de Rome, 1922)
Chamber and piano music, songs, choral works

Principal publisher CeBeDeM

CORNEEL MERTENS

Devrient, Eduard (Philipp) (b Berlin, 11 Aug 1801, d Karlsruhe, 4 Oct 1877). German theatre historian, librettist and baritone. Eduard Devrient, nephew of the actor Ludwig Devrient, had two brothers who became actors Karl (first husband of Wilhelmine Schröder-Devrient) and Emil. At the age of 17 he entered the Berlin Singakademie and studied singing and thoroughbass with Zelter. He gave his first solo public performance in 1819 in Berlin in C. H. Graun's *Der Tod Jesu* and on 18 April 1819 he sang the part of Thanatos in Gluck's *Alceste*, after his performance as Masetto in *Don Giovanni*, he was engaged as a baritone at the Royal Opera.

In 1822, Devrient went on a tour to Dresden, Leipzig, Kassel and Frankfurt (where he was influenced by J. N. Schelble). Later he visited Vienna to hear the Italian opera in which Lablache and other famous singers were performing under Barbaia's direction. He met Mendelssohn in July 1822 and they became close friends. They first heard some of the numbers of Bach's *St Matthew Passion* at the Friday practices at which Zelter rehearsed works which he considered the public would not appreciate. Devrient became determined to have the work performed in Berlin under Mendelssohn's direction. Through his efforts, Zelter cooperated, and the famous performance which started the Bach revival took place under Mendelssohn on 11 March 1829. Devrient himself gave a much praised performance of the part of Christ.

A major setback came when he lost his voice through overwork after his performance of the Templar in Marschner's *Der Templer und die Jüdin* in 1831. He was forced to concentrate on acting, although he sang occasionally, from 1834 he appeared exclusively in spoken roles. In 1844 he became chief producer and actor at the Dresden Court Theatre. After his resignation in 1846, he worked as a writer until his appointment as director of the Karlsruhe Court Theatre in 1852; he retired in 1870. He married a singer, Therese Schlesinger, when he was 23; of their children only one, Otto, had a successful theatrical career.

Devrient was successful as opera singer (in works by Gluck, Mozart, Beethoven, Spohr, Weber, Marschner, Rossini and Auber), actor and playwright; yet his major contribution lies in his work as theatre reformer, historian and librettist, and in his efforts towards the Bach revival. His libretto *Hans Heiling*, originally written for Mendelssohn (1827), was later revised for Marschner; Devrient sang the title role at the first performance (Berlin, 1833). Settings by W. Taubert of *Die Kirmess* (1831) and *Der Zigeuner* (1832) by Devrient were also first performed at Berlin (1832 and

1834 respectively). Among his writings, *Das Nationaltheater des neuen Deutschlands: eine Reformschrift* (1849) and *Geschichte der deutschen Schauspielkunst* (1848–74) are particularly important. Devrient advocated the formation of a national theatre; he raised the standard of performances in Karlsruhe, paying careful attention to details in the belief that everything must contribute to the total drama. He deplored anything careless or unplanned and sought to eliminate virtuosity; he also recognized the importance of historical costumes.

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- G. M. Henneberg and U. Puschel 'Virtuosentum und Ensemblegedanke', *300 Jahre Dresdner Staatstheater* (Berlin, 1967)

GAYNOR G. JONES

Devroye, Théodore Joseph [Vroye, Théodore Joseph de] (b Villers-la-Ville, Brabant, 19 Aug 1804, d Liège, 29 July 1873). Belgian music scholar. He studied for the priesthood at the seminaries in Mechelen and Liège and was ordained in Munster in 1828. He served at the church of St Christophe in Liège from 1830 until 1835, when he was appointed to the cathedral as canon and precentor for the diocese of Liège. His many activities within diocesan administration included the restoration of churches which had suffered from recent wars in Europe, the construction of organs and the rejuvenation of religious music. Between 1842 and 1862 he attempted to reform the faulty plainsong melodies which were being used in the Catholic church services throughout the diocese by editing a series of revised liturgical books based on the Medicean editions of Plantin and of Plomteux. Devroye's editions demonstrate his theory promoting precise correspondence between melodic and prosodic accents. He was president of the church music congresses held in Mechelen in 1863 and 1864, and was a member of several scholarly musical and archaeological societies in Belgium and Italy.

WRITINGS

- Traité de plainchant à l'usage des séminaires* (Liège, 1831, 2/1839)
- Vesperale romanum sive Antiphonale romanum abbreviatum cum Psalterio* (Liège, 1842, 2/1850 [with a *Supplementum officia propria diocesis Leodiensis*], 3/1860) [FétisB cites an 1829 edn.]
- Manuale cantorum ad laudes et parvas horas, juxta Brevarium romanum, cum psalmis capitulis et orationibus* (Liège, 1849)
- Processionale romanum continens responsoria, hymnos, antiphonas psalmos in processionibus dicenda additis laudibus vespertinis de SS Sacramento de S. Cruce de Beata M.V. et supplemento ex pontificali romano* (Liège, 1849, 3/1870)
- Graduale romanum juxta missale et officia novissime auctoritate*

- Apostolica pro universali ecclesia approbata* (Liège, 1851, 3/1869)
[FétisB cites an 1831 edn.]
Manuale cantorum officia propria Sanctorum ecclesiarum cathedralium civitatis et diocesis Leodensis (Liège, 1858)
with X. van Elewyck *De la musique religieuse les congrès de Malines (1863 et 1864) et de Paris (1866) et la législation de l'église sur cette matière* (Paris, Louvain and Brussels, 1866)
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JOHN A. EMERSON

De Waart, Edo (b Amsterdam, 1 June 1941). Dutch conductor. The son of a choral singer, he studied the oboe with Haakon Stoltijn at the Amsterdam Conservatory, and became co-principal oboe with the Amsterdam PO in 1961, and with the Concertgebouw Orchestra in 1963. During this time he was studying conducting, and a course at Hilversum in 1964 under Franco Ferrara brought about his début with the Netherlands Radio PO; later that year he won a prize in the Dimitri Mitropoulos conductors' competition at New York, the year's engagement as assistant conductor with the New York PO, 1965–6, however, proved to have less practical value than he had hoped. He was engaged at the 1965 Spoleto Festival, conducting a double bill of *The Soldier's Tale* and Tosatti's *Partita a pugni*. His career took firmer root in 1966 with his appointment as musical director of the Netherlands Wind Ensemble (with whom he made some excellent recordings, particularly of Mozart) and as assistant conductor with the Concertgebouw Orchestra. In the following year he became co-conductor of the Rotterdam PO with Jean Fournet, and succeeded him as musical director in 1973. He made his British début in 1969 with the RPO at Folkestone (1970 in London), and broadened his operatic experience with the Netherlands Opera from 1970, in the USA at the 1971 Santa Fe festival, and elsewhere, in addition to making concert tours. He was appointed principal guest conductor of the San Francisco SO from 1975. In 1976 he made his Covent Garden début with *Aradine auf Naxos*.

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NOËL GOODWIN

De Yllanes, Johannes. See HILIANIS, JOHANNES.

Dezais, Joseph. French choreographer and dancing teacher, possibly related to PROSPER-DIDIER DESHAYES.

Dezède [D.Z., Dezèdes, Desardes, De Zaidcs], **Nicolas** [?Alexandre] (b ?1740–45; d Paris, 11 Sept 1792). Composer, resident in Paris. He is variously thought to have been born in Turin, Lyons, in Germany or in Slavonia, and there is some evidence that he may have been the illegitimate son of a German prince (perhaps even Frederick II of Prussia). Of his family background he himself knew only that his name contained the letters 'd' and 'z', with which he signed his scores. He received an education befitting a high birth, and was placed under the direction of an abbé to learn the fundamentals of music and the harp. He then went to Paris to perfect his music education and to study composition.

During these years he received an annual allowance of 25,000 francs, which was to be doubled when he came of age provided he did not investigate his ancestry. He persisted in doing so, however, and the allowance was withdrawn. To support himself he turned his musical talents to advantage, and began a fruitful association with the librettist Monvel. In 1772 his first opera, *Julie*, received its première with much success at the Théâtre-Italien; this initiated a long series of widely acclaimed theatrical works over the next two decades. *Blaise et Babet* (1783), his most successful work, maintained its popularity at the Théâtre-Italien for over two years. The role of Blaise was sung by Mme Dugazon, and with it she began the most brilliant episode of her career. In 1785 Duke Maximilian of Zweibrücken, later King of Bavaria, gave Dezède a captain's brevets and a stipend of 100 louis on condition that he spent a month each year in Zweibrücken. This grant made him no more wealthy, for he dissipated it and alienated his benefactor. According to early biographies his prodigalities ruined his mistress, Mme Belcour of the Comédie-Française, who, though no longer young, was infatuated with him. Dezède was survived by Mme Belcour and a daughter Florine (b ?1766, d by 1792), whose one-act comedy *Lucette et Lucas, ou La paysanne curieuse*, in imitation of her father's style, was performed with little success at the Théâtre-Italien in 1781 and the score published. A portrait by Greuze shows Dezède in richly embroidered dress. He is said to have affected a brusque manner and grand tone, which contradicted his natural benevolence.

Dezède, called 'the Orpheus of the Fields', specialized in the pastoral, and in this genre he had no imitators or rivals. His operas were translated into several languages and widely performed throughout Europe, some being revived more than two decades after his death. At least five of them were performed in Russia, sometimes in Russian translation. *Blaise et Babet* was well known in the USA and even had a performance on the island of Mauritius. His music was characterized by a freshness and innocence to which he added taste, elegance and directness of expression and sentiment. *Blaise et Babet*, which attracted audiences by the moving pastoral tone of its score, is his masterpiece. Its overture, which has been favourably compared with those of Grétry, and its airs, were extracted and published separately in numerous arrangements throughout Europe and the USA. Generous with advice to young playwrights, Dezède thoroughly understood the art of dramatic construction: *Auguste et Théodore* (1789), on a subject from German theatre, demonstrated his skill in setting what remained essentially a play. The success of *Les trois noces* (1790) – a quasi-pastoral featuring military defiles, a happy nobility, and a simple and loving king surrounded by child-like subjects – helped to reassert the position of the Comédie in the political struggles raging in Paris at the time. *Paulin et Clairette* (1792), a light opera given at the Théâtre de la Nation (Théâtre-Française), threatened the former prerogatives of the Théâtre-Italien to all comic opera.

Despite their popularity Dezède's works did not survive the Napoleonic era. An air from *Julie*, 'Lison dormait dans un bocage', served as the theme of a set of nine variations for piano (K264) by Mozart, who may have known Dezède personally. The well-known air *Ah, vous dirais-je, Maman?*, used by Mozart in another set of variations (K265) and famous in English as *Twinkle, twinkle little star*, is attributed to Dezède.

WORKS

(all printed works published in Paris)

OPÉRAS

(performed in Paris unless otherwise stated)

- Julie (opéra comique, 3, J. M. B. de Monvel), Comédie-Italienne, 28 Sept 1772, score (c1772)
 L'erreur d'un moment, ou La suite de Julie (opéra comique, 1, Monvel), Comédie-Italienne, 14 June 1773, score (1773)
 Le stratagème découvert (comédie, 2, Monvel), Comédie-Italienne, 4 Oct 1773
 Les trois fermiers (comédie, 2, Monvel), Comédie-Italienne, 24 May 1777, score, op 4 (c1777)
 Falmé, ou Le langage des fleurs (comédie-ballet, 2, J. P. A. R. de Saint-Marc), Fontainebleau, 30 Oct 1777
 Zulma ou L'art et la nature, ou La nature et l'art (opéra comique, 3, P. de Monteignac, after Sauvé de La Noue Zeliska), Comédie-Italienne, 9 May 1778
 Le porteur de chaise (opéra comique, 2, Monvel), Comédie-Italienne, 10 Dec 1778, reduced to 1 act as Jérôme et Champagne, 11 Jan 1781
 Cécile (opéra comique, 3, Mabile), Versailles, residence of Mme de Montesson, 24 Feb 1780, score, *F-Pn*
 A trompeur, trompeur et demi, ou Les torts du sentiment (opéra comique, 1, E. L. B. de Sauvigny), Comédie-Italienne, 3 May 1780, also known as Fin contre fin
 Peronne sauvée (opera, 4, Sauvigny), Opéra, 27 May 1783, score, *Pr*
 Blaise et Babel, ou La suite des Trois fermiers (opéra comique, 2, Monvel), Versailles, 4 April 1783, score (c1783)
 Alexis et Justine (opéra comique, 2, Monvel), Versailles, 14 Jan 1785, score, op 13 (c1785)
 Alcindor (opéra-féerie, 3, M. A. J. Rochon de Chabannes), Opéra, 17 April 1787, score, *Pa*, ov. 1 aria, dances by E. J. Floquet
 Auguste et Theodore, ou Les deux pages (opéra comique, 2, L.-F. Faur, after J. J. Engel Der Edelknecht), Comédie-Française, 6 March 1789, 2collab. E. de Manteufel
 Les trois noces (pièce champêtre, 1, Dezède), Théâtre de la Nation, 23 Feb 1790
 Ferdinand, ou La suite des Deux pages (comédie, 3, Dezède), Comédie-Italienne, 19 June 1790
 Adèle et Didier (opéra comique, 1, Boutiller), Opéra-Comique, 5 Nov 1790
 Paulin et Clairette, ou Les deux espies (prose comédie, 2, Dezède), Théâtre de la Nation, 5 Jan 1792
 Melite (opéra comique, 3, F. G. Desfontaines), Opéra-Comique, 19 March 1792
 La fête de la cinquantaine (opera, 2, Faur), Théâtre des Amis de la Patrie, 9 Jan 1796, score (c1796)
 Amadis (opéra), unfinished, Inez de Castro (opéra), unfinished, Le véritable Figaro (opéra comique, 3, Sauvigny), 1784, unperf

Numerous extracts publ singly, see *RISM*

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6 sonates, harp, op 2, lost
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 I. Manfredi *Dizionario universale delle opere melodrammatiche* (Florence, 1954) 5)

LELAND FOX

Dezet (Fr. *dixtuor*; Ger. *Dezett*). A composition for ten solo instruments, usually a mixed ensemble of wind and strings. Poulenc's *Mouvements perpétuels* are scored for flute, oboe, english horn, clarinet, horn, bassoon and four strings; H. C. Praag's *Dezett* is scored similarly but omits the english horn in favour of an additional string instrument. Both Boris Blacher's *Neun estnische Tänze* and Enescu's *Dixtuor* op.14 are for wind ensembles. In the 18th century such ensembles were often built up by using wind instruments in pairs as in Stamitz's *Sieben Partien* for two flutes, two oboes, two clarinets, two horns and two bassoons.

Constant Lambert's Concerto for piano and nine instruments is a dezett that continues the tradition of writing in a concertante style for the piano when it is used in a large chamber ensemble. Ravel's *Trois poèmes*

de Stéphane Mallarmé for voice, piano, string quartet, two flutes and two clarinets ought also to be included in the category of dezets. In a chamber orchestral style is Britten's inventive *Sinfonietta* op.1, for ten instruments.
 See also CHAMBER MUSIC

MICHAEL TILMOUTH

Dezime (Ger.). TENTH.

D'Harcourt, Eugène (b Paris, 2 May 1859; d Locarno, 4 March 1918). French composer and writer on music. In 1882 he entered the Paris Conservatoire and studied with Savard, Durand and Massenet, simultaneously following a course in law. From 1886 to 1890 he attended the Berlin Hochschule für Musik, where his teachers included Woldemar Bargiel; at this time he became an enthusiastic admirer of Wagner and of the music of the German Romantic school, especially Schumann. On his return to Paris, he built a concert room and instituted a series of popular concerts in order to make music available to a wider public. After three years the project was forced to close down, and in 1900 d'Harcourt founded an oratorio society, Les Grands Oratorios, at the church of St Eustache. He travelled widely in connection with his work, especially in German-speaking countries and Scandinavia, and his activities as a result did much to spread contemporary German music and culture in France. He translated into French the librettos of Schumann's *Genoveva* and Weber's *Der Freischütz* (with Charles Grandmougn), and supported, against considerable opposition, the performances of Wagner's operas in Paris. Among his writings are reports on the musical activities of other countries (*La musique actuelle en Italie*, 1906, ... *en Allemagne*, 1908, ... *dans les états scandinaves*, 1910), and analytical studies of Beethoven's symphonies (Paris, 1895-8). His compositions, which include a mass, two ballets, an opera, *Le Tasse* (1903), three symphonies and smaller vocal and instrumental works, have been largely forgotten.

based on *MGG* (v, 1499-1501) by permission of Bärenreiter
 CHARLOTTE TAUBE

D'Harcourt, Marguerite Béciaud. See BÉCLARD
 D'HARCOURT, MARGUERITE.

Dhelfer [D'Helfert, D'Helpher], **Charles**. See HELFER, CHARLES D'.

Dholak. A south Asian double-headed drum; see INDIA, SUBCONTINENT OF, §II, 6(iii); NEPAL; PAKISTAN, §§4, 5(v); SURINAM, §4.

D'Hooghe, Clement (Vital Ferdinand) (b Temse, 21 April 1899; d Wilrijk, nr. Antwerp, 1 April 1951). Belgian organist and composer. He studied classics at the Episcopal College of St Nikolaas (1913-17) and music at the Antwerp Conservatory (1918-27) with Wambach, De Boeck, Mortelmans (harmony and composition), Paepen (organ) and Gilson (orchestration). In 1927 he won the Albert de Vleeshouwer composition prize and took Dupré's course for organ improvisation in Paris. He served as organist at several Antwerp churches, notably St Paul (1926-51), was artistic director of the Empire and Roxy theatres in the city, directed the Berchem Music Academy, and taught at the Antwerp Conservatory as professor of transposition (1942-51). A brilliant organ virtuoso, he gave recitals in Belgium and abroad. His compositions show facility

and, within a style of Classical form and rich harmony, an attempt to express his personal feelings in a manner that is direct, joyful and often humorous.

WORKS

(selective list)

Orch. Preludium, 1928, Variations on a Swedish Song, 1936, Pf Conc., 1949

Choral: Missa in honorem S Pauli, 1943, In memoriam Minister Van der Poorten (K. Jonckheere), cantata, vv, orch, 1946, Missa brevis, 1948

Children's cantatas: Het water (R. E. Angelicus), chorus, pf, 1931, Ons leven (L. Vissenaeken), chorus, orch, 1932, Vrede (W. Gijssels), chorus, pf, 1937, Dit is het gebenedijde woord (F. Eykens), girls' chorus, 3vv, org, 1951

Chamber: Pf Qt, 1939, Str Qt, 1944, Vc Sonata, 1945, pf pieces

Songs, incl. many for children

Principal publishers: Cnudde (Ghent), Prop. (Antwerp), De Ring (Antwerp), Schott (Brussels), Vriamont (Brussels), Willemsfonds (Ghent)

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K. de Schrijver 'Clement d'Hooghe', *Levende componisten in Vlaanderen 1865-1900* (Leuven, 1954), 148

CORNEEL MERTENS

Dhrupad. A north Indian vocal form; see INDIA, SUB-CONTINENT OF, §§1, 4, 6(ii); II, 3(ii), 4(ii), 6(iii).

Dia, Beatriz de. See BEATRIZ DE DIA.

Diabelli, Anton (b Mattsee, nr Salzburg, 6 Sept 1781, d Vienna, 7 April 1858). Austrian publisher and composer. He studied music in Michaelbeuren and Salzburg and in 1800 entered the Raitenhaslach Monastery. After the dissolution of the Bavarian monasteries (1803) he went to Vienna, where he taught the piano and guitar, and soon became known for his arrangements and compositions (six masses by him had been published in Augsburg in 1799), many of his works were published in Vienna. His job as a proofreader for S. A. Steiner & Co. (as detailed in Beethoven's letters) gave him an increasing interest in music publishing, and in the *Wiener Zeitung* (15 September 1817) he advertised a subscription for some of his sacred compositions, which were to appear from his newly established publishing house in the Schulergerasse. On 29 September he moved to no. 351 Am Hof. The first notice of publications (*Wiener Zeitung*, 11 February 1818) announced the appearance of further works, which were soon being distributed by most music retailers; the works in the subscription series were available on 27 April 1818.

Wishing to acquire business premises of his own, Diabelli made contact with Pietro Cappi, who had been practising as a licensed art dealer in the Spiegelgasse since 30 July 1816. After Cappi's shop passed to Daniel Sprenger on 8 August 1818, the firm Cappi & Diabelli was established in the Kohlmarkt, and advertised in the *Wiener Zeitung* (10 December 1818). From its beginning the new firm was remarkably active in publishing current operatic and dance music, anthologies such as *Philomele für die Gitarre* and *Philomele für das Pianoforte und Euterpe* for piano (solo and duet) were popular for decades. Similar series appeared for other types of music; the popular *Neueste Sammlung komischer Theatergesänge* reached 429 volumes. A series of light, pleasant melodies for guitar was given the title *Apollo am Damentoilette*.

As an experienced musician, Diabelli knew how to respond to the musical fashions of the time; and the connection he formed with Schubert established the company's widespread fame. Financed on commission,

he published Schubert's first printed works; on 2 April 1821 *Erlkönig* appeared as op. 1 and on 30 April *Gretchen am Spinnrade* as op. 2. Opp. 1-7 and 12-14 later became the property of Cappi & Diabelli. Diabelli's long-established acquaintance with Beethoven, however, led to only a few publications: the reissues Beethoven wanted of the sonatas opp. 109-11, and a few first editions of the smaller works. The firm also published the *Vaterländischer Künstlerverein*, including Beethoven's *Diabelli Variations*, op. 120.

Diabelli's intention in 1819 in sending his waltz theme to every composer he considered important in Austria was ostensibly to form a 'patriotic anthology', but this altruism was mixed with sound practical sense, as in an age of domestic music-making he could be sure that a collection of short pieces by the best composers would catch public attention and purse. Not every composer responded, but by 1824 the inclusion of the German composer Kalkbrenner, visiting on a Vienna concert tour, brought the total to about 50, and a coda by Czerny concluded the set. Many of the variations are similar in method, since the composers were working in ignorance of one another and since piano virtuosity and variation techniques were widely taught according to familiar principles. Many composers contented themselves with a running figure decorating the theme, as, for instance, Czapek, Dietrichstein, Payer, Plachy, Ignaz Umlauf and Winkler. A number fastened on an idea developed with great power by Beethoven, such as Beethoven's pupil the Archduke Rudolph, in an excellent piece. Some produced contrapuntal treatment, among them Simon Sechter and Joachim Hoffmann, others applied chromatic harmony to the diatonic theme, including Rieger, Vorišek, Kerzkowsky and Hořalka. The variations by the famous piano virtuosos, especially Kalkbrenner, Czerny, Pixis, Moscheles, Gelinek and Stadler, are on the whole brilliant but shallow, for Liszt, then only 11, it was his first publication, and his piece is vigorous but hardly characteristic. Schubert's circle contributed some of the better pieces, including those by Assmayer and Huttenbrenner, though Schubert's own C minor variation is greatly superior. The variations by Drechsler, Freystädler, Gänsbacher and Schenk are also striking.

In June 1824, following Cappi's retirement, the firm (renamed Anton Diabelli & Cie) entered its most productive period. Cappi's place was filled by Anton Spina (b Brno, 1790; d Vienna, 8 Sept 1857), who handled the business side while Diabelli was responsible for its artistic direction. This favourable division of responsibility led to considerable success and the firm could claim to compete successfully even with Tobias Haslinger. Lesser firms were taken over: Thadé Weigl on 19 November 1832, Mathias Artaria on 26 June 1833 and M. J. Leidesdorf (Anton Berka) on 4 September 1835.

Diabelli's programme shows that he recognized the need to finance the publication of serious or advanced music by producing popular pieces: the firm's output included a rich variety of fashionable music for entertainment and dancing. But his reputation rests on his championship of Schubert, whose principal publisher he became until 1823 when (probably through a fault of Cappi's) Schubert broke off relations with the firm and turned to other publishers. After Schubert's death Diabelli was able to obtain a large part of the estate from his brother Ferdinand; this became the property

of his firm. Works owned by Leidesdorf, Pennauer, Artaria and Weigl automatically became Diabelli's property as he purchased these firms. The publication of this unexpectedly rich body of compositions extended beyond Diabelli's death to his successors, so that 'new' works by Schubert were still appearing in Paris in the 1850s.

On 3 November 1851 Spina's son Carl Anton (b 23 Jan 1827; d 5 July 1906) became a partner of the firm; on 23 January 1851 Diabelli retired, dissolving the company contract. Anton Spina continued to direct the firm until the end of the year, when he retired, passing the directorship to his son. An advertisement in the *Wiener Zeitung* (11 January 1852) announced the change of the firm's name to 'C. A. Spina, vormals Diabelli'. The firm purchased the former Mechetti publishing house in 1856. Carl Anton Spina continued the tradition of Diabelli, from May 1864 the firm published works by Johann Strauss (II) and his brother Josef.

The firm's enormous productivity is most clearly reflected in the plate numbers of the published works. At the end of the period of Cappi & Diabelli (1824) the number 1558 had been reached; A. Diabelli & Cie closed at about number 9100. Spina afterwards extended the series to 10,900, then continued from about 16,000. The intermediate numbers may have been omitted to accommodate the works purchased with the Mechetti firm, these, however, never entered the enumeration. By the time the firm ceased activity the series of plate numbers had reached 24,670.

In 1872 Spina bought the catalogue of Adolf Bösendorfer, but later in the year the firm passed to Friedrich Schreiber. It remained in his possession only a few years, for in 1876 Schreiber merged with August Cranz in Hamburg, and in 1879 the name of the company became August Cranz by purchase.

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ALEXANDER WEINMANN, JOHN WARRACK

Diabolus in musica (Lat.) The medieval name for a TRITONE.

Diaghilev [Diaghileff], **Sergey Pavlovich**. See DYAGILEV, SERGEY PAVLOVICH.

Dialogue (It. *dialogo*; Sp. *diálogo*, Ger. *Dialog*; Lat. *dialogus*). As applied to music, the term is used in two general senses: to denote the setting of a text involving conversational exchanges between two or more characters, and to describe a musical work (or part of a work) which uses devices such as alternation, echo or contrast in a way that seems analogous to spoken dialogue.

1 Introduction. 2 Early dialogues. 3 Secular: 16th century. 4 Secular 17th century. 5 Sacred.

1 INTRODUCTION. In the second sense defined above 'dialogue' has been used as a title for certain instrumental works (particularly for organ) that exploit contrasts in tone colour. Couperin's 'Dialogue sur les trompettes, clarion et tierce du grand [clavier] et le bourdon avec le langot du positif' (*Messe des paroisses*, 1690), in

which the 'dialogue' is between two organ manuals, is one example; another, in the sphere of orchestral music, is provided by Debussy's 'Dialogue du vent et de la mer' (the third movement of *La mer*). Since the Renaissance the term 'dialogue' has also been loosely used as a designation for antiphonal vocal music, regardless of text form (e.g. Portinaro's setting of Petrarch's *Dolci ire, dolci sdegni e dolci paci*, 1557); in fact more than half of the dialogues in Gardane's anthology *Dialoghi musicali* (RISM 1590¹¹) are echo or polychoral pieces rather than textual dialogues.

Used in its first sense, the term 'dialogue' is now most frequently encountered in connection with the dialogue of opera and other stage works. During the 16th and 17th centuries, however, with which this article is mainly concerned, the term was also used more specifically to denote the independent dialogue settings included in collections of madrigals, motets and cantatas, and it was for this type of setting that in the early 17th century G. B. Doni coined the phrase 'dialoghi fuor di scena'. This usage of the term can still be found in the 18th century, though by then it had largely been superseded by the more general designations CANTATA and ORATORIO.

2 EARLY DIALOGUES. The history of dialogue texts in musical setting can be traced to the late Middle Ages. Early examples include the dialogue tropes of the 10th and 11th centuries (e.g. *Quem queritis* and *Hodie cantandus est*, see MEDIEVAL DRAMA, §II and fig.1); the debates and competitions on amatory or political topics during the reunions of troubadour and trouvère guilds in 13th-century France (*tenso, partimen, jeu parti*); and some monophonic ballades in dialogue form such as the anonymous *Douce dame debonnaire* (HAM, i, 16), a humorous altercation between the suitor and his lady. The central problem of setting a textual dialogue in polyphony was to distinguish musically between the speakers. Although poems cast as dialogues are common in literary sources from Virgil's *Eclogues* onwards, few musical settings survive from before the advent of through composition in the 16th century, perhaps because the *formes fixes* of the Middle Ages and early Renaissance lacked sufficient elasticity to cope with the irregular word patterns and rapid shifts of speaker typical of most dialogues. Donato da Cascia's ballata *Senti tu d'amor, donna?* (ed. in PMFC, vii, 62), for example, presents the words of both speakers simultaneously, following the form rather than the content of the text. A more realistic approach in which the suitor's lines are assigned to the upper voice and the lady's to the lower (an anomaly that may be an intentional caricature) is found in Niccolò da Perugia's ballata *Donna, posso io sperare* (ed. in PMFC, viii, 128). Many later dialogues differentiated the conversational exchanges by contrasting high and low pairs of voices, as in Busnois' *Terrible dame*, which also sets both parts of the conversation in first-inversion chords, or 'faux-bourdon', perhaps a punning (*faux*: 'false') commentary on the artificiality of courtly love.

3. SECULAR: 16TH CENTURY. A number of dialogue *capitoli*, *barzellette*, *strambotti* and sonnets survive among the works of the frottolists. In the *capitolo*, because only the upper voice was sung, the dialogue could be divided between the singers by an alternation scheme: the insertion of bar-lines marking off each change of speaker in the 1509 print of Tromboncino's

Acqua, aiuto, al foco!, and the addition of superscript letters above the singers' respective parts in a 1510 print of his *Amor! che vuoi?* suggest that two singers were intended. Another dialogue technique, used for *barzellette*, *strambotti* and sonnets, was to divide four fully texted voices into pairs representing now one, now the other speaker. Examples include Ruffino d'Assisi's *Hayme Amor* (RISM 1521*), fra Pietro da Hostia's *O Morte* (RISM 1531*), and Bernardo Pisano's several settings of Lorenzo Strozzi's ballata dialogue *Son io donna* (1520).

Verdelot appears to have been the first to write dialogues for five and six voices. His five-voice dialogues generally use varied textures to create an illusion of textual discourse (e.g. *Pur troppo donna* and *Quant'ahi lasso*), but in the six-voice dialogues *Quando nascesti Amor?* (text by Sasso, ed in Slim) and *Chi hussa?* (ed in Harrán, 1968) the two upper voices are systematically contrasted with the lower four, producing a musical division that exactly follows that of the text. Willaert's seven-voice setting of *Quando nascesti, Amor?* (*Musica nova*, 1559), probably composed in the late 1530s, shows an expansion of Verdelot's dialogue methods in several ways. By adding a voice to Verdelot's two-versus-four scoring, Willaert could exploit contrasting ensembles of three high and four low voices to differentiate between the speakers of the dialogue. However, a rigid disposition of the voice groupings is never strictly maintained, as one of the voices from the lower choir is frequently added to the upper choir, producing a sham double-choir effect. If his portrayal of the speakers' gender by contrasting high and low voices was an orthodox imitation of nature, Willaert's innovatory use of varied textures, his immaculate word-setting and his perfectly controlled formal design set a standard that was truly new, a standard, furthermore, that was clearly discernible in the dialogues of his pupils Perissone Cambio, Baldassare Donato, Rore and Vicentino. Moreover, Willaert was the first to set for seven voices the three sonnet dialogues from Petrarch's *Canzoniere* (*Liete e pensose, Che fai, alma?* and *Occhi, piangete*), thus establishing a musical as well as a textual precedent of far-reaching and lasting importance. In these dialogues the continual voice interchange between choirs is even more pronounced, to the extent that usually only the two highest voices of each group carry the complete words of the dialogue. This arrangement suggests that only two of the voices need be sung while the remainder could be played on instruments, a suggestion consistent with what is known of performing practice in Venetian academies, for whose use *Musica nova* is considered on firm evidence to have been composed.

In spite of an apparent similarity in style to sacred music for *cori spezzati*, early 16th-century dialogues for eight-part double choir can be shown to be a natural outgrowth in style and method of the seven-voice dialogue. In 1550 Cambio published several eight-voice dialogues in which one of the four-part choirs is often supported by a fifth voice drawn from the other choir, in the tutti sections only one of the bass parts actually supports the harmony, indicating that spatial separation of the choirs in performance was not intended (as it was in true *cori spezzati* music). Moreover, Vicentino distinguished between dialogues and other multiple-choir works, stating that because the dialogue was sung 'in a circle' (i.e. with the performers close together) it was permissible to use intervals between the bass parts that

would be prohibited in double-choir style (*L'antica musica ridotta alla moderna prattica*, 1555, iv, chap.28, ff.85f).

The subject matter of dialogues gradually changed from semi-obscene and humorous 'He-She' altercations (e.g. Verdelot's *Chi hussa?*, Janequin's *Ouvrez moy l'huy*, Encina's *Pedro, i bien te quiero*) to refined Petrarchistic texts as advocated by Bembo (e.g. the introspective sonnet dialogue between Cupid and the poet, *Amor, se così dolce*, set by Rore in 1557). The humanistic revival of texts and themes from classical antiquity is evident in Rore's eight-part setting in recitatorial style of Horace's ode *Donec gratus eram tibi*, also set by Portinaro in an Italian translation (*Mentre m'havesti caro*, 1554). Donato's seven-voice dialogue between shepherds and nymphs relating the rape of Proserpine, *Ahi miserelle* (1553), shows a fusion of pastoral and classical literary motifs. Infernal dialogues, usually depicting an encounter between Charon and the fiery soul of the rejected suitor, achieved lasting popularity. In particular, Serafino de' Ciminelli dall'Aquila's *strambotto* dialogue *Crudo Caronte* (and its variants, *Caron, Caronte and Ferma, Caronte*) enjoyed a remarkably widespread international vogue, first in Italy with settings by Portinaro (1560), Boyleau (1564), Alcarotto (1569), Sabino (1582) and Scaletta (1590), and later in France and England (see below). Similar in subject is Striggio's nine-voice dialogue *O fer aspro dolore* (RISM 1584*), which exploits an exceptionally low tessitura suggestive of the depths of the underworld (sub-bass, bass, tenor and alto clefs). As the century progressed, the brooding melancholy of the Petrarchistic, introspective dialogue (in which the poet converses with his own eyes, heart or soul) gradually lost ground in favour of the joyfully extrovert but superficial pastorale like Gastoldi's 'baccanale' *Tutti lieti honoriamo* (1589) and Vecchi's 'boscareccia pastorale' *Ecco rident'a noi* (RISM 1590**), or scenes of imagined seduction in which the poet wreaks vicarious revenge on a formerly unobtainable lady, such as Alessandro Orologio's setting of *Lucilla, io vo morire* (1586).

As secular music on a grand scale the dialogue was eminently suited to court festivities requiring music that could convey, by reason of its volume of sound, its clear harmonic structure and its contrasting ensembles of voices, a sense of pomp and grandeur. The texts for these spectacles generally are emblematic dialogues between allegorical or mythological deities designed to flatter the princely patrons whose virtues they extol. Examples include Sperindio Bertoldo's eight-voice dialogue between the Muses, *Chi è questo Alphonso, o muse* (1562), written for Alfonso II d'Este's accession as Duke of Ferrara in 1559, Wert's brilliant virtuoso display piece for seven voices, *In qual parte si ratto i vani* (1581) for Vincenzo Gonzaga's marriage to Margherita Farnese in 1581, and several dialogues by Vecchi for the 1587 nuptials of Marco Pio of Savoy and Clelia Farnese, one of which is a massive 'Battaglia d'Amor e Dispetto' for ten voices in four sections (*Selva di varia ricreatione*, 1590). Outside Italy H. L. Hassler set a pastoral dialogue for the wedding at Augsburg in 1589 of Christoph Fugger and Maria, Countess of Schwarzenburg, *Donna de miei pensieri* (ed. in DTB, xx, Jg.xi/1, no.30), in which the newly wedded couple are represented in the improbable guise of shepherds; and Schütz wrote an eight-voice dialogue, *Vasto mar* (1611), in praise of his patron, Moritz, Landgrave of Hesse. At

Venice polychoral works in dialogue form were often commissioned for state occasions. Andrea Gabrieli's eight-voice *Felice d'Adria* (1570), written for the visit to Venice in 1565 of Archduke Karl of Carinthia, his 12-voice *Ecco Vineggia bella* (RISM 1587¹¹) and Vincenzo Bellavere's 12-voice *Questo re glorioso* (RISM 1584*), composed for Henri III of France's visit in 1574, exemplify the grand Venetian manner; this style culminated with Giovanni Gabrieli's *Udite, chiari e generosi figli*, a dialogue between tritons and sirens welcoming the 17th century, scored for 15 voices and *basso seguente*.

From the 1560s Florentine *intermedi* made increasing use of textual dialogue between onstage singers to extend the episodes and to lend a degree of continuity to the action, which was otherwise nearly static (see INTERMEDIO). *Intermedio* dialogues usually take the form of two or more separate compositions, performed successively as solo or ensemble pieces rather than in the rapid choral exchanges typical of the polychoral medium. An early example occurs in Striggio's music for the first *intermedio* performed with *La cofanaria* at Florence in 1565, which consisted of an eight-voice madrigal sung by Venus and her attendants, *A me, che fatta son negletta e sola* (1584*, ed. in Osthoff, II, 122), answered by a five-voice madrigal performed by Cupid and his companions, *Ecco, madre, andian noi*. Structurally this dialogue is of the *proposta risposta* type, containing only the barest elements of discourse, but it served as a prologue to the remaining five *intermedi*. An increasing trend towards multipartite episodes linked by dialogue is evident in later Florentine *intermedi*, most notably those performed with *La vedova* in 1569 and with *L'amico fido* in 1585, in which the alternation of stanzas between solo and chorus dominates the structure of each *intermedio*. The more traditional polychoral dialogue madrigal, with the possibility of separating the performers spatially (vertically or horizontally) on stage, was used occasionally to accommodate large groups of performers and to provide contrast and interplay enhanced by raising or lowering the performers with stage machinery. Notable examples include a 'bellissima canzone in modo di dialogo', *Scendi, leggiadra schiera*, performed by two vertically separated groups of deities who come together in a musical as well as a spatial sense to sing the final stanza in the sixth *intermedio* from *La vedova*, and Malvezza's six-voice *Doleissime sirene*, a triple-choir dialogue sung by the Fates and sirens during the first *intermedio* from *La pellegrina*, performed at Florence in 1589. Other entertainments in which dialogue madrigals were performed include several for eight voices: one by Ascanio Marri was performed at Siena before 1575 with the anonymous *Cantata pastorale*; Vecchi's eight-voice *Ecco nuntio di gioia* (1590) was pressed into service as the concluding item for the fourth *intermedio* performed with Illuminato Perazzoli's *pastorale Filleno*, given at Lugo (near Ferrara) in 1594 (with Gesualdo in the audience); and Vecchi's allegorical ten-voice 'Mascherata della Melanconia et Allegrezza' (*Dialoghi*, 1608) was performed by costumed singers and dancers in the streets of Modena in 1604.

In the second half of the 16th century an increasing interest in sonority for its own sake is apparent in the many dialogue madrigals composed for multiple choirs of contrasting ranges and asymmetrical voice groupings. The intent in these works was to furnish an essentially

decorative setting of the text with little concern for its dramatic potential. This purely formal, constructive aspect of musical dialogue is epitomized in a number of Giovanni Gabrieli's dialogue madrigals, several of which, marked 'aria da sonar', take the form of the instrumental *canzona francese*. Of more seminal importance were settings of the newly fashionable erotic *pastorale*, mixing dialogue and narrative in the epigrammatic style popularized by Tasso, Guarini and Marino. By far the best known was Guarini's *Tirsi morir volea*, which received fine settings by Wert (1581) and Andrea Gabrieli (1587). Apart from distinguishing between the words of the nymph and Thyrsis in the usual double-choir manner, and setting the opening narrative in the rhythms of the anecdotal French chanson, Wert's largely homophonic setting assigns both the narrative and the role of Thyrsis to the lower choir. The problem of realistically distinguishing between narrative and dialogue was solved only in the early 17th century, when, with the addition of continuo to the polyphonic madrigal, it became possible to extract solo voices from the choir for the dialogue portions, leaving the narrative to be performed by the entire choir. Monteverdi's splendid seven-voice setting of Marino's *Presso un fume tranquillo* (1614), constructed in this manner, is only one of a number of pieces that mark at once the end of the polyphonic tradition and the first step towards the sectionalized, highly dramatic style of the cantata.

4 SECULAR 17TH CENTURY. The adoption of the basso continuo as the basis of accompanied solo song provided 17th-century composers with the technical means to bring greater realism and expressive flexibility to their dialogue settings; and many of the volumes of monodies and concertato madrigals published in Italy during the first half of the century contain dialogues in which the roles are assigned to accompanied solo voices. In the main, these settings are for voices with continuo only. Some, however, such as Stefano Bernardi's *Bellezze amanti'oumè* (1619) and Biagio Marini's *Ninfa, non m'ami?* (1649), include obligatory instrumental parts. The musical forms of early 17th-century settings parallel those of contemporary solo song. Most are through-composed madrigalian settings resembling short operatic scenes. Strophic dialogues are also found, however, such as Antonio Brunelli's *Bella Licori, i tuoi dolori* (1616) in which the two characters Drusilla and Licoris complain of the hardness of their lovers, singing two arias in alternation before joining in a final duet. A few settings, such as Nicolò Fontana's *Luccellatrice* (*Bizzarie poetiche poste in musica*, 1635), a dialogue between three wildfowling, are cast in the form of strophic variations.

The earliest recitative-dialogues were published in Italy by D. M. Melli, who included two - *Cura e vezzosa Filii* (Thyrsis and Phyllis) and *E quando cessarai?* (Daphnis and Eurilla) - in his *Le seconde musiche* of 1602 (both represent amorous encounters between nymph and shepherd). Melli's settings, written in a style closer to Caccini's solo madrigals than to Peri's operatic recitative, comprise a series of alternating solos culminating in a short ensemble, a closed musical form characteristic of many early recitative-dialogues. His later setting of Marino's popular dialogue text *Poich' a haciar n'invita* (1609) exemplifies a different type, in which there is no ensemble writing. Such differences in musical approach were largely dictated by the form of

the text, but occasionally a single text can be found set in both ways. Chiabrera's *scherzo*, *Chi nudisce tua speme, cor mio?* (also incorporated into his libretto *Polifemo geloso*, 1615), for example, was set by Piero Benedetti (1611) as a series of alternating solos, but both Marco da Gagliano (1615) and d'India (1615) set the conclusion of the text as a duet. On a larger scale, Giovanni Valentini published in 1622 a setting of Act 2 scene vi, lines 1–136, of Guarini's *Il pastor fido*, in which he set lines 133–6 for six-part chorus, providing also an alternative two-part setting. Tarquinio Merula's rival setting of lines 1–169 (*Satiro e Corisca: dialogo musicale*, 1626), however, contains no ensembles.

During the first two decades of the 17th century, recitative-dialogues were published mainly by composers – among them Barbarino, Ghizzolo and Alessandro Grandi (i) – who worked outside Florence. The first volume devoted entirely to dialogues was, however, published by a Tuscan composer, Francesco Rasi, who issued his *Dialoghi rappresentativi* in 1620. The volume comprises four extended settings, all to texts by the composer himself and each involving three pastoral characters. For Rasi the 'representative style' did not simply mean declamatory recitative. His settings are varied by the introduction of duets (in dialogues nos 2 and 4) and passages of melodious *arioso* writing. Indeed, in the first and third dialogues he linked the opening speeches by *arioso* refrains. Each setting concludes with a strophic ensemble, that of the first dialogue being marked 'aria alla francese'.

The 1620s may be regarded as a watershed in the stylistic development of Italian dialogue settings, for while dialogues in a mainly declamatory style continued to appear (e.g. the two large-scale settings of texts from Virgil's *Aeneid* in Domenico Mazzocchi's *Dialoghi, e sonetti*, 1638), many of the settings written during the mid-17th century include extended passages of *arioso* writing. This stylistic development can be traced in the work of composers such as Luigi Rossi, Carissimi, Caproli and Cesti, whose dialogues are found in manuscript sources, but it is also evident in the through-composed dialogues published from 1629 by composers working at or near Venice. These Venetian dialogues are of particular interest since their composers – Rovetta, Sances, Fontei, Benedetto Ferrari and Filiberto Laurenzi – were among those who also contributed to the literature of early Venetian opera. For the most part these composers introduced *arioso* passages either for purposes of word-painting or as a response to more introspective passages in the text; and they drew for the style of their *arioso* writing on the new triple-time arias popularized at Venice by Grandi and Berti. In his dialogues *Oh Dio*, *Tirsi* and *Lilla, se amor non fugga* (both 1639) Fontei also used *arioso* passages to build rondo structures; and in the latter he also incorporated two independent canzonettas in duple time. Rovetta's large-scale pastoral dialogue *La Gelosia placata* (1629), to a text by Giulio Strozzi depicting a lovers' quarrel, provides perhaps the most fascinating stylistic study of this group of settings. In addition to triple-time *arioso*, Rovetta drew on the 'walking-bass' idiom of the strophic-bass cantata; and his lively and varied recitative includes several passages in the *stile concitato*.

The problem of narration in dialogues received a variety of solutions in the 17th century. Like Monteverdi, Rovetta combined recitative dialogue with the traditions of the polyphonic madrigal, using a three-

voice chorus for the narration at the opening and conclusion of *La Gelosia placata*. Fontei, on the other hand, set the opening narration of his *Dicea Clori a Fileno* (1636) as a duet for the two singers who then take the roles of Chloris and Filenus. The latter solution was favoured by Carissimi, who used it in his most famous dialogue, *I due filosofi* (written before 1650; ed. in L. Landshoff, *Alte Meister des Bel Canto*, i–ii, 1912), in which the contrast between laughter and weeping in a debate between the philosophers Democritus and Heraclitus is depicted by major and minor modes. Yet another solution was to use a third singer as narrator, as in Sances's setting of *Tirsi morir volea* (1633), where the narrator is given the name Festaurus. Use of a solo narrator was the usual approach adopted for settings of texts from epic verse. Mazzocchi called the narrator of his dialogue *Poi ch'è il crudo Alandin* (1638, from *La Gerusalemme liberata*) Tasso, thus acknowledging the author of the text. Monteverdi, however, in *Il combattimento di Tancredi e Clorinda* (1624) and Sances in his dialogue between Angelica and Ruggiero, *Già dell'horrido mostro* (1649), chose the more neutral designation *testo* from the contemporary usage in sacred dialogues. This designation is also found in other secular dialogues, for example in Marazzoli's *Nel più fiorito April* (in *I-Rvat* Q VIII 179), for Lascivia, Virtù, Ercole and *testo*.

Most dialogue texts set during the early and mid-17th century were pastoral love-lyrics, but they also embraced subjects as diverse as reflective debates between a man and his soul (e.g. G. P. Bucchianti's *Alma, che fai?* *Giosco*) and topical matters – for example, Rossi's *Rugge quasi leon* (I-Bc, Q.50), for Mustafâ, Baiazet and *testo*, appears to deal with the murder in 1635 of Orchan and Baiazet, the brothers of Amurath IV of Turkey. Mythological characters also feature in a few settings: the infernal boatman Charon appears in Barbarino's *Ferma, ferma, Caronte* (1611), Grandi's *O dolcissima morte* (1615) is an amorous dialogue between Venus and Adonis with a shepherd as onlooker and commentator, Merula's *La Tognada* (1642) is a parody of the judgment of Paris.

The dialogues of Carissimi and Stradella seem to be among the last settings of Italian texts to be designated 'dialogo' in musical sources, for by the late 17th century the term had largely been displaced by the all-embracing designation 'cantata'. Nevertheless, a continuing tradition of Italian dialogue settings can be traced during the late 17th and early 18th centuries in the work of composers such as Pertù and Alessandro Scarlatti, and it includes Handel's pastoral and mythological dialogue-cantatas, of which *La terra è liberata* (Apollo and Daphne) is perhaps the finest example.

In France and England, the dialogue was an important vehicle of stylistic change during the early 17th century. Guédron's polyphonic setting of *Berger, que pensez vous faire?* (1617), for example, contains the earliest evidence of continuo writing in France, while in their *airs de cour* composers such as Antoine Boësset and François Richard (probably the elder) adopted a quasi-operatic manner for dialogue settings. Richard's *Cloris, attends un peu* (1637), for example, is a short series of exchanges culminating in a duet. In England, similar examples can be found in the *Ayres* (1609) of Alfonso Ferrabosco (ii) (EL, xvi, nos.26–8). Although the accompaniment is in tablature and not yet a genuine continuo, the declamatory nature of the vocal line and

the irregular alternation of the voices give the effect of recitative.

The later development of dialogue settings in France can be traced in the work of composers such as Michel de La Barre, Michel Lambert and Charpentier (e.g. *Orphée descendant aux enfers*) and in the collections of *airs sérieux* and cantatas that survive from the late 17th and early 18th centuries. Montéclair's *Adieu de Tircis à Climène* (RISM 1695³) already shows the clear division between recitative and *air* typical of the dialogue-cantata, while his *Pyrème et Thisbé*, published in his second book of cantatas (before 1728), is one of the most extended early 18th-century French dialogues. It is scored for soprano, countertenor, baritone (the 'historien', or narrator), violin and continuo and comprises four *airs*, two *ariettes*, ten recitatives and three duets. Among other subjects treated by French composers, the contrast of temperaments in *Héracite et Démocrite* (1711) by the Italian-born composer J.-B. Stuck is worthy of note for its affinities with Carissimi's *I due filosofi*. A similar subject, but with pastoral characters, was treated by Rameau in his cantata *Les amants trahis* (1721).

In England, composers such as Nicholas Lanier (ii), John Jenkins and Henry Lawes (see MB, xxxiii, nos 11, 19, 60) established a tradition of dialogue composition in the new recitative style which flourished until the death of Purcell. For the most part they chose texts that explore the conventional amorous exchanges between nymph and shepherd, but their settings lack the expressive flexibility of Italian recitative. The tradition of English pastoral dialogues, however, also includes such fine examples as Locke's setting of Marvell's *When death shall part us* (RISM 1679⁷). Two composers who worked outside court circles in the early 17th century, Robert Ramsey and John Hilton (ii), chose a more ambitious range of subjects. Ramsey's *How! not, you ghosts* (MB, xxxiii, no.15), for example, depicts Orpheus's plea to Pluto and Proserpine for the release of Eurydice, Hilton's *Rise, princely shepherd* treats the judgment of Paris.

A popular subject in 17th-century England was the dialogue in which Charon (invariably a bass) is asked to ferry a soul across the Styx. Examples include William Lawes's *Charon, O Charon, hear a wretch oppressed* (MB, xxxiii, no.86); Hilton's *Charon, come hither, Charon (GB-Oh Don.c 57)*, a dialogue between Charon and Hobson, the Cambridge carrier who died in 1631, and Purcell's *Haste, gentle Charon* (*Works*, xxii), in which the soul is characterized as Orpheus. Purcell's output of independent dialogues includes some six other settings (all in *Works*, xxii), all scored for soprano and bass. They range in style from the declamatory, as in *Hence, fond deceiver* (Despair and Love) and *While you for me alone had charms* (a dialogue between the poet and Lydia, based on the ninth ode of Horace), to the purely tuneful, as in *Sit down, my dear Sylvia* (Alexis and Sylvia). Purcell also wrote a number of dialogues intended as incidental music for plays, for example 'Behold the man' (*Works*, xxi) for Act 2 of *The Richmond Heiress*.

In Germany, a number of dialogues were printed in 17th-century song publications such as Heinrich Albert's *Arien* (1638; see GMB, no.193b). These are often simple strophic settings in which two singers perform alternate stanzas. Adam Krieger's posthumous *Neue Arien* (1667, enlarged 2/1676) includes a number

of pastoral dialogues with interspersed ritornellos (DDT, xiv, pp.35, 45, 89,105).

Although the mainstream of Baroque dialogues involved dramatized settings for two or more voices, several examples survive from the 17th century of dialogue texts set for a solo voice with continuo. Two such are Giacomo Fornaci's *Tirsi morir volea* (1617) and Barbara Strozzi's *Timore, e che sarà godremo?* (1651), the latter actually being called 'dialogo a voce sola'. The tradition of setting dialogue texts for a solo singer can be traced down to the present day and includes such works as Schubert's *Erkönig*, Brahms's *Vergebliches Standchen* and, in the sphere of sacred music, Stravinsky's *Abraham and Isaac*.

5. SACRED. Dialogue texts drawn from biblical sources or representing dramatized spiritual discourses were also set to music during the 16th, 17th and 18th centuries, using techniques similar to those of secular dialogues. Indeed, a few sacred dialogues are contrafacta of secular models: for instance Stefano Bernardi's *O quam suavis* (1621) is modelled on his own dialogue *Bellezze amanti'omè* (1619). In Italy, the settings of both Latin and vernacular texts included in collections of motets, *laude spirituali* and spiritual madrigals played an important part in the early history of the oratorio as a musical form. Among the comparatively few intended for performance at oratories are the dialogues in Animuccia's first and second books of *laude* (1563 and 1570), in the five collections of *laude* all apparently edited by Francisco Soto de Langa (1577 to 1598) and in the *Tempio armonico* of Giovenale Ancina (RISM 1599⁶ and 1600³). (The text of *Anima mia, che pensi?* in Soto's first collection was later incorporated into Act I scene iv of the libretto of Cavaliere's *Rappresentazione di Anima, et di Corpo*, 1600.) The dramatic and narrative-dramatic *laude* in these early volumes are simple strophic settings in three or four parts in which no attempt is made to differentiate musically between the characters of the dialogue. During the 17th century, however, vernacular settings using the new monodic styles were issued in volumes of spiritual madrigals intended for private devotions and in publications, such as G. F. Anerio's *Teatro armonico spirituale* (1619), intended for use in oratories. Anerio's imposing volume includes dialogues that treat the stories of Adam and Eve, the prodigal son (ed. in Alaleona, pp.270-88) and the conversion of St Paul. This last is an extended setting calling for four soloists (including a *testo*) as well as an eight-part chorus and instrumentalists.

The Latin recitative-dialogues included in early 17th-century collections of motets and other liturgical music represent a different, though not wholly independent, line of development, leading to Carissimi's oratorios. The earliest setting of this kind was published in 1602, when Viadana included a dialogue for three voices, *Fili, quid fecistis?*, depicting the finding of Jesus in the temple (Luke ii.48-9) in his *Cento concerti ecclesiastici*. Later examples include G. F. Capello's *Abraham* (1615; GMB, no.180), with sinfonias and ritornellos scored for four unspecified instruments. In this dialogue, the solo sections for Abraham (bass), an angel (tenor) and Isaac (soprano) are rounded off by a chorus, a device commonly used in dramatic and narrative-dramatic Latin dialogues. Like Viadana's dialogue, Capello's is based on a biblical text (*Genesis* xxii.1-13); in common with most early 17th-century Latin dialogues, neither has a

narrator.

There is no evidence to suggest that Latin dialogues of the early 17th century were intended for performance at oratories. Although the dialogues present biblical and reflective texts in a dramatized form, they are essentially the descendants of Renaissance motets treating similar subjects; some, indeed, are settings of texts that had long been used for motets. In 1609, for example, Severo Bonini published a setting for two soloists and five-part chorus of *Missus est Gabriel angelus* (*Il primo libro de motetti a 3 voci*), a paraphrase of the Annunciation scene (Luke 1.26–38). In its original form this text, which includes narrative, and dialogue between Mary and the Angel Gabriel, had been set twice by Josquin (*Werke Motetten*, i, 82, and ii, 89), with no particular attempt to depict the dialogue, and as a six-part motet by Lassus (*Samtliche Werke*, vii, 16). Lassus's setting, while not attempting character differentiation, separates passages of narrative from direct speech by clear cadences. Like the motets from which they were descended, most early 17th-century Latin dialogues probably had a semi-liturgical function in church services, although only Lorenzo Ratti's four dialogues published in *Sacrae modulationes* (1628) are known to have served a specific function, as offertory substitutes.

Latin dialogues, then, were the forerunners in form, though not in function, of Carissimi's Latin oratorios, and Carissimi's *Jephte* was itself described as a dialogue by Kircher (1650). Carissimi in turn influenced the development of the sacred dialogue in the second half of the 17th century, not only in Italy but also in France and Germany. Among the works of his pupil Charpentier are six dialogues for two characters, represented either by groups of voices or, as in the case of the *Dialogus inter Magdalenam et Jesum* (HAM, ii, no.226), by soloists. The expressive, yet rather stiff recitative of this setting is reminiscent of Carissimi's style.

In Germany, sacred dialogues were an important element in the development of the church cantata before Bach, and they served a similar liturgical function. There are numerous sacred dialogues by Schutz, Schein and Scheidt, including a setting by Scheidt of *Kommt her, ihr Gesegneten* (1634, *Werke*, ix, 20), a dialogue between Christ (bass), the Elect (soprano and bass) and the Damned (tenor and bass), in which the composer adopted a *falsobordone* style of declamation in his recitative writing. Bach used the term *dialogus* for several of his cantatas (e.g. BWV49, 57, 58, 60) and used dialogue techniques in many more. The tradition of sacred dialogue settings in German-speaking countries can be traced in the mid-17th century through works such as Hammerschmidt's *Dialogi, oder Gespräche zwischen Gott und einer gläubigen Seelen*, i (1645), J. R. Ahle's *Geistliche Dialoge*, i (1648) and Christoph Bernhard's *Geistliche Harmonien*, i (1665). Most of Hammerschmidt's settings are reflective rather than dramatic in their presentation (see DÖ, xvi, Jg.viii/1, and HAM, ii, no.213). Among the dialogues in Ahle's collection (DDT, v) is one (no.3) between Christ (bass) and Doubting Thomas (tenor), showing, as yet, no division of the music into the clearcut sections found in later works such as Bernhard's Easter dialogue between the Virgin Mary (soprano) and Christ (bass) (see EDM, 1st ser., lxx, no.15) or Matthias Weckmann's Annunciation dialogue *Gegrüßet seist du, holdselige* (DDT, vi, no.5).

Some sacred dialogues from the first half of the 17th

century by English composers survive in manuscript, among them *The Judgment of Solomon* by John Hilton (ii) and *Saul and the Witch of Endor* by Robert Ramsey (see EECM, vii, no.10). The text of the latter dialogue ('In guilty night') was later set by Purcell; his work was published by Henry Playford in *Harmonia sacra*, ii (1693). Following a narrative three-voice 'chorus' to introduce the work, Saul (alto), the Witch (soprano) and the Ghost of Samuel (bass) vividly enact the biblical scene, singing in recitative throughout. There is also a moving envoi, in which, in contrast to the opening of the work, the three singers sustain their dramatic roles.

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HAROLD ROSENTHAL

Diamond, David (Leo) (b Rochester, NY, 9 July 1915). American composer. He studied at the Cleveland Institute, at the Eastman School with Rogers and at the Dalcroze Institute in New York with Boepple and Sessions. After further study under Sessions, he went to France for lessons with Boulanger. He has received three Guggenheim Fellowships and many other awards and commissions from major institutions. In 1936 he began work on the full-length ballet *Tom* to a scenario by Cummings and was sent to Paris by a private patron to complete the score in association with Massine. Diamond's first successful orchestral piece, *Psalm*, was written there that summer; it won the Juilliard

Publication Award in the following year. The contacts he made in Paris with Gide, Ravel, Roussel and Stravinsky broadened his artistic and philosophical ideas. From this period on his music was performed by leading conductors, including Scherchen, Koussevitzky and Mitropoulos, the last of whom directed the New York PO in the first performances of the Symphony no. 1 and of *Rounds* (New York Critics' Circle Award, 1944). Diamond was appointed Fulbright Professor at the University of Rome in 1951; in 1953 he settled in Florence, where he remained until his return to the USA for his 50th birthday celebrations, during which he conducted the New York PO, the Rochester PO and other ensembles. He has taught at Salzburg, at the Harvard Seminar in American Studies, at the Manhattan School of Music (chairman of the composition department) and at Buffalo (Slee Professor). Diamond is a member of ASCAP and was appointed vice-president of the National Institute of Arts and Letters.

The symphonies, quartets and songs are the core of a very large and varied output. Clear structures, often evolved from contrapuntal or sonata-allegro procedures, are frequently fashioned into unusual one- or two-movement forms, among the later works are many masterful fugues and sets of variations. Diamond's writing for the orchestra is brilliant, and his work shows an intensely individual lyricism, occasionally austere but more often romantically tinged. His harmony has developed gradually from a diatonic-modal to a more chromatic style without losing a strong personal character. Diamond's meticulous craftsmanship and his sensibility have assured his position as a 20th-century classicist.

WORKS (selective list)

DRAMATIC

Tom, ballet, Cummings, 1936, Icaro, dance drama, 1937, *The Dream of Audubon*, ballet, 1941, *A Place to Live*, film score, 1941, *The Man behind the Gun*, radio score, 1942, *Hear it now*, radio score, 1942, *Dreams that Money can Buy*, film score, 1943, *The Tempest* (incidental music, Shakespeare), 1944, *Labyrinth*, ballet, 1946, *Romeo and Juliet* (incidental music, Shakespeare), 1947, *Strange Victory*, film score, 1948, *Anna Lucasta*, film score, 1949, *The Rose Tattoo* (incidental music, T. Williams), 1950-51, *Mirandolina*, musical comedy, 4, 1958, *The Golden Slippers*, musical folk play, 2, 1965, *The Sun*, film score, 1965, *Life in the Balance*, film score, 1966.

ORCHESTRAL

Hommage à Satie, chamber orch, 1934, *Psalm*, 1936, Vn Conc. no. 1, 1936, *Aria and Hymn*, 1937, *Ov.*, 1937, *Variations on an Original Theme*, chamber orch, 1937, *Heroic Piece*, chamber orch, 1938; Vc Conc., 1938, *Elegy in Memory of Maurice Ravel*, chamber orch, 1938-9, *Concert Piece*, 1939, Conc., chamber orch, 1940; Sym. no. 1, 1940-41, Sym. no. 2, 1942, Sym. no. 3, 1945, *Rounds*, str., 1944; Sym. no. 4, 1945, Vn Conc. no. 2, 1947, *The Enormous Room*, after Cummings, 1948, *Timon of Athens*, sym. portrait, 1949, Pf Conc., 1949-50, Sym. no. 5, 1951, rev. 1964, Sym. no. 6, 1951-4; *Diphony*, org, orch, 1955, rev. 1968, *Sinfonia concertante*, 1954-6, *The World of Paul Klee*, 1957, Sym. no. 7, 1959, Sym. no. 8, 1960, *Elegies*, fl, eng hn, str., 1962-3, Pf Concertino, 1964-5, Vn Conc. no. 3, 1967, *Music for Chamber Orch.*, 1969, *Ov.* no. 2 'A Buoyant Music', 1970.

VOCAL

2 *Elegies*, lv, str qt, 1935, *Vocalises*, lv, va, 1935, *The Mad Maid's Song*, lv, fl, hpd, 1937; *The Martyr* (Melville), male chorus, orch, 1950, rev. 1964, *Ahavaah*, sym. eulogy, male narrator, orch, 1954, *This Sacred Ground* (Lincoln), Bar. chorus, children's chorus, orch, 1962, *To Music*, choral sym., T, B-Bar, chorus, orch, 1967, *Song cycles*, *Four Ladies* (Pound), 1935, rev. 1962; 5 *Songs from The Tempest* (Shakespeare), 1944, *L'âme de Claude Debussy*, 1949, *The Midnight Meditation* (F. Olson), 1951, *We Two* (Shakespeare Sonnets), 1964, *Hebrew Melodies* (Byron), 1967-8, *Love and Time* (K. Louchheim), 1968.

Many other songs (total over 100) and choruses

CHAMBER AND INSTRUMENTAL

Partita, ob, bn, pf, 1935; 6 Pieces, str qt, 1935; Chamber Sym, cl, bn, tpt, va, pf, 1935-6, Conc., str qt, 1936, Sonata, vc, pf, 1936-8, Qnt, fl, pf qt, 1937, Pf Qt, 1938, Sonata, vn, pf, 1943-6; Canticle, vn, pf, 1946; Perpetual Motion, vn, pf, 1946, Chaconne, vn, pf, 1948; Qnt, cl, 2 va, 2 vc, 1950; Pf Trio, 1951; Sonata, vn, 1954-9, Sonata, vc, 1956-9, Wind Qnt, 1958, Night Music, accordion, str qt, 1961, Nonet, 3 vn, 3 va, 3 vc, 1961-2, Sonatina, accordion, 1963; Pf Qnt, 1972

10 str qts 1940, 1943-4, 1946, 1951, 1960, 1962, 1963-4, 1964, 1966-8, 1966

Pf & Pf Pieces for Children, 1935, Sonatina, 1935; 4 Gymnopédies, 1937, Preludes and Fugues, 1939, Conc., 2 pf, 1942, The Tomb of Melville, 1944-9, Album for the Young, 1946, 2 sonatas, 1947, 1972, A Private World, 1954-9; Then and Now, 1962, Alone at the Piano, 1967, many other pieces

Principal publishers: Leeds, Peer-Southern, G. Schirmer

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Composers of the Americas, xiii (Washington, DC, 1970)

D. Diamond: *The Midnight Sleep* [autobiography]

FRANCIS THORNE

Dianda, Hilda (b Córdoba, Argentina, 13 April 1925). Argentine composer, conductor and musicologist. She studied composition with Honorio Siccardi in Buenos Aires (1942-8) and then a scholarship took her to Venice (1949-50) for further training with Malipiero (composition) and Scherchen (conducting). At the invitation of the French government she worked with the Groupe de Recherches Musicales (1958-62), and she also worked in the Milan radio electronic studios (1959). She attended the Darmstadt summer courses of 1960 and 1961, and in 1964 the Italian government awarded her the Cultural Merit Medal for her researches, lectures and broadcasts on contemporary Italian music. In 1966 she worked in the electronic music laboratory at San Fernando Valley College, Northridge, California, where she prepared a 7 for cello and five tapes. She has attended many festivals and conferences throughout Europe and the Americas, notably the 1969 Donaueschingen Festival, for which *Ludus 1* was commissioned. From 1967 to 1970 she was a professor at Córdoba University, holding, successively, the chairs of composition, orchestration and orchestral technique and conducting; at the same time she was an honorary conductor of the fine arts school chamber orchestra. Her musicological work has been in the area of contemporary music: she has made lecture tours of Latin America and Europe, and published *La música argentina de hoy* (Buenos Aires, 1966).

A keen interest in new technical developments is evident in her compositions after the *Estructuras* for cello and piano (1960); the *Cancones* (1962) have a subtlety of sonority reminiscent of Webern, although their ideas have a definite individual quality. With the *Concertante* for cello and ensemble (1952), she had already initiated a tendency to press performers and instruments to the limits of their capacities: the piece was described by her teacher Siccardi as 'Samson against the Philistines'. Such virtuoso writing was pursued in the *Ludus* series (1968-9), where a feeling of play pervades the structure and instrumental handling.

WORKS

(selective list)

Orch: *Música para arcos*, 1952, *Concertante*, vc, wind, db, perc, 1952, *Díptico*, 1962, *Núcleos*, str, 2 pl, vib, xyl, 8 perc, 1963, *Resonancias 3*, orch, 1965, *Ludus 1*, 1968; *Impromptu*, str, 1970, *Canto*, chamber orch, 1972; *A Copérnico*, 1973

Vocal: *Cancones de amor desesperado* (S. Ocampo), A, fl, va, vc, 1950, *La flauta de jade* (Chin, Fr. trans.), lv, pf, 1951, *Cancones* (R. Alberti), S, gui, vib, 3 perc, 1962; *Resonancias 5*, 2 choruses, 1967-8

Ens. 3 str qts, 1947, 1959-60, 1962-3; *Adagio-allegro*, vc, pf, 1952, Conc., vn, str qnt, 1955, *Wind Qnt*, 1957; *Estructuras I III*, vc, pf, 1960; *Percusión 11*, 11 perc, 1963, *Resonancias 1*, 5 hn, 1964; *Resonancias 4*, cl, tpt, vc, 2 perc, 1964, *Ludus 2*, 11 insts, 1969, *Divertimento a 6*, 6 perc, 1969-70

Solo inst. *Diedros*, fl, 1962, *Resonancias 2*, pf, 1964, *Ludus 3*, org, 1969

Tape 2 estudios en oposición, 1959, a 7, vc, 5 tapes, 1966

Principal publishers Edición Culturales Argentinas, Editorial Argentina de Música Internacional, Pan American Union, Schott
SUSANA SALGADO

Diapason. (1) A term used by Greek theorists to designate an octave, either the interval or the scale. The English usage of 'diapason' to denote the range or compass of a voice or instrument derives from this.

(2) In French the term has many meanings. It may refer to the scaling of a string or organ pipe, to the distance between the finger-holes of a wind instrument, it can mean simply pitch ('diapason normal' was established in 1858 as $a' = 435$ at 59°F), by extension it can mean an A tuning-fork.

(3) In organ terminology, the name given to foundation stops (see ORGAN STOP).

(4) A piece of wood, also called 'rack', at the back of a keyboard in a clavichord or a harpsichord containing a vertical slot for each of the instrument's keys. A metal pin or a slip of wood or whalebone driven into the end of each key fits into the appropriate slot, guiding the key and preventing lateral motion as it moves up and down.

EDWIN M. RIPIN

Diapente [dioxean] (from Gk. *dia pente* 'through five'). The ancient Greek and medieval name for the interval of a FIFTH. In medieval treatises and manuscripts are found the terms *epidiapente* ('5th above') to designate a canon at the upper 5th, and *subdiapente* (*hypodiapente*, '5th below') for a canon at the lower 5th

Diaphone. An ORGAN STOP

Diaphonia. In ancient Greek theory, dissonance, as opposed to *symphonia* or consonance, hence any interval other than an octave or perfect 5th or 4th. Medieval writers regularly used 'diaphonia' to mean two-part ORGANUM. In the 13th century 'discantus' replaced it in this sense, though Jehan des Murs (*Ars novae musicae*, 1321) still used 'diaphonia' for organum, particularly the expression 'diaphonia basilica' for organum duplum with long-held tenor notes.

ANSELM HUGHES/R

Diastematic (from Gk. *diastēma*, 'interval'). An adjective describing notation which indicates the pitch of notes by their vertical placing on the page. Although the Latin adjective 'diastematicus' was used in the Middle Ages (meaning 'separated by an interval', usually of time) it does not seem to have been used then to describe notation. The term is usually applied to neumatic notations written in *campo aperto* (in a space without ruled horizontal lines) although, from its etymology, it could also be used to describe notation on dry-point, black or coloured lines. Many Western chant notations were imprecisely diastematic, that is, they indicated pitch in the above manner only vaguely; others, such as Aquitanian notation, were very precisely diastematic, and did not adopt the four-line staff until a relatively late date. A distinction is usually made here between accent-neumes, which indicate the direction in which a melody moves but are not 'heighted' vertically on the page, and

point-neumes which are easily placed diastematically on the page (see NEUMATIC NOTATIONS, §§1-IV).

Días Velasco, Nicolao. See DOIZI DE VELASCO, NICOLÁS.

Diatessaron (from Gk. *dia tessarōn*: 'through four'). The ancient Greek and medieval name for the interval of a FOURTH. In medieval treatises and manuscripts are found the terms *epidiatessaron* ('4th above') to designate a canon at the upper 4th, and *subdiatessaron* (*hypodiatessaron*, '4th below') for a canon at the lower 4th.

Diatonic (from Gk. *dia tonos*: 'proceeding by whole tones'). Based on an octave species consisting of five tones (T) and two semitones (S), in which the semitones are maximally separated, for example T-T-S-T T-T-S. The major and natural minor scales are diatonic, as are the church modes. An interval is said to be diatonic if it can be constructed within the diatonic octave species: minor 2nd (S), major 2nd (T), minor 3rd (T + S), major 3rd (T + T), perfect 4th (S + T + T), perfect 5th (S + T + T + T), minor 6th (S + T + T + T + S), major 6th (T + S + T + T + T), minor 7th (T + S + T + T + T + S), major 7th (T + T + S + T + T + T), octave (T + T + S + T + T + T + T + S). The TRITONE, either an augmented 4th (T + T + T) or a diminished 5th (S + T + T + T + S), in theory is diatonic, but has been traditionally regarded as an alteration of a perfect interval, the sum of a perfect 4th and a chromatic semitone or the difference of a perfect 5th and a chromatic semitone; for this reason it is reckoned as a chromatic interval. Strictly diatonic tone systems need not be based on an octave species so long as the basic sequence of tones and semitones remains the same as given above. The ancient Greek system is based on a series of alternately conjunct and disjunct tetrachords (see TETRACHORD), the diatonic 'genus' of which contains a semitone and two tones. The first modern diatonic system as codified by Guido of Arezzo is based on a series of overlapping hexachords (see HEXACHORD), each of which corresponds to the first six notes of the major scale. Nor does a diatonic piece strictly have to be in one key: it is possible for the individual polyphonic parts to be based on different scales, for example the traditional realizations of William Byrd's canon *Non nobis Domine* and many 14th- and 15th-century motets with partial key signatures.

See also CHROMATIC

WILLIAM DRABKIN

Díaz, Alirio (b La Candelaria, Carora, Venezuela, 12 Nov 1923). Venezuelan guitarist. He learnt the native cuatro, then the guitar with Raúl Borges and Clement Pimentel in Caracas, then, on a government grant, he studied with Regina Sainz de la Maza in Madrid, and from 1951 to 1958 with Segovia at the Accademia Chigiana, Siena, becoming his assistant in 1954 and succeeding him as professor in 1965. He made his débuts in Spain and Italy in 1952, Paris in 1954 and North America in 1959, toured Germany with the Orquesta Nacional of Spain under Frühbeck de Burgos in 1967, and played under Stokowski and Iturbi in the USA in 1968. He has given master classes in Europe and America, and edits much early music for publica-

tion. Experience in his youth as a popular musician is an asset in his interpretation of folk-inspired music by composers like Barrios, Lauro, Ponce and Villa-Lobos. His brilliant style and technique tend at times to overshadow his sensibility, but more often than not his performances are illumined by warmth and grace. He was awarded the Orden de Andrés Bello in 1963.

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PETER SENSIER

Díaz, Félix Guerrero. See GUERRERO DÍAZ, FÉLIX.

Díaz, Gaspar. 17th-century singer, sometimes confused with GABRIEL DÍAZ BESSÓN.

Díaz, Justino (b San Juan, Puerto Rico, 29 Jan 1940). American bass. His studies at the University of Puerto Rico and the New England Conservatory were followed by training with Friedrich Jagel. He first appeared with the New England Opera Theater in 1961, and made his Metropolitan Opera début in 1963 as a winner of the Auditions of the Air Appearances for the American Opera Society. Casals Festival (Puerto Rico) and Spoleto Festival followed. In 1966 his career was firmly established by his performances at the opening night of the new Metropolitan Opera at Lincoln Center as Antony in Barber's *Antony and Cleopatra*, and under Karajan at the Salzburg Festival as Escamillo. Subsequent appearances have included La Scala and the Hamburg and Vienna Staatsoper. He sang in the performance of Ginastera's *Beatriz Cenci* that inaugurated the Kennedy Center Opera House in Washington (1971), and made his Covent Garden début as Escamillo in 1976. Díaz has established himself as one of the leading basses of the Metropolitan, where his evenly produced, warm basso cantante has been heard in a wide range of Italian roles. His recordings include roles in *Medea*, *La Wally*, *Lucia di Lammermoor* and oratorios by Handel.

RICHARD BERNAS

Díaz Bessón, Gabriel (b Alcalá de Henares, before 1590; d Madrid, 6 Nov 1638). Spanish composer. A certain Gaspar Díaz was received as a choirboy at the Flemish chapel of Philip III. He has been identified, probably wrongly, with the Gabriel Díaz who became a singer in the same chapel in 1606 and who was *vice-maestro de capilla* from 1607 until at least 1612; in 1611 the latter composed a Requiem (now lost) for Marguerite of Austria. In 1616 he was *maestro de capilla* at the collegiate church at Lerma and was at Granada Cathedral in 1621, though details of his position are not known; at some time too he was *maestro de capilla* at the collegiate church of the Incarnation, Madrid. He held a similar position at Córdoba Cathedral from 16 November 1624 to May 1631 and spent his last years as *maestro de capilla* at the Monasterio de las Descalzas Reales, Madrid, and probably also as chamber singer to Philip IV. In 1627 Lope de Vega prefaced his comedy *Carlos quinto en España* with a dedication to Díaz.

Díaz was one of the most notable Spanish composers of the early 17th century and certainly one of the most prolific: works no longer extant included 536 villancicos, 114 motets, 15 masses, 60 psalms, 16 canticles, 24 antiphons, 14 hymns and a theoretical treatise,

Compendio de música, many of which were in the library of John IV of Portugal destroyed by an earthquake in 1755.

WORKS

Edition *Cancionero musical y poético del siglo XVII, recogido por Claudio de la Sablonara*, ed J. Aroca (Madrid, 1916) [A]

(sources E-F, V, Vac, P-VV)

4 Missa ferialis 1, 4vv, 1, 5vv, 1, 6vv, 1, 8vv

2 Sanctus 1, 4vv, 1, 6vv

Beatus vir, 8vv, org, bc; Credidi, 8vv, 2 org, bc; Cum invocarem, 12vv, org, bc; 3 Dixit Dominus, 8vv, org, bc; Fratres sobrii estote, 9vv, bc; Laetatus sum, 8vv, 2 org, bc; Laudate Dominum, omnes gentes, 8vv, 2 org, bc; 2 Magnificat, tone 7, 8vv, tone 8, S, 9vv, 2 org, another Magnificat, 8vv, 2 org, bc

8 secular works 3, 4vv, S, 3vv, all ed in A, 1 ed in MMF, xxxii (1970)

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F Pedrell *Los músicos españoles antiguos y modernos en sus libros* (Barcelona, 1888)

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J Wolf *Historia de la música, con un estudio crítico de historia de la música española por Higinio Angles* (Barcelona, 1943, 3/1949)

R A Pelinski *Die weltliche Vokalmusik Spaniens am Anfang des 17. Jahrhunderts der Cancionero Claudio de la Sablonara* (Tutzing, 1971)

BARTON HUDSON

Dibdin, Charles (b Southampton, baptized 15 March 1745; d London, 25 July 1814) English composer, dramatist, poet, novelist, actor, singer and entertainer. Dibdin was the 12th child of a parish clerk and a sorely-tried mother who produced at least 14 children. His own claim to have been educated at Winchester College is not supported by the school records, though he did have lessons from James Kent and Peter Fussell, successive cathedral organists there. As a composer he was self-taught; he himself thought that he had learnt to compose by scoring Corelli's concertos from the separate parts and from reading Rameau's *Traité de l'harmonie* in English, but he must have learnt mainly from his practical experience in the theatre. By the age of 15 he was singing occasionally in such Covent Garden operas as required a chorus, supplementing his income by working for the music publisher John Johnson. The variety of his talents was already astonishing. He was only 18 when he published, more or less in full score, *A Collection of English Songs and Cantatas*, and a year later John Beard, the manager of Covent Garden, accepted *The Shepherd's Artifice*, an all-sung pastoral for which Dibdin wrote both words and music; he sang the leading role himself.

As an opera singer Dibdin's career was brief. He lacked the figure for a hero's role, but his flair for accents made him well suited to character parts. His first great success was as Ralph, the farmer's son in Arnold's popular pastiche opera, *The Maid of the Mill* (1765), and no doubt he played it with a broad Hampshire accent. Three years later he was a sensation as Mungo, the coloured servant in his own afterpiece opera *The Padlock*; the part is written in 'coon' English.

At this period Dibdin seldom wrote his own librettos. From 1767 to 1772 he was lucky enough to have as his collaborator Isaac Bickerstaffe (c1735-c1812), an Irishman who had previously written *Thomas and Sally* and *Love in a Village* for Arne as well as *The Maid of the Mill* for Arnold. His characterization and dialogue are reminiscent of Sheridan, who was in fact a good deal

influenced by Bickerstaffe's *Lionel and Clarissa*. Bickerstaffe had to go to France in 1772, to escape prosecution for a homosexual offence; before then, Dibdin and he had created comic operas of a promise that cannot be paralleled in 18th-century England. The first was *Love in the City*, which has an unusual libretto about London tradesmen, but the novelty of this theme deprived the opera of the success it deserved, and for their second full-length opera, *Lionel and Clarissa*, they turned to the foibles of the landed gentry, a safer subject. Beard did not at first trust Dibdin to compose such operas in their entirety, and in any case the huge success of *Love in a Village* had aroused a taste for pastiche; Dibdin composed no more than the finales of *Love in the City* and two or three songs, and only the Act 1 music was published because the opera was taken off when the engraving had reached that point. What Dibdin called the Boxing Trio in the Act 2 finale must have struck a new note in English opera, for the heroine, Priscilla Tomboy, had to sing while engaged in some spirited fisticuffs in the street. When he wrote this finale Dibdin had just been singing Robin, the gardener in *The Accomplished Maid*, an English version of Piccini's influential *La buona figliuola*, and this too had 'action' finales in several sections. Dibdin was the only English composer before Storace to write dramatic ensembles of this kind, and he did so frequently, for instance in *Lionel and Clarissa*. For this opera Dibdin composed as much as half the score himself, the rest being borrowed mainly from recent Italian operas given in London. Dibdin's contribution is *galant* and Italianate in style; at this period he never wrote strophic ballads for his operas. *The Padlock* (1768) was the first of many 'dialogue' operas for which he composed all the music, and delightful music it is.

Dibdin first showed his unfortunate capacity for irritation when he suddenly left Covent Garden in summer 1768 and signed on for a seven-year spell at Drury Lane. Garrick agreed to pay him £6 a week for the first three years and £7 thereafter; Dibdin was free to write trifles for other theatres in the summer, and to make what he could from publishing his operas. Almost at once he and Bickerstaffe rewrote *Lionel and Clarissa*, partly to suit another set of singers and partly to raise Dibdin's contribution to three-quarters of the whole. Vocal scores of both versions were published, title-pages of the later one state that the opera was performed 'at the Theatres Royal' rather than at Covent Garden. This opera, *The Padlock* and *The Ephesian Matron*, all of them composed to words by Bickerstaffe before Dibdin was 25, were his finest works, and it is sad that none of them survives orchestrally. The only Dibdin opera to do so is *The Recruiting Sergeant* (1770), though in fact the published full score omits the wind parts in the songs (wind parts for two of them are in *GB-Lhm*). This and *The Ephesian Matron* were written for Ranelagh Gardens, where for two summers Dibdin was in charge of the music. They were all-sung (spoken dialogue was illegal there), but only concert performances can have been given in the small Ranelagh bandstand, and there was room for only four singers. Later both operas were staged at the playhouses, but the sick humour of *The Ephesian Matron* was not to people's taste and it did not have the success it deserved. Nor, for a different reason, did *The Wedding Ring* (1773), of which the libretto derives from Goldoni's *Il filosofo di campagna*. The splendid 'action' quartet at the

end of Act I passed unnoticed because the audience was obsessed by the erroneous belief that the words were by the disgraced and despised Bickerstaffe. Garrick was more tolerant and quietly accepted from Bickerstaffe in France a play called *The Sultan*, for which Dibdin wrote some unpublished music. He and Bickerstaffe had already created one 'harem' opera, *The Captive* (1769), and Dibdin wrote another on his own, *The Seraglio* (1776); their influence on the librettos of Mozart's 'harem' operas has been debated, but inconclusively.

Garrick did not encourage Dibdin to sing at Drury Lane. He did, however, sing at Ranelagh Gardens; he published some of his Ranelagh songs and then, thinking well of them, wrote an afterpiece round the most successful, *The Waterman* (1774). The charming libretto about working-class Londoners was his own, and the result was a lasting success. No other operatic successes came his way, apart from *The Quaker*, the rest of his career was a long decline, caused not, as might be thought, by writing his own librettos – he could always write natural, easy dialogue – but by his increasingly truculent and quarrelsome behaviour. Furthermore, as things turned against him, he lost all notion of self-criticism; much of his later music is extremely poor; mere industry was not enough.

Many of his troubles were matrimonial. He was married before he was 20, but soon abandoned his wife in favour of a pantomime dancer, Harriet Pitt, by whom he had two sons who became well known in the following century. He then left Harriet and took up with an indifferent Drury Lane singer called Miss Wilde. Garrick, godfather to one of Dibdin's sons, consequently refused to re-engage Dibdin when his seven years had expired. By summer 1776 Dibdin's debts had risen to £800, he fled to France to avoid imprisonment, taking Miss Wilde and their daughter with him, and spent most of the next two years in Nancy.

One of the very few theatre men Dibdin could tolerate was the Drury Lane actor Thomas King, who had bought Sadler's Wells in time for the 1772 season. Here, as at Ranelagh, spoken dialogue was illegal, and the entertainments, which were aimed at Londoners from the lower middle classes, consisted of songs, acrobatics, rope dancing, and at least one 'dialogue', an all-sung opera on a cockney theme lasting about 15 minutes. For King's opening season Dibdin composed *The Brickdust Man*, the first of his innumerable Sadler's Wells dialogues. Only six are known to have been published, and of these only four are known to survive.

In France Dibdin made efforts to repay his debts. He wrote as prolifically as ever, sending by post a stream of dialogues to King, and an opera libretto (*The Gipsies*) to Arnold, who had been so kind as to complete *The Serapho* for him when he made his escape. He also laid up a store of dialogue operas based on French librettos which he translated and reset. At Drury Lane Thomas Linley, now in charge of the music, made an unexpected success of *The Quaker*, whose single performance in Garrick's day had been unremarked in the confusion of Dibdin's perfidy and Garrick's imminent retirement. *The Quaker* contains a delightfully individual patter song, 'Women are Will o' the Wispis', and some experimental ensembles in which the dialogue flows at the speed of recitative, virtually no words being repeated. Nearly all the music is of interest, apart from the overture. Dibdin's overtures were always poor; his strength lay in his dramatically motivated vocal lines, always so



Charles Dibdin portrait (1799) by Thomas Phillips in the National Portrait Gallery, London

easy to sing in character.

In 1778 the political situation in France forced all foreigners to leave. Dibdin returned to London and presumably found some means of satisfying his creditors, for he was not imprisoned. Harris, the manager of Covent Garden, was so unwise as to engage him at £10 a week; none of the operas and pantomimes Dibdin composed for him had (or deserved) any success. By now he had turned his back on his past style and wrote little but simple strophic ballads. He tried the experiment of publishing his Covent Garden music, not opera by opera, but in monthly anthologies drawn from several works, calling them *The Lyrist or Family Concert*; both this series and the later *Lyric Remembrancer* collapsed from lack of response. In 1781, already out of patience with Dibdin, Harris proposed an operatic version of Dryden's *Amphitruon*, to be called *Jupiter and Alemena*. Dibdin, of all people, insisted on the plot being bowdlerized; Harris insisted that this would destroy its whole point. Dibdin left. None of the playhouses would now employ him, except to write the occasional afterpiece opera – six in the next 30 years, all of them worthless.

Dibdin now joined Charles Hughes, owner of a riding school, and together they persuaded a group of business men to put up £15,000 for the building of a new theatre, the Royal Circus, south of the Thames near St George's Circus. Entertainments alternated between riding displays and short all-sung operas and ballets performed mainly or entirely by children. Dibdin engaged and coached the children, and wrote the entire repertory, words and music; he also mismanaged the theatre's business arrangements. This, coupled with difficulties over getting the theatre licensed, landed the proprietors in debt. Dibdin, also in debt, chose this moment to ask the proprietors for a substantial loan. They sacked him, and by February 1784 he was in the King's Bench, the debtors' prison, and writing an angry little book about what had happened (*The Royal Circus Epitomised*).

When he came out the proprietors, much to their credit, allowed him to resume his theatre work, though presumably in a less responsible position.

Dibdin saw their kindness as an intolerable condescension, and in summer 1787 he decided to emigrate to India. To raise money for the voyage, he made a nine-month tour of English provincial towns, singing his own songs interspersed with spoken patter at the pause marks. He wrote a very readable book about his tour in the form of a series of letters, and it includes a great deal of interesting, if not always reliable information about his life, his music and his finances. But when he set out on his voyage he found the sea not at all to his liking, and disembarked at Torbay. It now occurred to him to present his one-man entertainments in London, and he thereby stumbled on affluence at last. He gave his 'Table Entertainments' (their titles having apparently little significance) from January 1789 until the middle of 1805 when he retired, having been promised a pension, when the pension was cut off he returned to his Table Entertainments for a few more disconsolate seasons. He had started them in the King Street auction rooms, Covent Garden, to an audience of not much more than a dozen, but they soon became popular, and on 20 October 1792 he proudly opened a tiny theatre off the Strand, the Sans-Souci, specially built to his own requirements, typically, he had decorated it himself. He even had enough money to start his own publishing 'warehouse', and in 1796 he moved both theatre and warehouse to his New Sans-Souci Theatre in Leicester Square.

The songs he composed and published at this time run into hundreds. They celebrate such contemporary events as establishing a 'telegraph' across the Channel and a parachute descent in 1802, but the more popular ones were those in which Dibdin could parade his humorous accents and spoken patter. He told of some cockney debacle, made fun of country yokels, Italian opera singers, French fops, Negroes, Jews and Welshmen. He normally accompanied himself on a piano and organ that could be played from the same keyboard, it had attachments like a barrel organ for adding drums, triangle and cymbals. Yet he published these songs on three staves, for two violins and bass, and it may be that he sometimes had a few string instruments to support him.

During this period he was also writing vast quantities of prose. In 1790 he ran a periodical called *The Bystander* which he published anonymously in book form, he is thought to have written almost all the material himself. He even achieved three novels, each of them in three volumes; *Hannah Hewit* was based on fact (a shipwreck in South Africa) and Dibdin tried to turn it into an afterpiece. His novels are, understandably, indulgent about men who leave their wives to live with other women. He also wrote an uninteresting *History of the English Stage*, an autobiography greatly padded out with his own song lyrics, a textbook called *Music Epitomised* (which had reached its 12th edition by 1835), and, most remarkable of all, his *Observations on a Tour through England and Scotland*. He undertook this and other tours in order to present his Table Entertainments outside London, and the surprising aspect of this volume is that it is illustrated with sepia prints taken from paintings by Dibdin himself. Those of the Lake District and the Scottish mountains bear little resemblance to their alleged subjects; nevertheless

Dibdin was skilled in painting as in so many other activities.

In 1842 George Hogarth (Dickens's father-in-law) published a massive volume called *The Songs of Charles Dibdin*. It was impossible for him to include all the music, but he tried to include all the lyrics, and they fill 306 closely printed two-column pages. Few famous poets wrote as much. But quantity is no recompense for quality. There are good songs in the Table Entertainments, such as *Tom Bowling* (Dibdin became famous for his sea songs during the Napoleonic Wars), but there are many more bad ones, and it is tragic that so able and energetic a man should have squandered his inheritance as Dibdin did. He had quarrelled with everyone of note in the theatre world. Arne was the only composer of his own time that he could bring himself to admire. He died in Camden Town, destitute and friendless. According to Hogarth, he had married Miss Wilde when his first wife died; she at least stayed by him, as did one of their daughters.

Since his split with Harriet Pitt in 1775 he had scarcely seen their two sons. Charles Isaac Mungo Dibdin (1768-1833) worked for a pawnbroker until he was 28. He became manager of Sadler's Wells in 1800 and was its proprietor from 1803 to 1819. His 'aquadramas' and the clown Grimaldi brought fame to the theatre, he himself wrote most of the opera and pantomime words that were needed, usually for Reeve to set. His *Memoirs* (1830) remained unpublished until 1966. His son Henry (1813-66) taught music in Edinburgh and published *The Standard Psalm Tune Book* and some keyboard pieces. Henry's son James (1856-1901) wrote *Annals of the Edinburgh Stage* (1888).

Dibdin's other son, Thomas John Dibdin (1771-1841), ran away from his apprenticeship to an upholsterer to become a provincial actor. By 1798 he was writing Covent Garden opera librettos, which were set mainly by Attwood, and he continued to write ephemeral theatre pieces all his life. His published *Reminiscences* (1827) scarcely mention his father.

WORKS

All printed works published in London: vocal scores and librettos published soon after first performance unless otherwise stated.
CG: Covent Garden 11: Little Theatre in the Haymarket
DL: Drury Lane RG: Ranelagh Gardens

PLAYHOUSE OPERAS

(a: afterpiece opera, s: all-sung opera)

- The Shepherd's Artifice* (a, s, Dibdin), CG, 21 May 1764; 2 songs (1764)
Love in the City (Bickerstaffe), CG, 21 Feb 1767, Act 1 (1767), shortened as *The Romp* (a), Dublin, Smock Alley, 1781, DL, 21 Nov 1785
Lionel and Clarissa (Bickerstaffe), CG, 25 Feb 1768, rev. as *The School for Fathers*, DL, 8 Feb 1770
The Padlock (a, Bickerstaffe), DL, 3 Oct 1768, ov (1768)
Damon and Phillida (a, Dibdin, after Colley Cibber), DL, 21 Dec 1768
The Ephesian Matron (a, s, Bickerstaffe), RG, 12 May 1769
The Captive (a, partly pastiche, Bickerstaffe), LT, 21 June 1769
The Jubilee (a, Bickerstaffe, etc., based on Garrick's Shakespeare entertainment at Stratford), DL, 14 Oct 1769, vocal score contains cantata *Queen Mab* in full score
Amphitryon (a, s, Hawksworth), DL, 23 Nov 1769, pubd, no copy known
The Recruiting Sergeant (a, s, Bickerstaffe), RG, 20 July 1770
The Institution of the Garter (a, s, Garrick), DL, 28 Oct 1771
The Wedding Ring (a, Dibdin, after Goldoni), DL, 1 Feb 1773, ov G-B-1hm Add 30950
The Trip to Portsmouth (a, Stevens), LT, 11 Aug 1773, collab. with Arne
The Deserter (a, Dibdin, after Sedaine), DL, 2 Nov 1773, Monsigny and Philidor's opera with new music by Dibdin

- A Christmas Tale (Garriick), DL, 27 Dec 1773
 The Waterman (a, Dibdin), LT, 8 Aug 1774
 The Cobler (a, Dibdin, after Sedaine), DL, 9 Dec 1774, no vocal score
 The Quaker (a, Dibdin), DL, 3 May 1775, vocal score (1777), incl. song by Linley
 The Sultan (a, Bickerstaffe, after Marmontel), DL, 12 Dec 1775, no vocal score
 The Blackmoor wash'd white (a, Bate Dudley), DL, 1 Feb 1776, Act 1, vocal score (1776), ov. pubd in parts but no set known
 The Metamorphoses (a, Dibdin, after Molière), LT, 26 Aug 1776, no vocal score
 The Seraglio (a, Dibdin), CG, 14 Nov 1776, completed by Arnold
 Poor Vulcan (burletto, s, Dibdin), CG, 4 Feb 1778, vocal score omits all recits from Act 2 and some from Act 1
 Rose and Colin (a, Dibdin, after Sedaine), CG, 18 Sept 1778, no vocal score
 The Wives avenged (a, Dibdin, after Sedaine), CG, 18 Sept 1778, no vocal score
 Annette and Lubin (a, Dibdin, after Favart), CG, 2 Oct 1778, no vocal score, finale. *Lhm* Add 30955
 The Chelsea Pensioner (a, Dibdin), CG, 6 May 1779, no vocal score, ov. and 6 vocal items in The Lyrst
 Plymouth in an Uproar (a, Neville), CG, 20 Sept 1779, no vocal score, ov. and 1 song in The Lyrst
 The Shepherdess of the Alps (Dibdin, after Marmontel), CG, 18 Jan 1780, no vocal score
 The Islanders (Dibdin, after Saint-Foix), CG, 25 Nov 1780, no lib or vocal score, ov. and 12 songs in The Lyrst, shortened as The Marriage Act (a), CG, 17 Sept 1781, no vocal score
 Jupiter and Alcmena (Dibdin, after Dryden), CG, 27 Oct 1781, no lib or vocal score
 Liberty Hall (a, Dibdin), DL, 8 Feb 1785, ov. *Lhm* Add 30950
 Harvest Home (a, Dibdin), LT, 16 May 1787, songs. *Lhm* Add 30951, 30955
 A Loyal Effusion (a, Dibdin), CG, 4 June 1794, no lib or vocal score
 Hannah Hewit (a, Dibdin), DL, 7 May 1798, no lib or vocal score, only 1 perf
 The Broken Gold (a, Dibdin), CG, 8 Feb 1806, only song texts pubd, MS lib, *Lhm* Add 30963
 The Round Robin (a, Dibdin), LT, 21 June 1811, songs, *Lhm* Add 30952 3
 Other operas, incl. and unperf., incl. MS lib. to Hassan and The Cake House, *Lhm*

PLAYHOUSE PANTOMIMES

- The Pigmy Revels ('Garriick'), DL, 26 Dec 1772, no lib
 The Medley (Dibdin), CG, 14 Oct 1778, rev. as The Mirror, CG, 30 Nov 1779
 The Touchstone (Dibdin), CG, 4 Jan 1779, unusual for its spoken dialogue
 Harlequin Freemason (Dibdin), CG, 29 Dec 1780, no vocal score, but ov. and songs in The Lyrst

SADLER'S WELLS DIALOGUES

- The Palace of Mirth (Dibdin), 1772, vocal score pubd, no copy known
 The Brickdust Man (Bickerstaffe), 1772, vocal score incl. ov.
 The Ladle (Dibdin, after Matthew Prior), 12 April 1773
 The Grenadier ('Garriick'), 19 April 1773
 The Vineyard Revels, pantomime, 14 July 1773, vocal score pubd, no copy known
 The Mischance (Dibdin), ?1774
 Yo Yea, or The Friendly Tars (Dibdin), 18 Aug 1777, 3 songs (1777)
 Hogarth gives lyrics from the following of which no music survives
 England against Italy, 1773, None so blind as those who won't see, 1773, The Imposter, 1776, The Razor-Grinder, 21 April 1777; She is mad for a Husband, 1777, The Old Woman of Eighty, 1777, other titles in *The Musical Tour* and *Grove* 5, but nothing is known of these works

PIECES FOR THE ROYAL CIRCUS
(all texts by Dibdin)

- The Graces, 1782, lib pubd, no music known
 The Centus, 1783, vocal score without linking recits (1783)
 The Talisman (of Orosmanes), pantomime, also called The Magic of Orosmanes, 28 March 1783, 1 song (1783), another with recit, *Lhm* Add 30951, lib pubd
 Pandora, pantomime, 1783, several MS items, *SOp*, with other unidentified Dibdin music, 2 lyrics in Hogarth
 Robin Hood, pantomime, 9 June 1783, ov. and background music, *Lhm* Add 30950
 The Long Odds, 13 Nov 1783, at least 7 songs, *Lhm* Add 30951-3, MS lib, *Lhm* Add 30964
 The Lancashire Witches, pantomime, 27 Dec 1783, piece for woodwind, *Lhm* Add 30952, song texts pubd, no copy known
 The Benevolent Tar, 1785, songs, *Lhm* Add 30951 2, 30955 and in Hogarth, lib pubd
 The Life, Death, and Renovation of Tom Thumb, 28 March 1785, songs, *Lhm* Add 30952, lib pubd, no copy known

- Clump and Cudden, 1785; 1 song in *Lyric Remembrancer* (1799), others, *Lhm* Add 30954-5, 4 song texts in Hogarth
 The Saloon, 3 song texts in Hogarth

Others, from which nothing survives, listed in *The Musical Tour, The Professional Life*, etc

TABLE ENTERTAINMENTS

(6 to 39 songs from each pubd separately)

- King's Street auction rooms: The Whim of the Moment, 23 Jan 1789
 The Lyceum: The Oddities, 7 Dec 1789; The Wags, 18 Oct 1790
 Polygraphic Rooms: Private Theatricals, 31 Oct 1791, The Coalition, 4 Feb 1792
 Sans-Souci: The Quizes, 20 Oct 1792; Castles in the Air, 12 Oct 1793, Nature in Nubibus, 18 March 1793; Great News, 11 Oct 1794; Will o' the Wisp, 10 Oct 1795; Christmas Gambols, 29 Dec 1795
 New Sans-Souci: The General Election, 8 Oct 1796, Valentine's Day, 14 Feb 1797, The Sphinx, 7 Oct 1797; King and Queen, 6 Jan 1798; A Tour to Land's End, 6 Oct 1798; Tom Wilkins, 5 Oct 1799; The Goose and the Grindiron, 18 Jan 1800, The Cake House, 1 Oct 1800, A Frisk, 3 Oct 1801, Most Votes Carry It, 9 Oct 1802, Britons Strike Home, 17 Sept 1803; A Frolic, 10 Oct 1804, A Trip to the Coast, 10 Oct 1804, The Election, Dec 1804, New Year's Gifts, 1 Jan 1805, Heads and Tails, 12 Feb 1805
 Lyceum: Professional Volunteers, 1 March 1808; The Rent Day, 1808, Commodore Pennant, 16 Jan 1809, little new material

OTHER WORKS

- A Collection of English Songs and Cantatas, op.1 (1763)
 The Ballads sung by Mr Dibdin at Ranelagh (c1770)
 Shakespear's Garland, or the Warwickshire Jubilee, 5 songs and 2 duets (1769), 12 Minuets (1769); 16 Country Dances and 6 Coultions (1769), Queen Mab, cantata, S, full score (1770): all for Garriick's Stratford Jubilee, 1769
 A Collection of Catches and Gleees (1772)
 6 Lessons, hpd/pl (c1772)
 Vaux Hall Songs (1773)
 The Monthly Lyrst, later The Lyrst or Family Concert (1780-81), periodical anthology of Dibdin's theatre music
 Datchet Mead, serenata (1797), sung in shortened version of The General Election
 The Lyric Remembrancer (1799), periodical anthology of Dibdin's theatre music
 8 British War Songs, Iv, military band (1803), some sung in table entertainment Britons Strike Home
 The Passions in a Series of Ten Songs (1806)
 Numerous single songs and instrumental arrangements of his own and others' works (see *RISM* and *BUC'EM*)

WRITINGS

(published in London unless otherwise stated)

MUSIC TEXTBOOKS

- Music Epitomised* (1804)
The Musical Mentor (1807)
The English Pythagoras, or Every Man his own Music Master (1808)

OTHER BOOKS

- The Royal Circus Epitomised* (1784)
The Musical Tour of Mr Dibdin (Sheffield, 1788)
The Bystander, periodical (1789), book (1790)
The Younger Brother, novel (1793)
Hannah Hewit, or The Female Crusoe, novel (1796)
A Complete History of the English Stage (1797-1800)
Observations on a Tour through almost the Whole of England and a Considerable Part of Scotland (1801 2)
The Professional Life of Mr Dibdin (1803, enlarged 2/1809)
Henry Hooka, novel (1807)
The Public undecieved about his Pension (1807)

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 G Hogarth *The Songs of Charles Dibdin* (London, 1842) [incl. memoir and notes, historical, bibliographical and critical]
 E. M. Lockwood: 'Charles Dibdin's Musical Tour', *ML*, xiii (1932), 207
 E. R. Dibdin: *A Charles Dibdin Bibliography* (Liverpool, 1937)
 - 'Charles Dibdin as a Writer', *ML*, xix (1938), 149
 H. G. Sear: 'Charles Dibdin 1745-1814', *ML*, xxvi (1945), 61
 R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973)
 E. P. Holmes: *Charles Dibdin* (diss., U. of Southampton, 1974)

ROGER FISKE

Dibelius, Ulrich (b Heidelberg, 14 Nov 1924). German critic and writer on music. He studied music in Munich and Heidelberg (1942-7), concentrating on the cello, and qualified as a music teacher; later he also took courses in literature, art history and sociology at the

universities of Hamburg and Frankfurt, where his teachers included Horkheimer, Adorno and Wolffheim (1951–4). He was an editor for newspapers in Frankfurt and Hamburg (1953–4) before becoming a Dramaturg and editor for North German Radio in Hamburg (1954–7) and music editor for Bavarian Radio in Munich (1957). In his published work he has moved from writing music reviews to essays and music history, dealing particularly with the sociological aspects of modern and avant-garde music. He is never biased or doctrinaire, and has a reputation for serious and objective argument. His major publication, *Moderne Musik*, is a critical and analytic account of the development of music since World War II.

WRITINGS

- 'Winfried Zillig', *Musica*, xii (1958), 651
 'Genauigkeit und Innigkeit Bemerkungen zu Fragen der Mozart-Interpretation', *Phonoprisma*, v (1962), 144
 'Der Beitrag Polens über das gewandelte Verhältnis zur europäischen Musik', *Musica*, xvii (1963), 105
 'Henzes ästhetisches Selbstporträt', *Melos*, xxxii (1965), 65
Moderne Musik 1945–1965 (Munich, 1966)
 'Polnische Avantgarde', *Melos*, xxxiv (1967), 7
 'Strawinskys musikalische Wirklichkeit', *Melos*, xxxiv (1967), 189
 'John Cage oder Gibt es kritische Musik?', *Melos*, xxxv (1968), 377
 ed. *Musik auf der Flucht vor sich selbst* (Munich, 1969) [incl. 'Die zerschlagene Leier des Orpheus', 116]
 'Berlioz ein Aussenseiter', *Hifi-Stereophonie* (1970), 49
 'Reflexion und Reaktion über den Komponisten György Ligeti', *Melos*, xxxvii (1970), 89
 'Mahlers zweite Existenz', *Hifi-Stereophonie* (1971), 347
 'Von Geist und Ungeist geistlicher Musik', *Musik und Kirche*, xli (1971), 135
 ed. *Verwaltete Musik Analyse und Kritik eines Zustandes* (Munich 1971) [incl. 'Kritik als Reklame', 118]
 'Das verfeimte Opus', *Musica*, xxvi (1972), 9
 'Gesellschaft als Partner und Modell zum Komponieren von Nicolaus A. Huber', *Musica*, xxvi (1972), 338
Mozart-Aspekte (Munich, 1972, 2/1973)
 'Pierre Boulez vom Komponieren zum Dirigieren', *Musik zwischen Engagement und Kunst*, ed. O. Kolleritsch (Graz, 1972), 20
 'Szene und Technik zwei Aspekte einer Entwicklung', *Veröffentlichungen des Instituts für neue Musik und Musikerziehung Darmstadt*, xii (1972), 53
 'Alte Instrumente machen noch keine Musik', *Musica*, xxviii (1974), 319
 'Aus Überalterung in die Kinderschuhe regressive Tendenzen in der Gegenwartsmusik', *Protokolle* (Vienna, 1974), no 2, p. 174
 'Das Unkritische der Musikkritiker', *Hifi-Stereophonie* (1974), 969
 ed. *Herausforderung Schönberg* (Munich, 1974) [incl. 'Exposition eines Widerspruchs', 62]

HANSPIETER KRELLMANN

Di Bona, Gio. See DEL BUONO, GIOANNI RO

Dacey, William. English music publisher, successor to JOHN CLUER.

Dichord. See TRUMPET MARINE.

Dichter, Misha (b. Shanghai, 27 Sept 1945). American pianist of Polish descent. When he was two his parents settled in Los Angeles, where he studied the piano from the age of six. At the university there he attended a master class given in 1964 by Rosina Lhevinne, which led to a scholarship at the Juilliard School of Music in New York, where he continued as her pupil. His crowning success came in 1966 when he won second prize in the third International Tchaikovsky Piano Competition in Moscow. His American début was with the Boston SO at Tanglewood in August 1966, and the next year he introduced himself to London with the New Philharmonia Orchestra. He has toured extensively, making several return visits to the USSR. An all-rounder rather than a specialist, he is particularly at home in the 19th- and early 20th-century repertory, and plays most of the

Romantic concertos. As a youthful interpreter he was sometimes criticized for being over-objective, but unidiosyncratic musicianship coupled with controlled virtuosity have always given his playing poise and authority.

JOAN CHISSELL

Dickie, Murray (b. Bishopton, Renfrewshire, 3 April 1924). Scottish tenor. After study in Britain and Milan (his teachers included Dino Borgioli and Guido Farnelli) he sang the Count in *Il barbiere di Siviglia* at the Cambridge Theatre, London, in 1947. In 1949 he joined the Covent Garden company (Basilio in *Figaro*, the Curé in Bliss's *The Olympians*, Tamino, David in Beecham's *Meistersinger* performances). He sang Pedrillo at Glyndebourne in 1950, joined the Vienna Staatsoper in 1952 and has appeared at the festivals of Salzburg and Edinburgh, and at La Scala, Buenos Aires and the Metropolitan Opera. Although primarily a *buffo* tenor of vitality and charm, he has also sung such parts as Faust and Don Ottavio and appeared with success as a concert artist.

PETER BRANSCOMBE

Dickinson, A(Ian) E(dgar) F(rederic) (b. Blackheath, London, 9 July 1899, d. Reading, 20 Aug 1978). English music educationist and writer on music. He read litterae humaniores at Balliol College, Oxford (1919–21, BA 1921) and studied at the RCM (1921–3) with Vaughan Williams and R. O. Morris (composition), Boult (conducting), Colles (criticism) and H. P. Allen (choral interpretation). In 1926 he took the BMus at Oxford. He was appointed director of music at Campbell College, Belfast (1929), where he founded the New Belfast Orchestral Society (1931) and conducted it until he left the city (1936). From 1946 to 1964 he was a lecturer at Durham University, where he founded the Durham Colleges Choral Society. His writings are marked by the complexity of their style and of the thinking behind them.

WRITINGS

- The Musical Design of the Ring* (London, 1926)
A Study of Mozart's Last Three Symphonies (London, 1927)
Musical Experience what is and what might be (London, 1932)
The Art of J. S. Bach (London, 1936, 2/1950)
 'Music at the University', *MR*, xi (1950), 1
Bach's Fugal Works (London, 1956)
 'A Forgotten Collection: a Survey of the Weckmann Books', *MR*, xvi (1956), 97
Vaughan Williams (London, 1963)
 'The Lubbenau Keyboard Books', *MR*, xxvii (1966), 270
The Music of Berlioz (London, 1972)

DAVID SCOTT

Dickinson, Clarence (b. Lafayette, Ind., 7 May 1873, d. New York, 2 Aug 1969). American organist and composer. He studied at Miami University, Oxford, Ohio, and at Northwestern University in Chicago. After further study in Berlin and in Paris with Moszkowski (piano), Guilman (organ) and Pierné (composition), he went to St James's Episcopal Church in Chicago and then to the Brick Church (Presbyterian) in New York in 1909. In 1912 he became professor of church music at Union Theological Seminary where in 1928 he established the School of Sacred Music. He was its director until he retired in 1945. With his wife Helen Adell (Snyder) Dickinson (1875–1957), a writer, he produced a steady stream of church anthems and other music that contributed significantly to the improvement of taste in

local churches. In 1917 they published *Excursions in Musical History*, a curious book intended to be 'readable and popular' and reflecting their views on many aspects of music. He edited *Historical Recitals for Organ* in 50 numbers, a series that educated generations of organists, widening horizons and elevating taste. His most famous organ work was the *Storm King Symphony* for orchestra and organ (1921); *In Joseph's Lovely Garden*, an Easter carol, was his best-known anthem. His *Technique and Art of Organ Playing* (New York, 1922) went into many editions, and the hymnal that he edited in 1933 for the Presbyterian Church (USA) was widely used. In 1954 he and his wife edited an important series of 18th-century Moravian anthems. At the time of his death he was the last surviving founder of the American Guild of Organists. The Clarence Dickinson Memorial Library of Church Music has been established at William Carey College in Hattiesburg, Mississippi. Dickinson's long life cast a lingering and benevolent shadow.

VERNON GOTWALS

Dickinson, George Sherman (b St Paul, Minn., 9 Feb 1888, d Chapel Hill, 6 Nov 1964) American music educationist. He studied at Oberlin College (BA 1909), Oberlin Conservatory (MusB 1910) and at Harvard (MA 1912), he became an associate of the American Guild of Organists (1910) and studied theory and composition in Berlin (1913–14). He worked as an organist and choirmaster in various churches (1902–21) and taught the organ and theory at Oberlin Conservatory (1914–16) before joining the faculty at Vassar (full professor 1922–53, music librarian 1927–53, chairman of the music department 1932–4). He made many study trips to Europe and lectured during the summers at several American universities. He was one of the principal founders of the American Musicological Society and its journal (*JAMS*), serving as chairman of its organizing committee (1934) and as president and chairman of the publication committee (1947–8) when *JAMS* was established. Oberlin College awarded him an honorary MusD in 1935. Dickinson was active in the Music Library Association (president 1939–41). At Vassar he developed one of the best college music libraries in the country, his *Classification of Musical Compositions* is one of the bases of American music librarianship. Many of his other writings are concerned with musical style, whose study he regarded as an essential part of music education.

WRITINGS

- 'Foretokens of the Tonal Principle', *Vassar Medieval Studies*, ed. C. F. Fiske (New Haven, 1923), 431–77.
The Growth and Use of Harmony (New York, 1927).
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The Pattern of Music (Poughkeepsie, NY, 1939).
 'The Study and Style as the Clue to Higher Music Education', *MTNA Proceedings*, xxxviii (1944), 200.
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 'Aesthetic Pace in Music', *Journal of Aesthetics and Art Criticism*, xv (1956–7), 311.
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 JON NEWSOM

Dickinson, Peter (b Lytham St Annes, 15 Nov 1934). English composer, pianist and teacher. After attending the Leys School, Cambridge, he became organ scholar at Queens' College, Cambridge, where he was a pupil of Philip Radcliffe. He also received advice and encouragement from Berkeley. In 1958 he was given a scholarship to the Juilliard School, where he studied with Bernard Wagenaar. In the USA he met and was influenced by Cage, Cowell and Varèse, and worked as a pianist with the New York City Ballet and as a critic and lecturer. He was appointed to lecture at the College of St Mark and St John, Chelsea, in 1962, and there he started classes in experimental composition and improvisation, writing much practical music, including *The Judas Tree*, a theatre piece in which psychological and symbolic aspects of the story of Judas are imaginatively treated. In 1966 he moved to Birmingham where he held lectureships first in the extra-mural department and then in the music department and was active as a performer and promoter of concerts of new music. In 1970 he resigned to give his time to freelance composing, performing and lecturing. He became in 1974 the first professor of music at Keele University, where he founded what has become one of the most important centres for the study of American music outside the USA. In texture, melody and use of dissonance his early work shows affinities with that of middle-period Stravinsky; his early experimental and improvisational activity bore fruit in his works of the 1970s. In its use of simple basic material in original ways it recalls Ives and Satie – a composer in whom Dickinson has a special interest, and whose work he has often performed with his sister, the mezzo-soprano Meriel Dickinson. His lively approach to basic problems of language and idiom is well shown in his 1964 series of articles on improvisation.

WORKS (selective list)

VOCAL

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 2 Motets (Blackburn) John, Mark, ATB, 1963, Martin of Tours (Blackburn), T, Bar, chorus 2vv, chamber org, pf duet, 1966; The Dry Heart (A. Porter), SATB, 1967, Outcry (Blake, Clare, Hardy), A, SATB, orch, 1968, Late Afternoon in November (P. Dickinson), 16 solo vv, 1975.
 A Dylan Thomas Cycle, Bar, pf, 1959, 3 Comic Songs (Auden), T, pf, 1960, rev 1972, An e. c. Cummings cycle, Mez, pf, 1965, Extravaganzas (Corso), Mez, pf, 1970, Winter Afternoons (E. Dickinson), 6 solo vv, db, 1971, Surrealist Landscape (Berners), Ct/Mez, pf, tape, 1 utt (St Augustine, P. Dickinson), 6 solo vv, 1974.

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HUGO COLE

Dickson, (Katharine) Joan (Balfour) (b. Edinburgh, 21 Dec 1921). Scottish cellist. After a début recital in Edinburgh in 1942, she studied at the RCM with Ivor James (1945–6) and in Paris (1947–8). She then went to Rome, Salzburg and Lucerne as a student of Mainardi, becoming one of his most distinguished pupils, and gave her London début recital in 1953. She was a founder-member of André Mangeot's quartet (1948–50), and a member of the Edinburgh Quartet (1953–8), the Scottish Piano Trio (1958–69), and the Clarina Ensemble, founded in 1970; she also formed piano and cello duos with her sister Hester and with Joyce Rathbone. In 1965 she was awarded the Worshipful Company of Musicians Medal for services to chamber music. She was appointed to teach at the Royal Scottish Academy of Music in 1954 and became a professor at the RCM in 1967. A finely controlled technique enables her to produce a many-hued tone capable of great intensity yet also of warmth and sweetness; her interpretations reflect the thoughtfulness and integrity of her approach to a catholic repertory. She is the dedicatee of Kenneth Leighton's solo sonata and of concertos by David Dorward, John Purser and Frank Spedding.

LYNDA LLOYD REES

Dictionaries and encyclopedias of music.

1. General. 2. Before 1835 (i) 1st century BC–1495 Varro to Tinctoris (ii) 1495–1732 Tinctoris to Walther (iii) 1732–1835 Walther to Fétis. 3. 1835 to the present (i) Encyclopedias (ii) Terminological dictionaries (iii) International biographical dictionaries (iv) National or regional biographical dictionaries (v) Special dictionaries. 4. Landmarks in musical lexicography

1. GENERAL. In a charmingly ironic mixture of self-deprecation and pride, Samuel Johnson began the magnificent preface to his famous *Dictionary* (1755) with these words:

It is the fate of those who toil at the lowest employments of life, to be rather driven by the fear of evil, than attracted by the prospects of good, to be exposed to censure, without hope of praise, to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward. Among these unhappy mortals is the writer of dictionaries. Every other author may aspire to praise, the lexicographer can only hope to escape reproach, and even this negative recompense has been yet granted to very few.

As Johnson knew, there had been and would be many such unhappy mortals engaged in this particular lower employment of life. Some of their works, like his own, would achieve lasting fame and widespread importance; others would serve in more modest fashion Man's day-to-day need to understand the ideas, words, facts and things by which he lives. All would be the result of a fierce natural urge to compile and compact the knowledge of the world or of a special interest into handy compendia in order to control it – an urge as old as civilization itself. The classical encyclopedias and dictionaries, from Marcus Terentius Varro's *Disciplinarum* (1st century BC) to Dasypodius's *Lexikon* (1573), though they resemble only slightly those of modern times, nevertheless sprang from the same compulsion, a central purpose not disguised by the different and often

inexact names they bore: *Vocabularium*, *Thesaurus*, *Etymologicum*, *Catholicon*, *Elucidarium*, *Bibliotheca*, *Glossarium* and others. Such compendia were written by scholars for scholars, not specifically for musicians, and were mainly systematically arranged summae (i.e. collections of all knowledge).

Modern lexicography of music began in the 18th century, with the first large-scale dictionary of musical terms (Brossard, 1703) and the first music encyclopedia (Walther's *Lexicon* of 1732). Both, along with the later historian Hawkins (1776) and bibliographers Forkel (1792), Lichtenthal (1826) and Becker (1836), indicate their dependence on many of the early summae, though rarely the degree of dependence. Little research has been done into the sources, particularly the classical ones, used by these and later writers, and it is therefore not possible to establish fully the extent to which modern music lexicography is based on those classical antecedents.

The era of modern music lexicography began with Brossard and Walther, but some earlier music dictionaries are extant. Until recently an 11th-century *Vocabularium* of musical terms in Monte Cassino was considered the earliest, but in 1970 Wiersma-te Nijenhuis published a translation of the *Dattilam*, a *Compendium of Ancient Indian Music*, which was written about 700. One of its verses implies the existence of even earlier terminological dictionaries: 'One should understand the words from common practice with the help of manuals of terms and other [books]'. The earliest compendium to include biographies of musicians, the 10th-century *Kutāb al-ughānī al-kabīr* ('Great book of songs') by al-Isfahānī ('Alī ibn al-Husayn), has been frequently translated and reprinted in whole or in part, but its place in the history of music lexicography remains unclear.

Indeed, that history cannot yet be written. Too many of its aspects are obscure, although a beginning has been made and there are several works which, in their own ways, exemplify the kinds of study needed and which may serve as models of methodology. Stig Walin's study of terms for musical instruments in early Swedish lexica; Thurston Dart's examination of musical terms in Cotgrave's 1611 *Dictionary*; Padelford's work with old English glosses and vocabularies; During's study of Greek musical terminology; and H. H. Eggebrecht's *Handwörterbuch der musikalischen Terminologie*.

The first sections of this article (§2(i) and (ii) below) discuss the precursors of Brossard and Walther and draw attention to the many outstanding research problems. Here, and in the subsequent section (to 1835), a fairly strict chronological sequence has been followed and several of the more important general dictionaries and encyclopedias have been included, if they have musical sections. In §3, which is arranged differently, only specifically musical works are discussed. Each section concludes with a listing of works, giving bibliographical details: none of these lists can be exhaustive, but each supplies a representative selection, drawing attention to the more important works.

2. BEFORE 1835.

(i) 1st century BC–1495: Varro to Tinctoris. Within the tradition of systematic encyclopedias that prevailed during classical times and thence into the modern period, the earliest work of particular interest to musicians is Varro's *Disciplinarum* of the 1st century BC. As is

known from the fragments of his works which remain. Varro organized the *Disciplinarum* into large categories, one for each of the seven liberal arts including music. This arrangement (with the addition of voluminous notes, a practice apparently begun by Pliny (Plinius Secundus) in his encyclopedia, the *Historia naturalis* (c77) served as the prototype for most encyclopedic works up to the 17th century. Although Walther did not mention Pliny's work, he gave a description of the Greek lexicon of Julius Pollux, the *Onomasticon* (c180), an excellent example of the format that Varro and Pliny had established. Both this and Pliny's work were known to Brossard. The *Deipnosophistae* of Athenaeus of Naucratis (c204) is a work of special interest as a result of its origins in the huge lexicon of Pamphilus of Alexandria (*fl* c50), itself derived from many earlier collections, which are now lost. Lichtenthal amplified Walther's description of the *Deipnosophistae* and noted that 12 chapters in the first, third, fourth and sixth books deal with music.

About 420 Martianus Capella, borrowing freely from many predecessors in the traditional manner, produced his curious, allegorical *De nuptiis Philologiae et Mercurii* whose ninth book is called 'De musica' it is printed in Marcus Meibom's *Antiquae musicae auctores septem* (1652) and Gerbert's *Scriptores* (1784). Walther probably knew of Martianus's work from his reading of Meibom. In about 500 Stephanus of Byzantium compiled his *De urbibus*, noted by Forkel, Becker and Lichtenthal. At about the same time Boethius wrote his well-known *De institutione musica*. The latter exerted a great influence on Cassiodorus, the compiler of the notable *De artibus ac disciplinis liberalium litterarum* of about 560: chapter 5 of book 2, *Institutiones musicae*, is printed in Gerbert (1784), and was apparently well known to Walther.

One of the most authoritative reference books of medieval Christendom, the *Etymologiarum* of Isidore of Seville (Isidorus Hispalensis), was completed about 600. Isidore was especially concerned with the words used by his clerical brethren, adding to this systematically arranged encyclopedia two dictionaries of terms, one alphabetical, one topical. As one of the most widely used books of the Middle Ages (Collison, 1964, noted that there are about 1000 surviving manuscript copies), it became a source for countless subsequent lexicographers and exerted a profound influence on learning for 1000 years. Eggebrecht ('Lexika der Musik', *MGG*) believed the 11th-century *Vocabularium* at Monte Cassino to be excerpted from the *Etymologiarum*; Bartholomeus Anglicus in his 13th-century *De proprietatibus rerum* repeatedly stated that things were 'As Isyder sayth'; Walther and Brossard both noted it, and today, those at work on the fascicles of the *Handwörterbuch der musikalischen Terminologie* cite it as one of their authorities for meanings. There are studies of its musical importance by Tello, Fontaine and Avenary, and excerpts are translated in Strunk (1950). Because Isidore cited more Latin sources than Greek, his authority for the sections on music can probably be assumed to be Boethius.

The few Eastern works known to the Western world began to appear at this time. Besides the *Datīlam* and the *Kitāb al-aghānī*, mentioned in the introduction above, there are two 9th-century Chinese encyclopedias the *T'ung-tien* ('Complete institutions') by Tu Yu (735–812), in which chapter 5 is devoted to music, and the *Yueh-fu tsa-lu* ('Miscellaneous notes on music', c890–

900) of Tuan An-chieh – as well as the 10th-century *Mafūth al-'ulūm* ('Keys to the sciences', 975–7) of al-Kwarizmi with three chapters in book 2 devoted to music. The *Yueh-fu tsa-lu* is a remarkable work recently made widely available in a translation and study by Gimm: chapters 13–26 report on instruments and their masters; chapters 27–40, individual compositions; chapter 41 on theory; and chapter 42 on institutions of music, including floor plans for music schools. The *Myriobiblon, sive Bibliotheca librorum* of Photius, a patriarch of Constantinople, written in the 9th century, is important even today as another work which extracts and comments on the writings of nearly 300 authors whose works are otherwise lost. It appears that works like the *Myriobiblon*, syntheses of the vast body of writings of many other authors, were often more popular, more frequently reproduced and more enduring than the originals from which they were drawn.

Clearly very popular throughout the Middle Ages was the 11th-century *Suda* lexicon which circulated widely in manuscript before its first publication (Milan, 1499) and was still in use in the 17th century. It was exceptional in ignoring the systematic arrangement of material, the conventional organization of most medieval encyclopedias and encyclopedic works by book and chapter based on the seven liberal arts, the Trivium (grammar, logic, rhetoric) and the Quadrivium (geometry, arithmetic, astronomy, music). Instead, it was arranged alphabetically, and its nearly 30,000 entries embrace proper names of people and places in addition to terms. Although its sources are mainly the works of the Greek writers, it also includes Roman scholarship. Forkel, Lichtenthal, Becker and others remarked that it included many musical terms and 'historical notices' about music, but little detailed attention has been paid it.

Hugh of St Victor, writing in about 1127, employed the traditional categories of the systematic arrangement in his *Didascalion* and added new categories as well: ethics, crafts and physics. He also ignored the secularity of the *Suda* lexicon, keeping to more monastic concepts and drawing heavily on Boethius, Augustine of Hippo, Cassiodorus, Plato and others.

Another very widely known encyclopedia of the Middle Ages and the Renaissance – and one of those most readily available to musicians because Hawkins reprinted it in his *General History of Music* in 1776 – was *De proprietatibus rerum* by the English Franciscan friar Bartholomeus Anglicus. It was written about 1230, and translated frequently (into French, Spanish, Dutch and English in the 14th century), even before the first edition was printed in 1472. An English translation made by John of Trevisa in 1397 was published in 1495, and then republished frequently, several times in an edition enlarged by Stephen Batman. Brossard noted it among those works he said he would have liked to study; Walther, in turn, provided a biography of Bartholomeus in his *Lexicon*, because, as he admitted, he saw the name in Brossard's list. Bartholomeus depended on Isidore and graciously acknowledged his indebtedness. Imitating Bartholomeus and also dependent on Isidore (to the point of obvious plagiarization) was Vincent de Beauvais' *Speculum maius*, compiled about 1244. In spite of its borrowings from Isidore (or perhaps because of them) it became one of the major encyclopedias of the Middle Ages, and now furnishes ideas about tastes, prejudices and intellectual concerns

in the 13th century more clearly than many of its counterparts. Walther mentioned it, but apparently did not see it, although he does seem to have known Johannes Balbus's *Catholicon*, written about the same time. This, like the *Suidae lexicon* and many later works, included proper-name entries. (The most notable example, Guglielmo da Pastrengo's *De originibus rerum libellus*, appeared a century later.)

Brunetto Latini's *Li livres dou trésor* of about 1264 was probably the first major exception to the tradition of writing in Latin but his departure from it was more than just a change of language; it indicated a change of audience. It was the first encyclopedia compiled for laymen, and it was immensely popular. Between Pastrengo's *De originibus* (c1350) and Johannes Tinctoris's *Diffinitorium* (1495), there were few lexica of importance. Eggebrecht ('Lexika der Musik', *MGG*) discussed three general terminological dictionaries from the period which, although unrelated to the work of Tinctoris, exemplify the growing demand for translations of Latin terms into other languages. Gerardus de Scheieren's *Vocabularium* (1477) and Wenceslaus Brack's *Vocabularius rerum* (1478) These are all Latin-German dictionaries, and they show clearly the derivative nature of most lexicographic work at the time. Brack, for example, derived most of the definitions for the 80 musical terms he included from Isidore's *Etymologiarum* by way of Hugh of St Victor's *Didascalion* (Eggebrecht, 1967)

- Varro, Marcus Terentius *Disciplinarum libri IX*, vii. *Musica* (1st century BC, *Opera*, Geneva, 1573)
- Plinius Secundus [Pliny] *Historia naturalis* (c77, Paris, 1516), ed. I. Jan and C. Mayhoff (Leipzig, 1892/1933), Eng. trans. (1938)
- Julius Pollux of Naucratis *Onomasticon* (c180, Venice, 1502), ed. F. Bethé, *Lexicographi graeci*, ix (Stuttgart, 1900/31/1967)
- Athenaeus of Naucratis *Deipnosophistae* (c204, Venice, 1513), ed. G. Kaibel (Leipzig, 1887/90/1961), Eng. trans. by C. D. Yonge (London, 1853/4), C. B. Gullick (London, 1927/41, 2/1975/6)
- Augustine of Hippo *De musica libri v* (391), ed. in *PL*, xxiii, ed. 1, r trans. by G. Finnaert and F. J. Thonnard (Paris, 1947), ed. 1, Eng. trans. by R. C. Tahafero (New York, 1947)
- Martianus Capella *De nuptiis Philologiae et Mercurii liber IX* (c420, Vicenza, 1499), ed. A. Dick (Leipzig, 1925/1969), *Emendando*, J. A. Willis (Leiden, 1971), *De musica* in M. Meibom (1652) and *U.S.*, i, 63
- Boethius *De institutione musica* (c500, Venice, 1491/2, 2/1498/9), ed. O. Paul (Leipzig, 1872/1973), S. M. Cserba (Regensburg, 1935), A. Damerini (Florence, 1949), extracts in *Hawkins II* and Strunk (1950)
- Stephanus of Byzantium *De urbibus* (c500, Venice, 1502), ed. A. Meineke (Berlin, 1849/1958)
- Cassiodorus *Institutiones musicae*, in *De artibus ac disciplinis liberalium litterarum* (c560), ed. in *PL*, lxxix–lxx (1848, 1865), Eng. trans. by R. A. B. Mynors (Oxford, 1937), L. W. Jones (New York, 1946), in *GS*, i, 14, and Strunk (1950)
- Isidorus Hispalensis [Isidore of Seville] *Etymologiarum sive Originum* (c600, Paris, 1580), ed. in *PL*, lxxxi–lxxxiv, and *GS*, i, 19, ed. W. Lindsay (Oxford, 1911/1962), excerpts in Strunk (1950), see also F. León Tello, *Musica*, i (1952), 11, H. Avenary, *Mf*, xxi (1968), 38
- Dattilam: A Compendium of Ancient Indian Music* (c700), ed. 1, Eng. trans. by E. Wiersma-te Nijenhuis (Leiden, 1970)
- Photius [Patriarch of Constantinople] *Myriobiblon*, sive *Bibliotheca librorum* (c858), ed. A. Schottus (Geneva, 1612), I. Bekker (Berlin, 1824/5), in *PG*, cii (1860), Eng. trans. (1920, 1959)
- Tuan An-ch'ieh *Yueh-fu tsa-hu* [Miscellaneous notes on music] (c890–900, many edns.), Shanghai, 1937, 1957, ed. 1, Fr. trans. by B. Belpaire in *Florilège de littérature des Tang* (Paris, 1957), Ger. trans. by M. Gimm (Wiesbaden, 1966)
- Abdallāh Muhammad ibn Ahmad ibn Yūsuf al-Kwarīzmī. *Mafāih al-ūlūm* [Keys to the sciences] (975/7), ed. 1, Lat. trans. by G. van Vloten (Leiden, 1895)
- ʿAlī ibn al-Husayn [al-Isfahānī] *Kitāb al-aghānī al-kabīr* [Great book of songs] (10th century), see Coover (3/1971) for reprs., trans., suppl., and indexes
- [Johannes Presbyter] *Vocabularium musicum* (MS, I-Mc, 318, 371, 11th century), repr. in J. A. L. de la Fage *Essays de diptérogaphie*

musicale (Paris, 1864), 404

- Suidae lexicon graece et latine* (c1050, Milan, 1499), ed. A. Adler, *Lexicographi graeci*, i (Leipzig, 1928/38/1967), T. Gaisford (Oxford, 1834), G. Bernhardt (Halle, 1834–5), I. Bekker (Berlin, 1854)
- Hugh of St Victor *Didascalion* (c1127, Strasbourg, 1475), ed. C. H. Buttner (Washington, DC, 1939), Eng. trans. by I. Taylor (New York, 1961)
- Bartholomeus Anglicus *De proprietatibus rerum* (c1230, Cologne, 1472), Eng. trans. by John of Trevisa (Westminster, c1495, rev., enlarged by S. Batman, London, 1582), ed. H. Muller, *Riemann-Festschrift* (Leipzig, 1909/1965), in *Hawkins H*, ii
- Vincent de Beauvais [Vincentius Bellovacensis] *Speculum quadruplex, sive Speculum manus* (c1244, Strasbourg, 1473, Douai, 1624/1964/5)
- Brunetto Latini *Li livres dou trésor* (c1264, It. trans. by B. Giamboni, 1474, Fr. edn., Lyons, 1491), ed. F. Carmody (Berkeley, Calif., 1948)
- Johannes Balbus *Summa grammaticalis valde notabilis quae Catholicon nominatur* (1286, Mainz, 1460/1971)
- Guglielmo da Pastrengo *De originibus rerum libellus* (c1350), ed. M. A. Blondo (Venice, 1547)
- Gerardus de Scheieren *Vocabularium qui intulatur Teuthonista* (Cologne, 1477)
- Wenceslaus Brack *Vocabularius rerum* (Basle, 1483)

(ii) 1495–1732. Tinctoris to Walther Tinctoris's *Terminorum musicae diffinitorium* (1495; probably written c1475) is certainly the most important musical incunabulum. In it nearly 300 terms from a wide range of musical matters are defined with an almost cryptic conciseness. Parrish noted in the preface to his excellent translation (1963) that many of the definitions in the *Diffinitorium* appear verbatim in some of Tinctoris's later treatises. The sources that Tinctoris used for these definitions cannot be clearly determined. It is unlikely that he relied on any of the general encyclopedias then in circulation, nor does he appear to have used the 11th-century *Vocabularium* in Monte Cassino, whose definitions (unlike those of Tinctoris) are derived mainly from Isidore. He may have relied solely on earlier music theorists, for the *Diffinitorium* includes only theoretical terms, there are no proper names, aesthetic considerations or descriptions of musical instruments. Although eight copies of the printed book and three early manuscripts (one 15th-century and two 16th-century, with some 19th-century copies of them) survive, there is no evidence that the *Diffinitorium* had any impact on subsequent compendia, and most musicians continued to use the works of Pollux, Isidore, the *Suidae lexicon* and others.

There is, however, a variety of evidence to show the much greater influence and fame of Gregor Reisch's *Margarita philosophica* (1503), with its 32 chapters on music largely derived from Boethius. It was known to a number of 16th-century German theorists; Brossard, Walther and Janovka cite it among their sources, and Zaccaria Tevo's famous treatise of 1706, *Il musico testore*, quotes extensively from it.

Less famous, but cited as one of his sources by Janovka, was Calepino's *Dictionary* (1502). Predominantly a dictionary of terms, though containing some proper names, it was a standard reference work for over 200 years, expanding through many editions to include several languages by 1573. The *Lectionum antiquarum*, published by Rhodiginus (Richerius) in 1516, contained a large number of musical terms scattered throughout its ten chapters. It was cited by Brossard and Walther, but none of the three 18th-century scholars seems to have known Valla's *De expetendis, et fugiendis rebus opus* (1497) or the interesting *Polyanthea* by Nani Mirabelli (1503), arranged alphabetically by subject with etymologies and quoted

examples of word usage. Nor did they mention the various dictionaries by Robert Stephanus (Estienne) (1531 and 1539), by his son, Henry (1572), by Erasmus Alberus (1540) or by Dasypodius (1573); they did, however, use the revised edition of Hadrianus Junius's *Nomenclator* (1567), in which music terms occupy rubrics 243–51 (pp.304–15). The only separate dictionary of music terms from the 16th century and one of the few in manuscript is Giovanni del Lago's *Sequitano alquante definitioni di musica*, written in 1530 and apparently unknown until Edward Lowinsky mentioned it in 1956.

The term 'encyclopedia' appears to have been used first by Rabelais in *Pantagruel* (1532), where Thaumont says that Panurge has opened to him 'le vray puy et abysme de encyclopedie'. Paul Skalé was the first to use it as part of the title for his dictionary, the *Encyclopaedia, seu Orbis disciplinarum* in 1559, but this was exceptional, none of the titles of the many works cited by Brossard and Walther contained it.

Compilers of general encyclopedias after about 1500 were more concerned about the sciences, particularly the natural sciences, than the Quadrivium. Music did not regain what might be thought to be its rightful place in such works until the latter part of the 18th century, most conspicuously with the publication of Diderot and D'Alembert's *Encyclopédie* (1751–80) and Rees's *Cyclopaedia* (1802). In the 20th century, the treatment of music in most general encyclopedias has again been diminished, space being accorded more to practical matters, the greatly increased information on the pure sciences, and political events and ideas.

Although Brossard and Walther used a number of the works mentioned primarily for definitions of terms, the sources which they used for biographical and bibliographical information were more numerous. These include Conrad Gesner's *Bibliotheca instituta et collecta* (1574) and *Bibliotheca universalis* (1545) though apparently not the proper-name dictionary by Charles Stephanus (Estienne), the *Dictionary historicum ac poeticum* of 1554 (called by Collison, 1964, the 'first indigenous French encyclopedia'). The last was a popular lexicon which grew out of Torrentinus's *Elucidarius* (1498), progressed through more than 20 editions by 1700, and served as the basis for Louis Moréri's notable *Le grand dictionnaire historique*, first published in 1674.

There is a similar wealth of English counterparts. Thomas Elyot's *Dictionary* (1538) which became the *Bibliotheca Eliotae* (1542) and was published under that title in many subsequent editions; Thomas Cooper's *Thesaurus linguae romanae et britannicae* (1565), the first dictionary to place proper names in a separate alphabet, and Thomas Thomas's *Dictionary linguae latinae et anglicae* of 1587.

Walther was more dependent than Brossard on the steadily increasing numbers of *bibliothecae* and biobibliographical dictionaries describing the lives and works of artists and writers which appeared throughout the 17th century. He examined and cited many of them as his sources: Gesner, Scaredonius (1558), Poccianti (1589), Verdier (1585), Possevinus (1593) and Alberici (1605). Draudius's three *Bibliothecae* (1610, 1611 and 1611) provided Walther with information for many of his biographical entries, although he also used many local biographical works: Sweetius's *Athenae belgicae* (1628), and the later *Bibliotheca belgica* of Andreae (1623), John Bale's *Illustrum maioris Britanniae scrip-*

torum (1548), which, with the second edition covering 14 centuries, served as a major source of information about English musicians; many Italian sources including Picinelli (1670), and Oldoinus (Oldoini, 1676, 1678), all three containing many notices of writers of the 16th and 17th centuries, Mandosio (1682), Cozzando (1685) and Mongitore (1707–14). Also frequently cited are König (1678), Lipenius (1682), Mencke, Schöttgen and Jacobi (1717), Jablonski (1721) and Bayle (1697) as well as many lesser sources.

Neither Walther nor Brossard seems to have known the interesting collection, *Icones diversorum hominum*, by Boissard (1591) which, according to Becker, contains 35 portraits of 15th- and 16th-century musicians with biographical notices, nor the first edition of Allacci's invaluable *Drammaturgia* (1666), a dictionary of dramas which included many operas. They also seem to have overlooked some important terminological works, particularly John Rider's *Bibliotheca scholastica a Double Dictionary* (1589), which was widely used in England and which contained proper names as well as terms. Other major dictionaries to include musical sections are Nicot's valuable *Thésor de la langue françoise* (1606), Goldast's *Almannicarum rerum scriptores* (1606), Cotgrave's *Dictionary* (1611), Goclenius's *Lexicon philosophicum* (1613) and Baldus's *De verborum vitruvianorum* (1612).

Most of the terms that required definitions and explanations before 1800 derived from the consideration of music as a science, which as part of the Quadrivium it was. Tinctoris in his *Diffinitorium* needed to explain only denotative words, that is, those with categorical meanings. But by 1800 the musical vocabulary had been greatly enriched with connotative words more difficult to define and thus more open to varied interpretation. Terms such as 'adagio' resist precise, scientific description, and in the 16th and 17th centuries they were growing more numerous and richer in meaning. That growth, paralleling the growing sophistication of music and its practitioners, created a need for more specialized and detailed discussion of terms. As a result, dictionaries and glossaries became frequent appendages to books on music theory and introductory tutors, starting with Praetorius's *Syntagma musicum*, ii (1618), which includes a section on 'Itahanische und andere Termini musici'. Robert Fludd's *De templo musicae* of 1617 contains an etymological dictionary in chapter I of book I. Nikolaus Gengenbach's small tutor, *Musica nova* (1626), includes a list of 'Technologicam' (cols.126–51). More extensive glossaries appear in the eighth (1632) and subsequent editions of Demantius's *Isagoge artis musicae* (1607). Shorter lists are found in many later works and incorporate terms of expression, Praetorius, Gengenbach, Demantius, Herbst and Ribovius, for example, all defined 'adagio', 'forte', 'lento', 'piano' and other connotative terms, as did Marin Mersenne and Athanasius Kircher in their two massive encyclopedic music treatises (the 'foible' of each of these authors, according to James Matthew, was 'omniscience'). Throughout their works they concerned themselves with the definition of words in common use; the former's *Harmonie universelle* (1636–7) and Kircher's *Musurgia universalis* (1650) were widely accepted as authorities for definitions, and Janovka, Brossard and Walther all indicated their dependence on them.

Alongside these music treatises a large number of useful general works appeared in the 17th century

which were cited by Brossard and Walther. The latter noted that Martinus's *Lexicon philologicum* (1623) contained many musical terms, and he also referred to the classic works by Ménage (1650), Du Cange (1678) and Furetière (1690), although Brossard listed only the last. Neither mentions works by Sir Henry Spelman (1664), Corneille (the interesting *Le dictionnaire des arts et des sciences*, 1694, which was published as a supplement to the Académie Française's great *Dictionnaire* of the same year, in opposition to Furetière's compendium) or Matthias Schacht who compiled the first biographical dictionary devoted solely to musicians, *Musicus danius*, in 1687, though it was not published until 1928.

- J Tinctoris *Terminorum musicae diffinitorium* (Treviso, 1495), see Coover (3/1971) for reprs., trans. and list of MSS and edns
- G Valla *De expetendis et fugiendis rebus opus* (Venice, 1497, 2/1501)
- H Torrentinus *Elucidarius carminum et historiarum* (Delft, 1498, with addns by R. and C. Stephanus [Festienne], 1520–54)
- A Calepino *Dictionary* (Reggio, 1502)
- N Mirabelli *Polyanthea opus suavisimum* (Savona, 1503, London, 1604 as *Polyanthea nova*)
- G Reisch *Margarita philosophica* (Freiburg, 1503, It. trans. by G. P. Gallucci, Venice, 1600)
- L C Rhodiginus [Richerus] *Lectionum antiquarum* (Venice, 1516)
- G del Lago *Seguitano alquanto definitioni di musica* (MS, I-Rvat Vat Lat 5318, c1530)
- R Stephanus [Festienne] *Dictionarium, seu Latinae linguae thesaurus* (Paris, 1531, 1740 43/R1964)
- T Elyot *The Dictionary of Sir Thomas Elyot, Knight* (London, 1538/R1970, 2/1542, ed T. Cooper as *Bibliotheca Eliotae*)
- R Stephanus [Festienne] *Dictionnaire français-latin* (Paris, 1539, corrected, enlarged 1564)
- E Alberus *Novum dictionarium genus* (Frankfurt am Main, 1540)
- C Gesner *Bibliotheca universalis* (Zurich, 1545/R1966, suppl. 1855)
- J Bale *Illustrum maioris Britanniae scriptorum* (Wesel, 1548, 2/1557 9)
- C Stephanus [Festienne] *Dictionarium historicum ac poeticum* (Paris 1554)
- B Scaredonius *De variorum scientiarum scriptoribus libri III* (Basle and Venice, 1558)
- P Skalich *Encyclopaedia, seu Orbis disciplinarum* (Basle, 1559)
- T Cooper *Thesaurus linguae romanae et britannicae* (London, 1565/R1969)
- Hadrianus Junius *Nomenclator* (Antwerp, 1567, rev. 1596)
- H Stephanus [Festienne] *Thesaurus graecae linguae* (Geneva, 1572, abridged by J. Scapula, 1580, appx by D. Scott, London, 1745 6, new edn., London, 1816–26, Paris, 1831 65/R1954)
- C Dasypodius *Lexikon, seu Dictionarium mathematicum, in quo definitiones* (Strasbourg, 1573)
- C Gesner *Bibliotheca invitata et collecta* (Zurich, 1574, 2/1583)
- Antoine du Verdier [Verd] *La bibliothèque* (Lyon, 1585)
- T Thomas *Dictionarium linguae Latinae et Anglicanae* (London, 1587/R1972, 14/1644, many other edns.)
- M Poccianti *Catalogus scriptorum florentinarum* (Florence, 1589)
- J Rider *Bibliotheca scholastica a Double Dictionarie* (Oxford, 1589/R1970, rev. 2/1606 by F. Holyoke as *Rider's Dictionarie*)
- J-J Boissard *Icones diversorum hominum* (Metz, 1591, Frankfurt am Main, 1597–9 as *Icones quinquaginta virorum illustrium*, with other titles, 1628–32 and 1650–52)
- A. Possevinus *Bibliotheca selecta* (Rome, 1593, Venice, 1603)
- G Alberici *Catalogo breve de gl'illustri et famosi scrittori venetiani* (Bologna, 1605)
- Melchior von Haimensfeld Goldast *Almanicarum rerum scriptores aliquot vetusti* (Frankfurt am Main, 1606, 1661 and 1730 as *Rerum alamanicarum scriptores*)
- J Nicot, Sieur de Villemain *Thésor de la langue françoise* (Paris, 1606/R1960)
- J C. Demantius *Isagoge artis musicae* (Nuremberg, 1607, 8/1632/R1975)
- G Draudius *Biblioteca exotica* (Frankfurt am Main, 1610, rev. 2/1625)
- R Cotgrave *Dictionary of the French and English Tongues* (London, 1611/R1950); see T. Dart, *GJSJ*, xxi (1968)
- G Draudius *Bibliotheca classica* (Frankfurt am Main, 1611, rev. 2/1625)
- : *Bibliotheca librorum germanicorum classica* (Frankfurt am Main, 1611, rev. 2/1625)
- B Baldus [Baldi] *De verborum vitruvianorum significatione* (Augsburg, 1612, 2/1649 as *Lexicon vitruvianum*)
- R. Goclenius *Lexicon philosophicum* (Frankfurt am Main, 1613/R1964)
- R Fludd *De templo musicae*, in *Historia utriusque cosmi* (Oppenheim, 1617, 2/1624, *Tractatus secundus*, 1618)
- M Praetorius *Syntagma musicum*, iii (Wolfenbüttel, 1618, 2/1619/R1958)
- V Andreae *Bibliotheca belgica* (Louvain, 1623, 2/1643)
- M Martinus *Lexicon philologicum* (Bremen, 1623, 4/1701)
- N Gengenbach *Musica nova* (Leipzig, 1626/R1974)
- F Sweetius *Athenae belgicae* (Antwerp, 1628)
- M Mersenne *Harmonie universelle* (Paris, 1636–7/R1963), bks on insts., trans. by R. E. Chapman (The Hague, 1957)
- L Ribovius *Enchiridion musicum* (Königsberg, 2/1638)
- L Erhard *Compendium musices latino-germanicum* (Frankfurt am Main, 1640, 2/1660)
- A Profe *Compendium musicum* (Leipzig, 1641)
- J A Herbst *Musica practica* (Nuremberg, 1642, 2/1653, 3/1658 as *Musica moderna practica*)
- J M Corvinus [H. M. Ravn] *Heptachordum danicum* (Copenhagen, 1646)
- A Kircher *Musurgia universalis* (Rome, 1650/R1970)
- G Menage *Les origines de la langue françoise* (Paris, 1650/R1972, enlarged 1694 as *Dictionnaire etymologique*, [2]/1750)
- H Spelman [Spelman] *Glossarium archaologicum* (London, 1664, 3/1687)
- I Allacci *Dramaturgia divisa in sette indici* (Rome, 1666, rev., enlarged 2/1755/R1961)
- M Pexenfelder *Apparatus eruditionis* (Nuremberg, 1670, other edns. to 1744)
- F Picinelli *Ateneo dei letterati milanesi* (Milan, 1670)
- J R Ahle *Brevi et perspicua introductio in artem musicam* (Mühlhausen, 1673)
- A Oldoinus [Oldoini] *Athenaeum romanum* (Perugia, 1676/R1969)
- C Du Cange *Glossarium ad scriptores mediae et infimae latinitatis* (Paris, 1678), ed L. Favre (Paris, 1883 7/R1958)
- G M König *Bibliotheca vetus et nova* (Aldorf, 1678, suppl. 1730)
- A Oldoinus *Athenaeum augustum in quo Perusinarum scripta publice exponuntur* (Perugia, 1678/R1969)
- Athenaeum linguisticum (Perugia, 1680/R1969)
- M Japenius *Bibliotheca realis philosophica* (Frankfurt am Main, 1682/R1967)
- P Mandosio *Bibliotheca romana* (Rome, 1682 92)
- I Cozzando *Della libreria bresciana* (Brescia, 1685, 72/1694)
- M H Schacht *Musicus danius* (MS, DK-Kk, 1687), ed G Skjerne (Copenhagen 1928)
- G Falck *Idea boni cantoris* (Nuremberg, 1688)
- J C Lange *Methodus novus* (Hildesheim, 1688)
- J R Ahle *Teutsche kurze doch deutliche Anleitung zu der Singekunst* (Mühlhausen, 1690, 2/1704)
- A Furetière *Dictionnaire universel* (Paris, 1690/R1970, 4/1727)
- J Oranam *'Dictionnaire musical', Dictionnaire mathématique* (Paris, 1691), see also A. Cohen, *MR*, xxxvi (1975)
- T Corneille *Le dictionnaire des arts et des sciences* (Paris, 1694, repr. 1696, 1720, 1968, new edn., 1731)
- P Bayle *Dictionnaire historique et critique* (Rotterdam, 1697, 78/1820 24/R1969, Eng. trans., London, 1710), *Selections*, ed F. A. Beller and M. du P. Lee (Princeton, 1952/R1959), *Projects et fragments* (1692/R1970)

These, then, were what may be called the classical antecedents of modern music lexicography, an era which began with Janovka's and Brossard's dictionaries of 1701 and Walther's encyclopedia of 1732. The line of derivation stretching back from these three to Varro in the 1st century BC had been interrupted only once, by Tinctoris's *Diffinitorium* (1495), which was in itself an anomaly. None of its predecessors appears to be related to it in any way, and few if any later dictionaries seem to have been dependent on it, or even aware of its existence.

Then, some 200 years later, two dictionaries appeared simultaneously. Of the two, Brossard's *Dictionnaire* and Janovka's *Clavis ad thesaurum*, the former has proved to be more important. Originally entitled *Dictionnaire des termes grecs, latins et italiens*, it was a glossary which Brossard appended to a collection of his motets, the *Prodromus musicalis* (1695), and the 1701 version was a pre-edition and was incomplete. Only one copy is known to exist, and it lacks important bibliographical features included in the 1703 edition which most scholars consider the true 'first' edition (see Heckmann, 1965). In particular, there is a 'Catalogue de

plus de 900 auteurs qui ont écrit sur la musique', which, as Duckles's review (1968) of the facsimile reprint points out, is a pioneer in the realm of universal music bibliography; it also furnishes some knowledge of Brossard's sources. Brossard's contemporaries recognized its importance; Mattheson, for example, included a 'Zusatz zum Brossardischen Register', a list of an additional 400-plus authors, in volume two of his *Critica musica* of 1725. By 1710 three later editions of the dictionary had appeared.

Although Brossard in his 'Catalogue' noted some 100 books he used, Janovka in the *Clavis ad thesaurum* cited very few. Kircher's *Musurgia universalis* (1650) and Reisch's *Margarita philosophica* (1503) are among them, but the most frequently mentioned is Carissimi's *Ars cantandi* (1692). Brossard defined many more than Janovka's 170 terms, but the latter's work is arranged alphabetically by broad subjects; many of its entries are treatises which incorporate explanations of numerous other terms. 'Tactus' occupies 50 pages in his discussion of 'Stylus', and Janovka defined a variety of separate styles, including, in the 'expressus' category alone: *ecclesiasticus, canonicus, motectibus, phantasticus, madrigalescus, melismaticus, hyporchematicus, symphoniacus* and *dramaticus*. Words used in the definitions that are separately defined elsewhere were indicated by both Brossard and Janovka in ways analogous to the use of asterisks in the present-day *Harvard Dictionary of Music*. Brossard used underlining, Janovka italics. Detailed indexes to these and other lexica like Paterson and Ritori's study of *Hidden Terms in the Harvard Dictionary* (1973) would greatly aid use. Cigler has suggested (1968) that Janovka's dictionary was to have been followed by a companion biographical volume, which would have produced, in combination, the first encyclopedia of music. Brossard had the same idea, and in the preface to his 'Catalogue' remarked that he had been collecting information for years for a similar biographical lexicon. Neither achieved his goal. Walther, on the other hand, about 1708, before publishing his encyclopedia, had prepared a separate dictionary of terms. The manuscript (*D-WRl* Q341c) is entitled *Præcepta der musicalischen Composition*, and it includes about 250 definitions of Greek, Latin, French and Italian musical terms. Among the explicit references to earlier authority in the definitions, there are five to Janovka and others to Praetorius, Printz and Kircher, with even one mention of the *Suidae lexicon*.

In the next few years little of interest to musicians was published. The first English dictionary was called *A Short Explication of such Foreign Words, as are made use of in Musick Books* (1724). Intended for 'Lovers of Musick', it provided brief, almost telegraphic definitions of several hundred musical terms. Appended to it was a 22-page *Account of Printed Musick*, probably works issued by J. Brotherton, a publisher. A few years later, about 1730, a 42-page *Short Explication of such Italian Words* appeared both separately and as part of a Walsh publication entitled *Rules or a Short and Compleat Method for Attaining to Play a Thorough Bass*. The most important English publication between 1701 and 1732, however, was the first edition of Ephraim Chambers's *Cyclopaedia or, An Universal Dictionary*, which appeared in 1728 and which became the prototype for most later general encyclopedias – the *Encyclopédie* edited by Diderot and D'Alembert, the *Encyclopaedia Britannica*, and many others.

Like Brossard's *Dictionaire*, Walther's *Lexicon* first appeared in a pre-edition. In 1728 the entries for 'A' only were published in a small book entitled *Alte und neue musikalische Bibliothec oder Musikalisches Lexicon*. The complete work followed in 1732, and, like Chambers's general encyclopedia, became the prototype for all music encyclopedias that followed. It arranged terms and persons in one alphabet and included biographies of living people, as did J. H. Zedler's general encyclopedia, the *Universal-Lexikon*, begun in the same year (until then most encyclopedias restricted their biographical coverage to the deceased). Zedler was also the first editor to employ associate editors assigned to, and in charge of, special areas.

Walther collected information by sending inquiries to various other authorities (the first music lexicographer to do so) but his primary authorities were books, hundreds of them, which he scrutinized, page by page (many have been mentioned above). His choice of biographies was based on the 900 'auteurs' listed by Brossard in his 'Catalogue'. For definitions of terms, Walther studied many distinguished music treatises, including the dictionaries of his predecessors, Janovka and Brossard. Eggebrecht (1957) examined in detail Walther's definitions and found that Mattheson, Niedt, Glarean, Zarlino, Kircher, Merenne and Praetorius are the most frequently cited of the long list of writers serving as his authorities. A subsequent edition of the *Lexicon* with many corrections was planned but not accomplished, and some manuscript emendations gathered for it were eventually incorporated by Gerber into his *Lexicon* (1790–92). Though the one and only edition of Walther contains numerous errors, it remains a monumental work offering an otherwise unobtainable range of 18th-century opinions, speculations and judgments on music.

- G Carissimi *Ars cantandi* (Augsburg, 1692); ed F X Haberl, *KJb*, viii (1893) [Ger. trans. of lost It. orig.]
 S de Brossard *Prodromus musicalis* (Paris, 1695, 2/1702)
 T B Janovka *Clavis ad thesaurum magnae artis musicae* (Prague, 1701/R1974, 2/1715 as *Clavis ad musicam*)
 J S Beyer *Primae lineae musicae vocalis* (Freiberg, 1703/R1974, abridged, 2/1730)
 S de Brossard *Dictionnaire de musique* (Paris, 1703/R1964, 2/1705/R1965, 3/c1715)
 A Orostander *Compendium musicum* (Vasterås, 2/1703, 1st edn., 1699 without 'Termini')
 F E Niedt *Handleitung zur Variation* (Hamburg, 1706, 2/1721)
 Z Tevo *Il musico testore* (Venice, 1706/R1956), ed. G Vecchi, *Bibliotheca musica bononiensis*, xlvii (1969)
 A Mongitore *Bibliotheca Sicula* (Palermo, 1708–14/R1971)
 J G Walther *Præcepta der musicalischen Composition* (MS, *D-WRl* Q341c, 1708), ed P Benary, *Die deutsche Kompositionsschre der 18. Jahrhunderts* (Leipzig, 1960)
 J Mattheson *Das neu-eröffnete Orchestre* (Hamburg, 1713)
 J A Fabricius *Bibliotheca graeca* (Hamburg, 1716 28, 4/1790)
 J B Mencke, C Schottgen and J D Jacobi *Compendioses Gelehrten-Lexicon* (Leipzig, 1717, 3/1733 ed. C G Jöcher)
 M J Vogt *Conclave thesauri magnae artis musicae* (Prague, 1719/R1956)
 J T Jablonski *Allgemeines Lexicon der Künste und Wissenschaften* (Königsberg and Leipzig, 1721, 3/1767)
Neues vollkommenes und nach alphabetischer Ordnung wohlangeordnetes Wörterbuch (Chemnitz, 1722)
 A *Short Explication of such Foreign Words, as are made use of in Musick Books* (London, 1724/R)
 J Mattheson 'Zusatz zum Brossardischen Register musicalischer Schreibern', *Critica musica*, ii (1725/R1964), 109
 E Chambers *Cyclopaedia or, An Universal Dictionary of Arts and Sciences* (London, 1728, 8/1778–84 ed. A. Rees; 1781–6, 1788–91, 11 trans., 1748–9)
 J G Walther *Alte und neue musikalische Bibliothec oder Musikalisches Lexicon* (Erfurt, 1728), ed. R Schaaf, DM, 1st ser., iii (1953)
 A *Short Explication of such Italian Words, or Terms, as are made use of in Vocal and Instrumental Musick* (London, c1730)

- P. Prellieur. *The Modern Musick-master* (London, 1731/R1965, 4/1738)
 J. G. Walther: *Musicalisches Lexikon oder Musicalische Bibliothek* (Leipzig, 1732), ed. R. Schaal, DM. 1st ser., III (1953)
 J. H. Zedler: *Grosses vollständiges Universal-Lexikon* (Halle and Leipzig, 1732–54)

(iii) 1732–1835: *Walther to Fétis*. The arrival of the dictionaries of Janovka and Brossard and Walther's encyclopedia resulted in the rapid production of other music lexica. Within five years of Walther's publication of the first music encyclopedia, a second appeared, the *Kurzgefasstes musicalisches Lexicon* published in 1737 by Johann Christoph and Johann David Stössel in Chemnitz (some authorities, including Eitner, cite a 'Barnickel' as the compiler). This was designed to be a compact *Handlexikon* for music lovers, and in many ways was a popularization of Walther's work. However, it also provided topical articles (e.g. 'Music der Hebräer'). Walther is lauded in the introduction, and the list of other authorities at the end cites treatises by a number of music theorists: Mattheson (two), Printz (seven), Werckmeister (eight), Praetorius (*Syntagma musicum*) and others – as well as general compendia such as the *Myriobiblon* (c858) and Jablonski's *Allgemeines Lexicon der Künste* (1721). Handel appears under Hendel; Mattheson's biography requires three pages, Bach's three lines. It is a valuable work and historically interesting, not least because it is the first 'concise' music dictionary.

The first edition of the terminological *A Musical Dictionary* by James Grassineau was published in London in 1740. Often said to be little more than a translation of Brossard, it does not deserve such casual disregard. Although, as Grassineau himself said, 'I have follow'd a French author in many points', worthwhile additions were taken from other writers (see Coover, 1971, and Shaw, 1973). When the publisher, J. Robson, reissued Grassineau's work many years later, in 1769, he added to it, and also published separately, a 52-page addendum of definitions drawn mainly from Rousseau's *Dictionnaire* of 1768 which he thought would improve the coverage and quality. Also in 1740, Mattheson published a curious *Grundlage einer Ehren-Pforte*, a collection of 148 biographies in which German musicians of the later 17th and the early 18th centuries were prominent: most of the notices were written by the subjects themselves, and the book's importance, and much of its untrustworthiness, rest on that autobiographical content.

A few years later, between 1753 and 1776, appeared a cluster of French dictionaries of the theatre, all of which were published anonymously though their authors' identities were known. Together they constitute an intriguing appendage to the history of music lexicography. This unparalleled surge of interest produced a *Histoire du Théâtre de l'Opéra en France* by Durey de Noinville and Louis-Antoine Travenol (1753); Antoine de Lérès' *Dictionnaire portatif des théâtres . . . de Paris* (1754); Claude and François Parfaict's seven-volume *Dictionnaire des théâtres de Paris* (1756); La Vallière's *Ballets, opéra, et autres ouvrages lyriques* (1760), and Joseph de La Porte and S. R. N. Chamfort's *Dictionnaire dramatique* (1776). Also within this period, according to Fétis and others, L. F. Beffara compiled five large dictionaries of opera, ballets, cantatas and other dramatic music totalling over 30 volumes in manuscript, none of which was published. Some are apparently lost, but two survive in the

Bibliothèque de l'Opéra in Paris (Rés.602 and 603). This group of dictionaries, with very similar coverage, compiled within a span of 23 years and seemingly without precedent or successors, warrants closer critical examination.

Several important general biographical dictionaries were published in the second half of the 18th century, soon to be followed, early in the 19th century, by a growing abundance of separate lexica devoted solely to music. These general works include the biographical *Allgemeines Gelehrten-Lexicon* by Jöcher (1750–51, with continuations and additions by Adelung and others until 1897), Meusel's useful *Deutsches Künstlerlexikon* (1778–9), which includes many articles on musicians, and L. A. de Bonnefons' *Dictionnaire des artistes* (1776).

The general dictionaries of terms from this same period show a continuing concern for definition and clarification of the terms of aesthetics. Clear evidence of this concern is the appearance of a number of dictionaries of the fine arts with strong musical coverage: Lacombe's *Dictionnaire portatif des beaux-arts* (1752); Sulzer's *Allgemeine Theorie der schonen Künste* (1771–4), a seminal work to which both Kirnberger and J. A. P. Schulz contributed several hundred music articles; and the later *Kurzgefasstes Handwörterbuch über der schonen Künste* (1794–5), with music articles by F. A. Baumbach.

Neither the increasing numbers of such works nor the earlier publication of separate works by Brossard, Walther, Grassineau and others changed the growing practice of appending lists of terms to music treatises and tutors. Among the more important and useful 18th-century examples are nine pages at the end of Spiess's *Tractatus musicus* (1746), pages 393–482 and 586–99 of Adlung's respected and widely used *Anleitung zu der musikalischen Gelahrtheit* (1758), 20 pages of 'A Musical Dictionary' in the magazine *The Muses Delight* (1754), the section on 'Musikalische Kunstwörter' in Leopold Mozart's *Violinschule* (1756), and an alphabetical *Anhang* to Kürzinger's *Getreuer Unterricht* of 1763.

Tans'ur provided definitions for 1000 terms in editions of his *New Musical Grammar* (1746), and William Billings chose a glossary of 140 words to append to his *The Singing Master's Assistant* (1778), the first appearance of such a list in an American publication. G. B. Doni's posthumous *Lyra Barberina* of 1763 had incorporated a nine-page 'Onomasticum, seu Synopsis musicarum', II, 268 by G. B. Martini, an updated version of the 'Synopsis musicarum, Graecarum at que obscurorum vocum' included by Doni in his earlier *De praestantia musicae veteris libri tres* (1647). (Another dictionary by Martini, a *Nomenclatura musicale . . . a guisa di dizionario*, remains in manuscript in the library of the Bologna Liceo.) A 'Dictionnaire de musique' is included in Azaïs' *Méthode* (1776), and the first such list in a Portuguese publication appears in Solano's *Exame instructivo sobre a música* (1790). J. A. Hiller supplied a 'Kurzgefasstes Lexikon' in his *Anweisung zum Violinspielen* (1792). Two appended dictionaries appear in 18th-century Russian publications – a short list of Italian terms in the Russian translation of G. S. Löhlein's *Clavier-Schule* (1773–4), and a 'Музыкальнй словар' in the first issue of the *Karmannaya kniga dlya lyubeteley muziki* published by Gerstenberg in 1795. Many others probably exist without deserving widespread notice. Though interesting as a group, in part because they re-

flect what their compilers perceived as the needs of their audiences, none is of great lexicographic significance.

Much more important are the monumental general encyclopedias like the historic *Encyclopédie, ou Dictionnaire raisonné des sciences, arts et métiers* (1751–65), edited by Diderot and D'Alembert. A vast literature has accumulated about this famous venture, and a surprisingly large amount is concerned with its musical content. The goal of conventional encyclopedias has always been to present an objective summa of existing knowledge, but the unconventional *Encyclopédie* set out to guide opinion. Scholars and eminent literati made up its editors and contributors; after the much respected musician Jean-Philippe Rameau had declined to prepare the music articles, the editors turned to a closer friend, the eloquent Jean-Jacques Rousseau, who accepted. Although he complained that he had little time to prepare his contributions, he eventually submitted nearly 400 entries, in many of which he graciously acknowledged an indebtedness to Rameau's works. Although Rousseau's haste engendered a sizable number of errors, it was on theoretical and philosophical grounds that Rameau attacked some of the articles, vigorously and almost immediately. The assault extended to Rousseau himself (for whom Rameau had little regard), to the *Encyclopédie* as a whole, and to its editors. The course of the controversy can be traced elsewhere in this dictionary, in the articles on the two principal protagonists.

The terms in the *Encyclopédie* with whose definitions Rameau disagreed were *Accompagnement*, *Accord*, *Cadence*, *Choeur*, *Chromatique* and *Dissonance*, none of them representing concepts easily or simply defined, from him, as from Rousseau, they elicited lengthy essays. From the outset Rousseau himself recognized shortcomings in many of the articles, and they added to his desire to prepare a separate terminological dictionary.

This *Dictionnaire* was completed in 1764 and published in 1768. It was the last of his major writings on music, a summing up of all his thoughts, and for a man who was admittedly an amateur in many ways and a barely successful composer, it was a remarkable work. His ideas on the nature and meaning of music were all expressed in stylish and graceful prose, and the *Dictionnaire* immediately became, as Thomas Hunt has said in his excellent study of the work, 'a vital force in determining musical thought in the second half of the century'. It thus had a great effect on the content of many subsequent dictionaries: it appeared in at least 22 editions as part of Rousseau's collected *Oeuvres*. J. Robson included some of it in translation in his *Appendix* to Grassineau's dictionary in 1769, a complete (though poor) English translation by Waring appeared in 1771. Diderot and D'Alembert, in spite of their quarrel with Rousseau, borrowed 375 articles from the *Dictionnaire* for the supplement (1776–7) to the *Encyclopédie*. Meude-Monpas' *Dictionnaire* of 1787 contains more than 100 of Rousseau's articles without acknowledgment; the two volumes devoted to 'Musique', edited by Framery, Ginguéné and Momigny for the *Encyclopédie méthodique* (1791–1818), include entries from Rousseau with corrections, additions and commentaries, and among the hundreds of articles written by Burney for the 45-volume *Rees's Cyclopaedia* (1802–20), at least 85 include translations from Rousseau, with appropriate acknowledgment. The

Dictionnaire de musique moderne by Castil-Blaze published in 1821 contains 385 articles plagiarized from Rousseau (see Hunt). While willing to 'borrow' to this extent from Rousseau, Castil-Blaze ungratefully abused him with invective. In the same year Turbri published an abridged version, aimed at a wider market. Ernst Ludwig Gerber, in his *Neues historisch-biographisches Lexikon* (1812–14), listed four translations into German then in progress, but apparently none was ever completed.

The *Dictionnaire* was less an alphabetical list of hard words with definitions in the classic mould than a list of topics on which Rousseau, like Janovka before him, was moved to write long thoughtful essays. Although aesthetics and the nature of music interested Rousseau far more than simple definitions of denotative terms, many of his topics were new to music dictionaries (e.g. those pertaining to folk and ethnic musics, including the music of the American Indian), and many were accompanied by music transcriptions. Although the work still contained numerous factual errors, some carried over from his articles in the *Encyclopédie*, its most valuable material lay in these long essays. His handling of terms was clearly much more derivative. Thus, for Greek theoretical terms, he simply borrowed, in many instances from Brossard, while, like Brossard and Walther, Rousseau cited Athenaeus, Julius Pollux, Boethius, Martianus and others. He also depended on many of the same music theorists, especially Mersenne and Kircher, and curiously – in spite of their quarrel years before – on Rameau. Instruments were not described in the *Dictionnaire* because they had been covered in the *Encyclopédie*.

In the years after Rousseau, dictionaries and encyclopedias appeared more frequently, partly, no doubt, because his *Dictionnaire* became a basic source for subsequent compilers. The *Dictionarium musica* by John Binns (issued under the pseudonym Hoyle, 1770), an uneven work of limited value even to amateurs, its intended audience, drew more heavily on Grassineau than Rousseau, but the latter's influence was apparent. Thomas Busby's dictionary (c1783–6) was a more original, better-written work than Binns's and it went through many editions including an American one in 1827, the first time a music lexicon was re-published in the USA. A *Musikalisches Handwörterbuch* by J. G. L. Wilke (published anonymously in 1786) was an indifferent work of no great interest, although G. F. Wolf's *Kurzegefasstes musikalisches Lexikon* of a year later was more substantial, perhaps because it was contrived mainly from Walther and Sulzer with help from Rousseau. It went through several editions and was translated into Danish in 1801. Verschueren-Reynvaan's Dutch *Muzikaal kunst-woordenboek*, even though it covered only 'A–Muz', appeared in two editions, the first in 1789 (370 pages), the second in 1795 (618 pages, but still only 'A–Muz'). It owed much to Rousseau.

The next dictionary of terms was the first of two volumes entitled 'Musique' (vols. 185–6) prepared by N. E. Framery and P. L. Ginguéné in 1791 for the huge, unorthodox *Encyclopédie méthodique* published by Pancoucke and Agasse from 1782 to 1832. For the second 'Musique' volume (1818), J. J. de Momigny joined Framery and Ginguéné as an editor. Each volume contains prodigious borrowings from Rousseau, because the *Encyclopédie méthodique* was essentially a

recasting of the materials in Diderot and D'Alembert's *Encyclopédie*, alphabetically arranged, into a subject arrangement. Of 196 volumes planned, 166 appeared, with 88 alphabets and 83 separate indexes. Added to the borrowings from Rousseau's articles for the *Encyclopédie* were materials from his *Dictionnaire*, yet some of the editorial additions and corrections were, rather ungraciously, harshly critical of Rousseau's works.

John Wall Callcott's slight *An Explanation of the Notes, Marks, Words, &c. used in Music* first appeared in 1793. In 1798 he published a *Plan of a Practical Dictionary of Music*, a much more ambitious work that he hoped to issue in 1799. Although he did not, he left 36 volumes of manuscript material collected between 1797 and 1807, as well as the resulting two-volume manuscript of the *Practical Dictionary* (GB-Lbm Add.27649–50). The principal authorities for this compilation were Tinctoris, Brossard, Walther, Grassineau, Sulzer, Framery, Overend and Arnold. Some of Callcott's materials found their way into Burney's contributions to Rees's *Cyclopaedia* (1802–20). Scholes, in his biography of Burney, noted letters written by Callcott to Burney in 1802–3 indicating his willingness to supply information already collected and to undertake further research if Burney so wished. Callcott's endeavours, if they can be judged by the materials he collected and his assistance to Burney, were of above average calibre, and they deserve more study.

Only five biographical dictionaries of musicians were prepared in the 18th century. Mattheson's *Grundlage einer Ehren-Pforte* (1740), the *ABC Dario Musico* (1780); Hiller's *Lebensbeschreibungen* (1784), Mazza's *Diccionario* (1790), and Gerber's *Lexicon* (1790–92). Of these only the last is important. Both Mattheson's and Hiller's works are more volumes of collected biography than dictionaries and are limited in scope to the author's contemporaries. The *ABC Dario*, the first biographical dictionary in English, presents only critical and satirical résumés, and Mazza's *Diccionario*, though it sets out valuable information on some 300 Portuguese musicians, remained in manuscript until annotated and published by José Alegria in 1944–5. The theatre lexica of Lérís, Parfaict and others from about the middle of the century covered far more than biography. Only Gerber's *Lexicon*, some 50 years after Walther's biographical coverage, remains important, standing as the first independent dictionary of musical biography and a model for many successors. Gerber relied on Walther's work, both the published *Lexicon* and the corrections collected in manuscript. This dependence was more marked in the first edition (1790–92) than in the second (1812–14), but even the first contained much original research. This was surprisingly successful, and correspondents and friends volunteered new information, so that Gerber was encouraged to undertake the greatly improved second edition. Both editions must be used together, for the second complemented rather than superseded the first. The 1966–9 reprint, edited by Othmar Wessely, contains both editions, including various addenda and corrigenda as well as Gerber's own emendations which, until this time, had remained in manuscript.

If works like Gerber's were few in number in this period, so too were separate music encyclopedias. They comprise a *Kurzgefasstes Lexicon* published by Stössel (1737), a three-volume *Dizionario* by Pietro Gianelli, issued in 1801, Lichtenhal's *Dizionario e bibliografia*

(1826), and La Borde's extraordinary *Essai sur la musique ancienne et moderne*. This, published in 1780, was strictly speaking a history, though parts of it, notably the first and second volumes, are encyclopedic in scope, defining terms and furnishing biographical data. The third volume is almost entirely a bio-bibliography of Greek and Roman poets, Greek and Roman writers on music, French and Italian composers and musicians (42 pages for Albinoni alone), classical and later writers on music (including Boethius, Mersenne, Guido and, strangely enough, Isaac Newton) and Italian poets and singers. La Borde cited some classical sources (Julius Pollux, Athenaeus, Isidore and the *Suda lexicon*) but Fénelon, who used the same ones, scorned La Borde's work, describing the *Essai* as 'un chef d'oeuvre d'ignorance, de désordre et d'incurie'.

Two important general encyclopedias deserve attention here: the third edition of *Encyclopaedia Britannica* (Edinburgh, 1790–97, 1803) and Abraham Rees's *New Cyclopaedia* (London, 1802–20). The first two editions of *Britannica* failed to include articles on music, but a sizable number, including some biographies of musicians, suddenly appeared in the third. The articles, prepared mainly by W. M. Morison, Dr Blacklock and John Robison, sometimes cite Burney as an authority, but he had otherwise nothing to do with the work. Had he, the contents would surely have been more informative, less narrowly 'English' in point of view, more graceful, and more entertaining. Burney's experience, knowledge and wit were put to good use a few years later, however, by Rees in his *New Cyclopaedia, or Universal Dictionary*. Over two thousand articles came from the aging Burney in his final years, and although some were repetitive, some flawed, and some eccentric, they covered with great wisdom an enormous range of subjects: biographies of composers, performers and non-musical friends, detailed definitions of terms, dissertations on historical and theoretical topics and on musical instruments (including the acoustics of the 'Umbrella'), as well as essays on countries, cities, organizations and institutions visited by Burney in his travels. Some articles were but a single line in length, others so verbose they should have been trimmed mercilessly. He freely quoted from or summarized a number of sources and acknowledged all: articles by Rousseau in the *Dictionnaire* and for the *Encyclopédie*, Framery and Ginguené's 'Musique', La Borde's *Essai*, and his own four-volume *General History*. Some of the information may have come from Callcott. Scholes's study *The Great Doctor Burney* includes a charming chapter with many details of this enterprise and Burney's extensive contributions.

In 1802 Koch's *Musikalisches Lexikon* appeared, an exemplary scholarly work with detailed scientific articles accompanied by an unusually large number of musical examples. Though it relied on Sulzer more than on Rousseau, it was also highly original. In 1826 it was translated into Danish, an abridged edition appeared in German in 1807, and a second edition of the original was republished as late as 1865.

A large number of terminological dictionaries survive from the first 30 years of the 19th century. Most are derived closely from Rousseau, without in any way approaching his importance. They include the work of Envallson (1802, the earliest Swedish music lexicon), Pilkington (1812, totally derivative), J. C. Röhrner (1820, derived mainly from Verschuere-Reynvaan).

Danneley (1825), Lichtenthal (1826, the first Italian dictionary of musical terms), J. E. Häuser (1828), Jousse (1829), Andersch (1829), Schilling (the compiler of the massive and famous *Encyclopädie*) with his *Musikalisches Handwörterbuch* (1830), Gollmick (1833) and William Smith Porter (1834, the second American dictionary of music terms, and an improvement on Pilkington's earlier work).

Biographical dictionaries from 1800 to 1835 are of two types – those offering international coverage such as the still useful *Dictionnaire* by Choron and Fayolle (1810–11), and a new type offering biographies of musicians in a single country or region. Then, as now, many which professed an international coverage emphasized the musicians of the country in which the compiler or compilers lived and worked (this was even true of Choron and Fayolle). But in the early 19th century there were already traces of the specialization which has now become commonplace and in 1811 Lipowsky published the first bio-bibliography restricted to the musicians of a single area, his *Baierisches Musik-Lexikon*. A chronological survey of the next dozen years shows several biographical dictionaries with strong national bias. The first bio-bibliography of Italian musicians occupied pages 77 to 302 of Gervasoni's *Nuova teoria di musica* (1812); the first English biographical dictionary of musicians, the curious and less than scholarly *Musical Biography* of Bingley, mostly concerned with English musicians, came out in 1814, and Bertini's four-volume *Dizionario* began to appear in that same year, much indebted to Gervasoni and the work of Choron and Fayolle though giving most of the attention to Italian musicians. Bohumir Dlabac's general work on Czechoslovak artists, the *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (1815), remains an important source of information on early Czech music and musicians. The first biographical coverage of Polish musicians, Potocki's 'Mały słowniczek muzyczny' was issued in 1818. In 1824, Sainsbury's *Dictionary of Musicians* appeared, the first major biographical dictionary in English, heavily dependent on Choron and Fayolle (even the preface was a direct translation of theirs) and Gerber. A new edition of Castil-Blaze's *Dictionnaire de musique moderne* (1821) was published in 1828 with an appendix, a biographical dictionary of Flemish musicians compiled by J.-H. Mees.

In 1835 F.-J. Fétis's *Biographie universelle des musiciens* and Schilling's *Encyclopädie der gesamten musikalischen Wissenschaften* began publication. Not since the simultaneous appearance of dictionaries by Brossard and Janovka in 1701 had there been such a noteworthy coincidence of two important lexicographies. Schilling's encyclopedia covered terms, topics and biographies in six volumes and a supplement (1841–2). A concise one-volume edition, the work of F. S. Gassner, appeared in 1849. Schilling's energy appears to have been limitless, for he produced an astonishing amount of lexicographical work in a few short years. In 1830, five years before the *Encyclopädie*, he published a terminological dictionary, *Musikalisches Handwörterbuch*; in 1840, another dictionary of terms, *Der musikalische Sprachmeister*; in 1842, a biographical dictionary, *Das musikalische Europa*, as well as a *Musikalisches Conversations-Handlexikon* (a two-volume abridgment, superior to Gassner's, of his *Encyclopädie*); and in 1849, an enlargement of his 1830 *Handwörterbuch* under a

new title, *Musikalisches Conversations-Handwörterbuch* (2/1856). The *Encyclopädie* was a careful work, full of dependable information on a wide range of topics and people, some not discussed in any other lexica, not even in Fétis's monumental *Biographie universelle*.

Though Fétis's famous lexicon does not surpass Schilling's in reliability, it is memorable for the personality of its compiler. Fétis had strong biases, some eccentric, and little hesitation about displaying them in his articles. The eight-volume work was first published from 1835 to 1844, with a second edition, enlarged and revised, from 1860 to 1865. It has been reissued many times, as has a valuable two-volume supplement first published by Albert Pougin in 1878–80; several other writers have published corrections and additions to both the first and second editions and to Pougin's supplement, clearly indicating the work's continued importance. Fétis's respect for classical antecedents is clear. The catalogue of his magnificent personal library (now in the Bibliothèque Albert I^{er}, Brussels) includes many of the works discussed above: Martianus Capella, Julius Pollux, Stephanus (three editions), Calepino, Bayle, Possevinus, Sweetius, Athenaeus, Oldoinus and two copies of the *Suda* lexicon. Among the music encyclopedias and dictionaries listed are those by Walther, Brossard, Praetorius and Mattheson, and large numbers of important treatises (e.g. Kircher and Mersenne), histories, commentaries, biographies, as well as a profusion of works on organology. (This last is not surprising, for Fétis formed one of the finest collections of musical instruments in existence, now in the Brussels Conservatory.) With this magnificent collection of books, scores and instruments readily available to him, it is no surprise that his *Biographie universelle* should prove to be an extraordinarily rich source of information on the lives and works of hundreds of musicians.

By the time of the second edition, the necessary dependence on Choron and Fayolle's *Dictionnaire*, Walther's *Lexicon*, Mattheson's *Grundlage*, Forkel's *Allgemeine Literatur*, Gerber's *Lexikon*, and the histories of Martini, Burney and Hawkins had considerably lessened as a result of extensive travel and a voluminous correspondence with his biographees and other writers on music, such as the bibliographer C. F. Becker. In the long view of history, his methodology is much more significant than his personal biases, for it achieved for the *Biographie universelle* a leading position in the tradition of 'scientific' music historiography.

The 'fierce natural urge' of the lexicographer mentioned earlier manifests itself in three ways, sometimes separately, often all together – bibliography, biography and terminology. Behind that urge rests a conviction that knowledge of people from their biographies, knowledge of what they wrote (assembling what G. Kubler in *The Shape of Time* called the 'grand catalogue of persons and works'), and an understanding of the words which they employed assures comprehension – and more important, control – of all knowledge. Examples are plentiful: Brossard, unable to satisfy completely the impulse, lamented that he lacked the time to compile a biographical dictionary of the names in his 'Catalogue de plus de 900 auteurs'; Janovka is said to have planned a biographical complement to his *Clavis ad thesaurum*; Schilling published both terminological and biographical dictionaries as well as the combined *Encyclopädie*. In more recent times the same impulse has affected such lexicographers as Pulver, Pedrell,

Pazdirek, Baker, Scholes, Slonimsky and others. Fétis, too, responded to that urge and in 1834, one year before the *Biographie universelle* began to appear, included in the second edition of his *La musique mise à la portée de tout le monde* (first edition, 1830) a 'Dictionnaire des mots dont l'usage est habituel dans la musique' which ran to over 100 pages. Within a few years this extremely popular book had been translated into six European languages, and both the Portuguese translation by J. Almeida and the Italian by E. Predari included the dictionary, the latter adding a large biographical dictionary which may have been extracted from the *Biographie universelle*. All of the many French editions of *La musique* after 1834 retained the terminological 'Dictionnaire'.

Fétis's contemporary August Gathy published a modest *Conversations-Lexikon* in 1835, and though it was understandably overshadowed by the works of Fétis and Schilling, it reached a sufficiently large audience to warrant two other editions. Moved by the same lexicographical impulse for total control, Gathy also produced three editions of his terminological dictionary, the *Neues musikalisches Taschen-Fremdwörterbuch*, between 1850 and about 1870.

Among the many general encyclopedias published during this period, few are of special interest to musicians. Perhaps the most valuable is Jettelès's *Aesthetisches Lexicon*, which appeared in two volumes in 1835 and 1837. The music articles were prepared by Freiherr von Lannoy, and it compares favourably with other dictionaries of the arts such as Sulzer's *Allgemeine Theorie* (1771–4) and Lacombe's earlier *Dictionnaire* of 1752.

Kurzgefasstes musikalisches Lexikon (Chemnitz, 1737, 2/1749/R1975)

J Grassineau *A Musical Dictionary of Terms* (London, 1740/R1966, rev., enlarged 2/1769 by J. Robson, 3/1784)

J Mattheson *Grundlage einer Ehren-Pforte* (Hamburg, 1740), ed. M. Schneider (Berlin, 1910/R1969)

M Spiess *Tractatus musicus (compositorio-practicus)* (Augsburg, 1746)

W Tans'ur: *A New Musical Grammar* (London, 1746, 5/1772 [preface 1766] as *The Elements of Musick Display'd*, 7/1829 as *A Musical Grammar*)

C G Jocher *Allgemeines Gelehrten-Lexikon* (Leipzig, 1750 51/R1961, rev., enlarged by J C Adelung and O Gunther, 1784–1897/R1960)

D Diderot and J D'Alembert *Encyclopédie, ou Dictionnaire raisonné des sciences, arts et métiers* (Lausanne and Bern, 1751–65, suppl. Paris, 1776–7, 1780)

J Lacombe *Dictionnaire portatif des beaux-arts* (Paris, 1752, rev., enlarged 5/1766; It. trans., Venice, 1758, 3/1781)

J B Durey de Nonville *Histoire du Théâtre de l'Opéra en France* (Paris, 1753/R1958, 2/1757/R1972)

[A. de Lénis:] *Dictionnaire portatif des théâtres de Paris* (Paris, 1754, 2/1763)

'A Musical Dictionary, being an Explication', *The Muses Delight* (Liverpool, 1754), 235

[J P Rameau] *Erreurs sur la musique dans l'Encyclopédie* (Paris, 1755–6/R1971)

J J Rousseau *Examen de deux principes avancés par M. Rameau, dans sa brochure* (1755, publ. in *Oeuvres*, xvi (Geneva, 1780 82), 334–73)

L. Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756, repr. 1922, 2/1769–70, enlarged 3/1787/R1956, 4/1800, Dutch trans., 1766/R1965, Fr. trans., 1770, numerous other unauthorized reprs and edns.; Eng. trans., 1939 [1948], 2/1951)

[C. and F. Parfaict:] *Dictionnaire des théâtres de Paris* (Paris, 1756/R1967, 2/1767)

[J P Rameau] *Suite des erreurs sur la musique dans l'Encyclopédie* (Paris, 1756/R1971)

—, *Réponse de M. Rameau à MM. les éditeurs de l'Encyclopédie sur leur dernier avertissement* (London and Paris, 1757/R1971)

J Adlung *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/R1953, enlarged 2/1783 by J. A. Hiller)

J. C. Gottsched: *Handlexikon oder Kurzgefasstes Wörterbuch der schönen Wissenschaften und freyen Künste* (Leipzig, 1760)

[Louis, Duke of La Vallière] *Ballets, opéra, et autres ouvrages lyriques par ordre chronologique* (Paris, 1760/R1967)

I F. X. Kürzinger: *Getreuer Unterricht zum Singen mit Manieren, und die Violine zu spielen* (Augsburg, 1763, 5/1821)

G B Martini: 'Onomasticum, seu Synopsis musicarum', in G B. Doni, *Lyra Barberina. opera, II, De' trattati di musica* (Florence, 1763) [rev. of Doni 'Synopsis musicarum, Graecarum atque obscurorum vocum', *De praestantia musicae veteris libri tres*, Florence, 1647/R1974]

G S Lohlein *Clavier-Schule, oder Kurze und gründliche Anweisung zur Melodie und Harmonie*, i (Leipzig and Züllichau, 1765, 4/1782, Russ. trans., Moscow, 1773–4), ii (Leipzig and Züllichau, 1781, 3/1791); both vols (Leipzig and Züllichau, 5/1791 ed. J G Wittbauer, 6/1804 ed. A E. Muller, 8/1825 ed. C Czerny, 9/1848 ed. F Knorr)

J-J Rousseau: *Dictionnaire de musique* (Paris, 1768/R1969, many edns. to 1825, Eng. trans. by W Waring, London, 1771, 2/1779/R1975)

J Hoyle [J Binns] *Dictionarium musicae* (London, 1770, 2/1791/R1976)

J G Sulzer: *Allgemeine Theorie der schönen Künste* (Leipzig, 1771–4, rev. 2/1778 9, 3/1786–7 ed. F von Blankenburg, 4/1792–9/R1967)

Verhandeling over de muziek gevoegt eene lyst van konstwoorden (The Hague, 1772)

P-H Azais *Méthode de musique sur un nouveau plan* (Sorèze, 1776)

L. A. de Bonafons [Bonafous], Abbé de Fontenay *Dictionnaire des artistes architectes musiciens* (Paris, 1776)

J de La Porte and S R N Chamfort *Dictionnaire dramatique* (Paris, 1776/R1967)

D Diderot and J D'Alembert *Supplément à l'Encyclopédie ou Dictionnaire raisonné des sciences* (Paris, 1776–7)

W Billings: *The Singing Master's Assistant* (Boston, 1778, 4/1781)

J G Meusel *Teutsches Kunsterlexikon* (Lemgo, 1778–9, 2/1808–14) *ABC Dario Musico* (Bath, 1780)

J B de La Borda *Essai sur la musique ancienne et moderne* (Paris, 1780/R1972)

Encyclopédie méthodique ou par ordre de matières, par une société de gens de lettres (Paris, 1782 1832) [vols 185 6]

I Busby *An Universal Dictionary of Music* (London, c1783–6, inc., 1801 as *A Complete Dictionary of Music with the Assistance of Samuel Arnold*, 6/1827/R1973)

J A Hiller *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit* (Leipzig, 1784)

[J G L Wilke] *Musikalisches Handwörterbuch* (Weimar, 1786)

D Corri *A Complete Musical Grammar, with a Concise Dictionary* (Edinburgh, c1787)

J J O de Meude-Monpas *Dictionnaire de musique* (Paris, 1787/R1976)

G F Wolf *Kurzgefasstes musikalisches Lexikon* (Halle, 1787, rev. 3/1806, rev. 1800 as *Allgemeines musikalisches Lexikon*, Dan. trans. by T. Möller, Copenhagen, 1801, 2/1813)

J Verschuere-Reynvaan *Muzikaal kunst-woordenboek* (Middelburg and Amsterdam, 1789, 2/1795, 1805, new edn. 1847 as *Muzikaal zakboekje*)

E L Gerber *Historisch-biographisches Lexicon der Tonkünstler* (Leipzig, 1790–92, rev., enlarged 2/1812–14 as *Neues historisch-biographisches Lexicon der Tonkünstler*, both R1966–9)

J Macza *Dicionário biográfico de músicos portugueses* (MS, P-EVp, CxIV/1–26, 1790); ed. J Alegria, *Ocidente*, xxiii–xxvi (1944–5)

F I Solano *Exame instructivo sobre a musica multifôrme* (Lisbon, 1790, Sp. trans., 1818)

N E Framery and P L Ginguené *Encyclopédie méthodique musique* (Paris, 1791–1818/R1971)

J N Forkel *Allgemeine Litteratur der Musik* (Leipzig 1792/R1962)

J A Hiller *Anweisung zum Violinspielen* (Leipzig, 1792, 2/1795)

J W Callcott *An Explanation of the Notes, Marks, Words, &c. used in Music* (London, 1793, 2/c1800)

Kurzgefasstes Handwörterbuch über der schönen Künste (Leipzig, 1794–5)

J H Knecht: *Kleines alphabetisches Wörterbuch der vornehmsten und interessantesten Artikel* (Ulm, 1795)

Karmannaya kniga dlya lyubitely muziki na 1795 god [The music lovers' pocket book for 1795] (St Petersburg, 1795)

J W Callcott *Plan of a Practical Dictionary of Music* (London, 1798)

P Guanelli *Dizionario della musica sacra e profana* (Venice, 1801, rev., enlarged 2/1820, repr. 1830)

C M Envallson *Svenskt musikalskt lexikon* (Stockholm, 1802)

H C Koch: *Musikalisches Lexikon* (Frankfurt am Main and Offenbach, 1802/R1964, rev. 3/1865 by A. von Dommer; abridged 1807 as *Kurzgefasstes Handwörterbuch*, Dan. trans. by H C F Lassen, Copenhagen, 1826)

A-E Choron and F J M Fayolle: *Dictionnaire historique des musiciens* (Paris, 1810 11/R1971, 2/1817)

F J Lipowsky *Bayerisches Musik-Lexikon* (Munich, 1811/R1971)

C Gervasoni *Nuova teoria di musica* (Parma, 1812)

H. W. Pilkington. *A Musical Dictionary* (Boston, 1812)

- W Bingley. *Musical Biography* (London, 1814, 2/1834/R1971)
- G Bertini. *Dizionario storico-critico degli scrittori di musica* (Palermo, 1814-15)
- G J. Diabacz [B. J. Dlabáč]. *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (Prague, 1815/R1973)
- I Potočki. 'Maly słowniczek muzyczny'. *Pamiętnik Warszawski* (1818)
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- Castil-Blaze. *Dictionnaire de musique moderne* (Paris, 1821, rev. 3/1828 by J-H Mees)
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- J F Danneley. *An Encyclopaedia, or Dictionary of Music* (London, 1825)
- P Lichtenthal. *Dizionario e bibliografia della musica* (Milan, 1826/R1970, Fr. trans. of I-II, 1839)
- J A Schrader. *Kleines Taschenwörterbuch der Musik* (Helmstadt, 1827)
- J F Hauser. *Musikalisches Lexikon* (Meissen, 1828, 2/1833)
- J D Andersch. *Musikalisches Wörterbuch* (Berlin, 1829)
- J Jousse. *A Compendious Dictionary of Italian and other Terms used in Music* (London, 1829, rev. corrected, 1907, Boston, 1866, as *A Catechism of Music*, rev. 1874 as *Jousse's Musical Catechism*)
- F J Fétis. *La musique mise à la portée de tout le monde* (Paris, 1830, enlarged 3/1847, Eng. trans., 1831, II trans., 1858, Port. trans., 1858)
- G Schilling. *Musikalisches Handwörterbuch* (Stuttgart, 1830)
- C F Rassmann. *Pantheon der Tonkünstler* (Quedlinburg and Leipzig, 1831)
- J A C Burkhard. *Neuestes vollständiges musikalisches Wörterbuch* (Ulm, 1832)
- K Gollmick. *Kritische Terminologie für Musiker* (Frankfurt am Main, 1833, 2/1839)
- A Koberger. *Kleines musikalisches Wörterbuch* (Quedlinburg and Leipzig, 3/1833)
- W S Porter. *The Musical Cyclopaedia* (Boston, 1834)
- F J Fétis. *Biographie universelle des musiciens* (Brussels, 1835-44, rev., enlarged 2/1860-65/R1972, suppl. ed. A Pougin, 1878-80/R1972, II trans. by E. Favilli, Piacenza, 1907, 2/1925)
- A Gathy. *Musikalisches Conversations-Lexikon* (Leipzig, 1835, 3/1873 ed. A Reissmann)
- I Jettles. *Aesthetisches Lexikon ein alphabetisches Handbuch* (Vienna, 1835 7, 2/1839/R)
- G Schilling. *Encyclopadie der gesammten musikalischen Wissenschaften oder Universal-Lexikon der Tonkunst* (Stuttgart, 1835 8, suppl. 1841 2, both R1973, abridged in I vol., 1849, by F S Gassner)
- C I Becker. *Systematisch-chronologische Darstellung der musikalischen Literatur* (Leipzig, 1836/R1964, suppl. 1839/R1964)
- G Schilling. *Der musikalische Sprachmeister* (Tübingen, 1840)
- Musikalisches Conversations-Handlexikon* (Mergentheim, 1840-42, 2/1844)
- Das musikalische Europa* (Speyer, 1842)
- Musikalisches Conversations-Handwörterbuch* (Stuttgart, 1849, 2/1856)
- A Gathy. *Neues musikalisches Taschen-Fremdwörterbuch* (Hamburg, 1850, 3/1870)

3 1835 TO THE PRESENT. From 1835 the pace of publication quickened noticeably, from an average of eight new music dictionaries or revised editions each year in the 19th century to nearly 100 a year now. Further, and more significantly, changes were taking place in the nature of the dictionaries themselves, often to meet the needs of a rapidly growing and better-educated middle class and also as a result of the accelerating growth of scholarship. Although there was a large increase in derivative abridgments of earlier lexica, compilers who sought respect for their works had to demonstrate scholarship and sound research and had to furnish new information. Although Fétis was not the only scholar to achieve these aims, he, perhaps more than anyone, defined new goals and standards.

At the same time, the specialized dictionary became more common, and five distinct categories of music lexica became clearly discernible. The three traditional patterns whose prototypes had developed in the 18th century were: the encyclopedia (§3 (i)), which included terms, biographies, and topics (leading to the appearance, towards the end of the 19th century, of a large and

almost separate genre, the concise encyclopedia or *Handlexikon*); the terminological dictionary (§3 (ii)), little changed from Brossard's day (but embracing by the end of the 19th century many so-called 'pronouncing' dictionaries); and the international biographical dictionary (§3 (iii)) modelled on Gerber and Fétis. Two other groups were relatively new: the national or regional biographical dictionaries (§3 (iv)) and the various special dictionaries (§3 (v)) devoted to a single subject, such as the organ, women musicians, modern music or instruments and instrument makers. These categories are rife with subdivisions, and many so-called dictionaries (e.g. those of scales, themes, or gramophone records) stretch the definition of the word to cover what in earlier times would have been considered patent anomalies.

It has seemed impossible, as a result of this increased range, to follow a single chronological line in discussing these dictionaries. Many of them are, in any case, much more readily available for first-hand examination. Because of the much greater number of titles published, the lists at the end of each section have had to be highly selective. Fuller listings are in the 'Index to Topics and Types' in Coover (3/1971) and Eggebrecht's articles on 'Lexika' in both *MGG* and the *Riemann Musik-Lexikon*. Descriptions and annotations for many may be found in King's article 'Dictionaries' in *Grove* 5, or in Duckles (3/1974).

(i) *Encyclopedias*. An encyclopedia is taken to be a work encompassing terms, biographies and topics, and most of the important encyclopedias of music published before 1835 are discussed in §2 above. After 1835 their numbers rapidly increased, balanced by a proportionate decrease in the number of good separate terminological and biographical dictionaries. Only a handful of distinguished dictionaries of musical terms have been published in the 19th and 20th centuries, and few of them approached the worth or influence of Brossard's, Rousseau's or Koch's earlier efforts. Of the international bio-bibliographies compiled between 1835 and the present, probably only Eitner's *Quellen-Lexikon* (1898) and the several editions of Baker's *Biographical Dictionary* (from 1900) possess the durable value of their forebears, Gerber, Choron and Fayolle, and Fétis.

The quality of encyclopedias, on the other hand, has been improving as their numbers grow. Though they tend to be derivative, many examples of original scholarship exist. A few are remarkable because of the sheer strength of their compiler's personality, for example Scholes and Thompson; the saving grace of many others (it gives some of them their only value) is the extent to which they are chauvinistic.

To a great degree the list of entries in most encyclopedias is identical; few of them, published in any country, can afford to ignore Bach or Vivaldi, the term 'Sonata', or the subject of the modes, or even give less space to such articles. The range of entries has widened considerably since the day when Walther included only biographies and definitions of terms. An encyclopedia may now display an amazing variety of features, among them descriptions of compositions (by true title, *Heldenleben*, or translation, *Hero's Life*; or by groups, e.g. Razumovsky Quartets), publishers and instrument makers, geographical entries (articles on Leipzig, Milan, Edinburgh) and surveys of national musics, entries for institutions and organizations (Sacred Harmonic

Society, Three Choirs Festival), for theatres, halls and libraries, and, most important, good cross-reference systems. The article on Bach in a German encyclopedia is apt to be more comprehensive than the article (perhaps by the same authority) in a dictionary published in Spain, and an article about the vihuela in that same Spanish dictionary will usually offer more information than is provided in a Swedish encyclopedia. But such chauvinism is normally modest.

There is, however, a conspicuous move towards more nationally biased works. Since World War II music encyclopedias have been published in at least 12 countries for the first time, and a Canadian and an Indian encyclopedia are in preparation. Nations with a long history of such works have produced more and better ones; in several cases these are more nationalistic, such as the *Diccionario de la música* by Torrellas and Pahissa.

Music encyclopedias improve and grow larger, and the editorial responsibilities are frequently borne by a large group of editors. Most multi-volume works not only have several editors, but include articles from numerous authorities scattered around the world. The tradition of the one-man encyclopedia (of which notable examples were the personable works by Riemann, Scholes and Pratt) is represented by very few recent productions, and the later editions of many dictionaries which began as one man's accomplishment are now produced by many editors and contributors. In most cases the gain in factual accuracy has been balanced by the loss of a unique personality. Only a few are still referred to by a single compiler's name, such as Grove, Riemann and Scholes. More frequently, especially in the last 20 years, they are recognized by their titles; the monumental *Die Musik in Geschichte und Gegenwart* edited by Blume is an example.

The work of the lone compiler has come more and more to be limited to the production of 'concise', 'brief' and 'pocket' encyclopedias, most of them highly derivative, distinguished mainly by their convenient size and price. The amount of information now available for inclusion in a music encyclopedia probably discourages heroic, single-handed compilations like those of Riemann, Scholes and Moser in the recent past, and of Walther, Rousseau, Gerber, Fétis and Burney in earlier times.

The following selective listing is arranged by country or region, and chronologically within each of those sections. The most important works listed - Grove, Riemann, Lavignac, Sartori, Gatti, *MGG*, Michel and others - are not discussed here as they are described in detail elsewhere in this dictionary and in such works as Duckles's *Music Reference and Research Materials*. (In most cases the names under which the books are noted are those of editors rather than authors; a clear distinction is not always possible.)

CANADA

- K Winters and G Poitvin *A Canadian Encyclopedia of Music/Encyclopédie de la musique au Canada*, ed H Kallmann (in preparation)

CHINA

- Ch'i ming shu chü. *Yin-yüeh tsü-tien/English-Chinese Dictionary of Music* (Kowloon, 1962)
P'ei lun Wang *Yin yüeh ts'ü tien* (Taipei, 1963)

CZECHOSLOVAKIA

- M Jurik and L Mokry. *Malá encyklopédia hudby* (Bratislava, 1969)

DENMARK

- H C F. Lassen. *Musikalsk haand-lexicon* (Copenhagen, 1826) [trans. of H C. Koch: *Musikalisches Lexikon*, Frankfurt am Main, 1802]

- H Panum and W Behrend *Illustreret musikleksikon*, ed O M Sandvik (Copenhagen, 1924-6, 2/1940 ed P Hamburger, O M Sandvik and J. Balzer)

- A Kjerulf and N Backhausen *Musikens hvem, hvad, hvor politiskens musikleksikon* (Copenhagen, 1950, 2/1961-2 ed L E Bramsen as *Musikkens hvem, hvad, hvor*)

- P Hamburger. *Aschehous musikleksikon* (Copenhagen, 1957-8)

FINLAND

- T Haapanen and others *Musikin tietokirja* (Helsinki, 1948)

FRANCE

- G Humbert *Dictionnaire de musique* (Paris, 1895-1902, enlarged 3/1931 by M Pincherle, Y Rokseth and A Tessier) [trans. of H Riemann: *Musik-Lexikon*, Leipzig, 4/1894]

- A Lavignac and L de La Laurencie *Encyclopédie de la musique et dictionnaire du Conservatoire* (Paris, 1920-31)

- P Arma and Y Tiénot *Nouveau dictionnaire de musique* (Paris, 1947)

- R Harteel *Sommets de la musique* (Ghent, 1949, rev. enlarged 2/1951, 3/1953) [trans. of C Howeler *X-Y-Z der muziek*, Utrecht, 1936-9]

- A Cocuroy *Dictionnaire critique de la musique ancienne et moderne* (Paris, 1956)

- N Dufourcq, F Raugel and A Machabey *Larousse de la musique* (Paris, 1957)

- F Michel, F Lesure and V Fédorov *Encyclopédie de la musique* (Paris, 1958 61, Sp edn by M Valls Gorina, Barcelona, 1967)

- C Rostand *Dictionnaire de la musique contemporaine* (Paris, 1970)

- M Honegger *Dictionnaire de la musique* (Paris, 1970 76)

GERMANY

- E Bernsdorf *Neues Universal-Lexikon der Tonkunst* (Dresden, 1856-65) [other eds F Liszt, H Marschner, C G Reissiger]

- H Mendel and A Reissmann *Musikalisches Conversations-Lexikon* (Berlin, 1870 79, 2/1880-83 with suppl., 3/1890-91/R1969)

- O Paul *Handlexikon der Tonkunst* (Leipzig, 1870-73)

- H Riemann *Musik-Lexikon* (Leipzig, 1882 R, 9 11, 1910-29 by A Einstein, 12/1959-67 by W Gurlitt, suppl. to 12th edn by C Dahlhaus, 1972-; Eng trans by J S Shedlock, London, 1893-7/R1972, Fr trans by G Humbert, Paris, 1895 1902, 3/1931, Nor trans. by H V Schytte, Copenhagen, 1888 92, Russ trans by Yu Engel, Moscow, 1901 4)

- A Einstein *Das neue Musiklexikon* (Berlin, 1926) [trans. of A Eagleheld-Hull *A Dictionary of Modern Music and Musicians*, London, 1924]

- H J Abert *Illustriertes Musik-Lexikon* (Stuttgart, 1927) [other eds incl F Blume, R Gerber, H Hoffmann, T Schwarzkopf]

- H J Moser *Musiklexikon* (Berlin, 1937 5, 4/1955, suppl. 1963)

- F Hamel and M Hurlimann *Das Atlantischbuch der Musik* (Berlin and Zurich, 1934, 10/1964)

- R Tschierpe *Kleines Musiklexikon* (Hamburg, 1946, 6/1959)

- F Blume *Die Musik in Geschichte und Gegenwart* (Kassel and Basle, 1949 68, suppl. 1973-9)

- W Zenner *Der Musikführer. Lexikon der Tonkunst* (Munich, 1952) [trans. of C Howeler *X-Y-Z der muziek*, Utrecht, 1936-9]

- F Herzfeld *Lexikon der Musik* (Berlin, 1957, 4/1965 as *Ullstein Musiklexikon*, 75/1965 as *DBG-Musiklexikon*, 7/1974 as *Ullstein Lexikon der Musik*)

- Meyers *Handbuch über die Musik* (Mannheim, 1961, 4/1971)

- H Seeger *Musiklexikon* (Leipzig, 1966)

GREAT BRITAIN

- G Grove *A Dictionary of Music and Musicians (A D 1450 1889) by Eminent Writers* [appx by J A Fuller Maitland, index by E Wodehouse] (London, 1878 90, 2/1904 10 ed J A Fuller Maitland as *Grove's Dictionary of Music and Musicians*, 3/1927 8 ed H C Colles, 4/1940 ed H C Colles, 5/1954/R1970 ed F Blom, suppl. ed E Blom 1961/R1970, rev., enlarged 6/1980, as *The New Grove Dictionary of Music and Musicians*, ed S Sadie, American suppl., ed W S Pratt, New York, 1920, 2/1928, many reprs.)

- J S Shedlock *Dictionary of Music* (London, 1893 7, rev., enlarged 4/1908/R1970) [trans. of H Riemann *Musik-Lexikon*, Leipzig, 4/1894]

- R Dunstan *A Cyclopedic Dictionary of Music* (London, 1908, 4/1925/R1973)

- A Eaglefield-Hull *A Dictionary of Modern Music and Musicians* (London, 1924/R1971, ed., Ger. trans. by A Einstein, Berlin, 1926)

- P A Scholes *The Oxford Companion to Music* (London, 1938, rev. 10/1970 by J Ward, Sp trans., Buenos Aires, 1964)

- E Blom *Everyman's Dictionary of Music* (London, 1946, 4/1962 ed J Westrup, 5/1971/R1974 ed J Westrup and others; Sp trans., Buenos Aires, 1964)

- P A Scholes *Concise Oxford Dictionary of Music* (London, 1952, 2/1964/R1973)

- M. Cooper *The Concise Encyclopedia of Music and Musicians* (London, 1958, rev. 3/1975)

- A Jacobs *A New Dictionary of Music* (Harmondsworth, 1958, 4/1978, Sp trans., Buenos Aires, 1966)

- J A. Westrup and F. L. Harrison *Collins Music Encyclopedia* (London, 1959; New York, 1960 as *The New College Encyclopedia of Music*, rev. 2/1976 by C. Wilson)

HUNGARY

- J. Sághe *Magyar zeneészeti lexikon* (Budapest, 1879, 2/1900 11)
B. Szabolcsi, A. Tóth and D. Bartha *Zenei lexikon* (Budapest, 1930 31, 2/1965)
L. Torday *Dalművek könyve* (Budapest, 1936)
A. Czékány *Zenei kisútkor* (Budapest, 1959, 2/1962)
G. Durvas *Zenei ABC* (Budapest, 1963)
— *Zenei minilexikon* (Budapest, 1974)

INDIA

- P. Sambamoorthy *A Dictionary of South Indian Music and Musicians* (Madras, 1952-71)
N. Ghosh *Encyclopedia of Music and Dance in India* (in preparation)
Illustrated Concise Encyclopedia (in preparation)

ITALY

- A. Barberi, G. B. Beretta and C. Malossi *Dizionario artistico-scientifico-storico-tecnologico musicale* (Milan, 1870-74)
C. Schmidl *Dizionario universale dei musicisti* (Milan, 1887-90, 2/1928 9, suppl. 1938)
A. Della Corte and G. M. Gatti *Dizionario di musica* (Turin, 1926, 6/1959, Sp. trans. by N. Ortiz Oderigo, Buenos Aires, 1949, 2/1965)
A. Bonaccorsi *Nuovo dizionario musicale* (Curei (Milan), 1954)
I. D'Amico *Enciclopedia dello spettacolo* (Rome, 1954 62, suppl. 1966)
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— *La musica: dizionario* (Turin, 1968 71)
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I. Cosme *Diccionario musical* (Rio de Janeiro, 1957)
R. Arizaga *Enciclopedia de la música Argentina* (Buenos Aires, 1971)

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G. Keller and P. Kruseman *Geïllustreerd muzieklexikon* (The Hague, 1932) [other eds incl. S. Dresden, W. Hutschenrütter, W. Landré]
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I. M. G. Arntzenius, H. Badings, J. Kunst and others *Encyclopedie van de muziek* (Amsterdam, 1956-7)
S. Bottenheim and W. Paap *Prisma encyclopedie der muziek* (Utrecht, 2/1957)
G. Slagmolen *Muzieklexikon* (Utrecht, 1957, 3/1974)
A. Corbel and W. Paap *Algemene muziekencyclopedie* (Antwerp and Amsterdam, 1957-63, suppl. 1972, ed. J. Robijns)
I. Willemze *Spectrum muzieklexikon* (Utrecht, 1975)

NORWAY

- H. V. Schytte *Nordisk musiklexikon* (Copenhagen, 1888 92; suppl. 1906) [trans. of H. Riemann *Musik-Lexikon*, Leipzig, 1882]
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K. B. Sandved and S. H. Bull *Musikkens verden* (Oslo, 1951, Eng. trans., 1954, Swed. trans., 1955, 1973, Dan. trans., 1955, rev. 1964, H. trans., 1956, Ger. trans., 1957, Fr. trans., 1959, Sp. trans., 1962)
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G. Morin, C.-A. Moberg and F. Sundström *Sohlmanns musiklexikon* (Stockholm, 1948 52, rev., enlarged 2/1975 9 by H. Åstrand)
N. Broman, J. Norrby, F. H. Tornblom *Tonkonsten internationellt musiklexikon* (Stockholm, 1955 7)
K. B. Sandved *Musikkens värld* (Göteborg, 1973) [trans. of K. B. Sandved and S. H. Bull: *Musikkens verden*, Oslo, 1951]

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F. Yener *Muzik kılavuzu* (Milliyet Yayınları, 1970)

USA

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— *Complete Encyclopaedia of Music* (Boston, 1852, appx 1875, 2/1880/1973)
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L. J. De Bekker *Stoke's Encyclopedia of Music and Musicians* (New York, 1908/1974, 2/1924 as *Black's Dictionary of Music*, 3/1925 as *DeBekker's Music & Musicians*)
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O. Thompson *The International Cyclopedia of Music and Musicians* (New York, 1939, 2/1943 and 3/1944 ed. O. Thompson and G. W. Harris, 4/1946-8/1958 ed. N. Slonimsky, 9/1964 ed. R. Sabin, rev. 10/1974 by B. Bohle)

USSR

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Yu. Engel *Muzikal'ny slovar'* [Music dictionary] (Moscow, 1901-4) [trans. of H. Riemann *Musik-Lexikon*, Leipzig, 1882; other eds incl. B. Jurgenson, P. P. Veimarn, N. F. Findeyzen]
— *Kratkiy muzikal'ny slovar'* [Concise music dictionary] (Moscow, 1907)
— *Karmanniy muzikal'ny slovar'* [Pocket music dictionary] (Moscow, 1913)
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A. Badalbeyli *Izahly monografik musigi lughdi* (Baku, 1969); also in

Russ as *Talkoviy monograficheskii muzikal'nyi slovar'* [Explanatory music dictionary]

Yu Keldish: *Muzikal'naya entsiklopediya* (Moscow, 1973-)

YUGOSLAVIA

J Andreis: *Muzička enciklopedija* (Zagreb, 1958 63, 2/1971- ed K Kovačević)

(ii) *Terminological dictionaries*. Few among the works listed here, published since 1835, match the importance or influence of the illustrious dictionaries of terms published before 1835 by Tinctoris, Rousseau, Janovka, Brossard or Koch. Even the most distinguished among them are decidedly eclectic, remarkable primarily for their compiler's good sense in choosing worthy forebears and then paraphrasing them accurately, or elegantly.

Whatever their quality or lineage, they have been issued in great numbers and are widely used. In deference to their intended audiences they differ greatly in size, coverage and detail. Some simple 'primers' offer little more than equivalents of foreign terms (Buck's *New and Complete Dictionary* of 1873 has the entry, 'Lieder. (Ger.) Songs'). Slightly more ambitious compilers attempt definitions of such terms; a paragraph is devoted to 'Lied' in the 1895 edition of Baker's *Dictionary of Musical Terms*. Still others provide additional data: equivalents in several languages, pronunciation, definitions of the words in various contexts, historical changes of meaning, quoted examples of word usages and references to synonyms, antonyms or related words.

Except for the rudimentary primers almost all furnish essays, long or short, on topics such as 'Opera', 'Acoustics' or 'Form'. Perhaps this is so because an entry for 'Opera' or 'Form' offers a compiler greater opportunity to mingle personal opinions with historical facts than do entries for 'Clausula', 'Langsam' or 'Fanfare'. Choice of subject and length of essay often shed light on the personality of the compiler. Stainer and Barrett, for example, in their *Dictionary* of 1876 devoted only eight columns to 'Opera' but 32 to 'Larynx' and another five to 'Laryngoscope'. Even in a dictionary such as this, the range of topics covers several subjects. The Stainer and Barrett article on 'Larynx' clearly deals with general science and anatomy, but the majority of articles (as in most dictionaries) are historical: sections on 'Greek music' and 'Discantus'. Usually a sizable number are theoretical (e.g. Stainer and Barrett, 'Seventh, Chord of the') and occasionally an article is a mixture of both history and theory (e.g. their ten columns on 'Fingering'). Bibliographical treatments of subjects are plentiful, an excellent example being the treatment of 'Periodicals' in the *Harvard Dictionary*.

Until recently surprisingly little interest was shown in the etymology of musical terms, their changing usage and, historically, the ideas which they connote. H. H. Eggebrecht's *Studien zur musikalischen Terminologie* (1955) is a pioneer work in this field, and the *Handwörterbuch der musikalischen Terminologie* (whose first loose-leaf sections began appearing in 1972) is an apt reflection of the studies he has advocated. It may become the most important terminological lexicon of music since Rousseau's *Dictionnaire* of 1768, for each word is treated as an 'idea', and is the topic of a historical essay, with etymological details and evidence from early theorists and encyclopedists, many of whom are listed above. It harks back to Janovka's systematically arranged *Clavis ad thesaurum* (1701)

where many terms were defined in essays on a small number of topics.

Even more like Janovka's work, however, is the *Harvard Dictionary of Music* edited by Willi Apel, first published in 1944, entries are provided for broader subjects, while hundreds of familiar terms are given cross-references to a major article where the term is set in context (for example, '"Recoupe"', see under '"Basse danse"', '"Dis, disis"', see '"Pitch Names"'').

Before 1835 most of the terminological dictionaries were similar in format and organization, and the works of Janovka, Brossard and Rousseau served as their models. But then some new types emerged, of which the most popular was the English-language 'pronouncing' dictionary (The need for aids to pronunciation had been recognized much earlier. Brossard included in the 1703 edition of his *Dictionnaire* a 'Table ou récapitulation des principales difficultés de la prononciation italienne', but between the time of this one-page guide and the flood of more ambitious works late in the 19th century, most dictionary compilers did not provide such assistance.) The earliest appears to be Adcock's *Singer's Guide* of 1873, and between then and about 1910 their popularity seems to have reached its height, particularly in the USA. Since the end of World War II only a handful have been issued, suggesting clearly that the need has diminished. The same is not true for specialized dictionaries of terms (on jazz, the organ or music theory, for example), which are included in the list in §3(v), these have been increasing in numbers in recent years, as have been the highly specialized 'polyglot' dictionaries of musical terms. The most important of the latter is the *Terminorum musicae index septem linguis reductus* (prepared under the supervision of Horst Leuchtmann to assist those working with or reporting to the offices of *RISM*) which may be the first music dictionary to use the computer. Lexiconometry is a new but already well-established field in which a variety of lexical research has been done with computer assistance, analysing word usage, correlating ancient and modern texts and assembling lexical archives, as well as generating actual dictionary entries. The articles by Aitken, Leyerle and Sherman in the bibliography report on some of these processes, which bear on the production of musical entries in general dictionaries, as well as pointing the way towards the future processes required in musical works.

The list below, arranged by the language of the definitions in each work (although the listings for Britain and the USA are separated), does not claim to be exhaustive. It shows the number of languages in which terminological works are available and, to some extent, the relative productivity in these languages. It will be seen that a general preponderance of English-language works has been maintained. In addition, of course, general dictionaries can be helpful to musicians. There are hundreds available (many are reviewed in Mixer's *General Bibliography*), including the *Deutsches Wörterbuch* (Leipzig, 1854-1960) by the Grimm brothers; Du Cange's *Glossarium* (Niort, 1883-7), Paul's *Dictionnaire alphabétique et analogique* (Paris, 1960-64); and Battaglia's new *Grande dizionario* (Turin, 1961-).

* *pronouncing dictionary*

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SPANISH

- J B Roca y Bishal: *Gramática musical* (Barcelona, 1837)
 A Fargas y Soler: *Diccionario de música* (Barcelona, 1852)
 B Saldón: *Ejemplar de músicos españoles* (Madrid, 1860)
 F Pedrell: *Diccionario técnico de la música* (Barcelona, 1894, 2/1899)
 R Bach: *Pequeño diccionario musical* (Barcelona, 1944, 2/1955)
 I R Humbert and others: *Diccionario de la música histórica y técnica* (Barcelona, 1946, 23/1964) [trans. of M Brenet (pseud. of M Bobillier) *Dictionnaire pratique et historique de la musique*, Paris, 1926]
 E Fracassi: *Terminología musical* (Buenos Aires, 1952)
 A Arias Ruiz: *Diccionario práctico de la música* (Madrid, 1958)
 F Carbo: *A B C de la música* (Mexico City, 1958)
 J Roig y Gabriel del Río Remus: *Diccionario Xela de términos musicales* (Mexico City, 1959)
Diccionario de la música (Barcelona, 1967) [trans. of R de Candé *Dictionnaire de musique*, Paris, 1961]

SWEDISH

- C M Envallson: *Svenskt musiklexikon* (Stockholm, 1802)
 J N Ahlstrom: *Musikalisk fickordbok* (Stockholm, 1843, 3/1858)
 K Ekman: *Musikalisk fick-ordbok* (Lund, 1884, 2/1914)
 A Lindstrand: *Musikalisk fickordbok* (Göteborg, 1884, 8/1958)
 T Tengstrand: *Handbok för musikvänner* (Stockholm, 1891, 4/1934)
 K A Norrman: *Musikordbok* (Stockholm, 1923)
 G Brodin: *Musikordbok* (Stockholm, 1948, 3/1975)
 P-A Hellquist and A Helmer: *Lilla musikordboken* (Stockholm, 1960, 2/1961)
Klassiska och moderna musiktermer (Stockholm, 1966)
 F Odhner: *Musik dans i språklig och historisk belysning* (Stockholm, 1970)

TURKISH

- M R Gazimihal: *Musik sözlüğü* (Istanbul, 1961)

UZBEK

- Yu I Fyodorov: *Kratkii russko-uzbekskiy slovar' muzikal'nikh terminov* [A concise Russo-Uzbek dictionary of musical terms] (Tashkent, 1970)

VIETNAMESE

- Viện Ngôn ngữ học: *Thuật ngữ âm nhạc Nga-Pháp-Hàn Việt-Việt* (Hanoi, 1969)

POLYGLOT

- J D Holcomb: *Holcomb's Polyglot Pocket Dictionary of Musical Terms* (Cleveland, Ohio, 1893)
 R Vannes: *Essai de terminologie musical* (Thann, 1925/R1970)
 A Sarda: *Lexico tecnológico musical en varios idiomas* (Madrid, 1929)
 Ebsenier: *Dictionary of Cinema, Sound and Music in Six Languages* (Amsterdam and New York, 1956)
 W J Smith: *A Dictionary of Musical Terms in Four Languages* (London, 1961)
 F Hirsch: *Woerterbuch der Musik* (Berlin, 1977)
 H Leuchtman: ed. *Terminorum musicae index septem linguis reductus* (Budapest and Kassel, 1978)

(iii) *International biographical dictionaries* In the history of music lexicography there have been only four dictionaries of international biography which can be considered monumental, those by Gerber (1790-92), Fétis (1835-44), Eitner (1900-04) and Baker (1900).

Of the astonishing number of important works written, compiled or edited by Robert Eitner, none remains more useful than his *Quellen-Lexikon*. Though dependent on its forebears from Walther to Gerber and Fétis, it is a monumental accomplishment, and though corrected, amplified and in some ways superseded by *MGG* and *RISM*, it remains indispensable. The lists of works by major composers with locations of manuscripts are less valuable now than formerly, but those appended to biographical notices of many minor composers are often still useful. Some of Eitner's entries are not included in any other dictionary.

Baker's one-volume work has remained throughout its lifetime the best international biography of musicians in English, and reissues of it under the successive editorships of Gustave Reese and Nicolas Slonimsky have markedly improved each edition. It grows larger and more dependable, and with supplements appearing more

frequently than in the past, it is kept surprisingly up to date.

There are others among those listed below which are also extremely useful. As has been pointed out already, the most valuable feature of many dictionaries and encyclopedias is their emphasis on the music and musicians of the country in which they are published. This is equally true for international biographical works; thus Schmidl's excellent *Dizionario universale* (1887-90) is especially informative about the musicians of Italy, Ricart Matas's *Diccionario* (1956) about those of Spain. Even the four most important works named above display some nationalistic emphasis.

This list is a sampling of works in this category from various countries, arranged chronologically. Except for those international biographical dictionaries which focus on one particular aspect of music, for example jazz, instruments, opera, etc (and included in §3 (v)), most of the important ones are cited here.

- 1790 E L Gerber: *Historisch-biographisches Lexicon der Tonkünstler* (Leipzig, 1790-92, rev. enlarged, 2/1812 14 as *Nouveau historisch-biographisches Lexicon der Tonkünstler*, both R1966 9)
 1810 A-F Choron and F J M Fayolle: *Dictionnaire historique des musiciens* (Paris, 1810 11/R1971, 2/1817)
 1814 W Bingley: *Musical Biography* (London, 1814, 2/1834/R1971)
 1814 G Bertini: *Dizionario storico-critico degli scrittori di musica* (Palermo, 1814 15)
 1824 J S Sainsbury: *A Dictionary of Musicians* (London, 1824, repr. 1825/R1966, 2/1827)
 1835 F-J Fétis: *Biographie universelle des musiciens* (Brussels, 1835-44, rev. enlarged 2/1860 65/R1972, suppl. 1878 80/R1972, ed. A Pougin)
 1842 G Schilling: *Das musikalische Europa* (Speyer, 1842)
 1845 J Warren: *Biographical Dictionary of Deceased Musicians* (London, 1845) [A Gem only]
 1860 C W Merseburger: *Kleines Tonkünstlerlexikon* (Leipzig, 1860, 12/1926 ed. W Altmann as *Kurzgefasstes Tonkünstler-Lexikon*, 14/1936/R1971, 15/1974 ed. B Bulling, F Noetzel and H Roesner)
 1868 I Clement: *Les musiciens célèbres depuis le seizième siècle jusqu'à nos jours* (Paris, 1868)
 1876 I Urbino: *Biographical Sketches of Eminent Composers* (Boston, 1876)
 1883 D Bapue: *A Handbook of Musical Biography* (London, 1883, 2/1887)
 1886 J D Brown: *Biographical Dictionary of Musicians* (Paisley and London, 1886/R1970)
 1887 C Schmidl: *Dizionario universale dei musicisti* (Milan, 1887-90, 2/1928 9, suppl. 1938, 3/1938)
 1889 D Bapue: *Musicians of All Times* (London, 1889, 2/1897)
 1892 W H Cummings: *Biographical Dictionary of Musicians* (London and New York, 1892, rev. 2/1934 by W McNaught as *Dictionary of Musicians*)
 1900 F Baker: *Baker's Biographical Dictionary of Musicians* (New York, 1900, rev. enlarged 3/1919/R1970 by A Remy, rev. 4/1940 by C Engel, rev. 5/1958/R1965 by N Slonimsky, rev. 6/1978 by N Slonimsky, suppl. 1949, 1965, 1971)
 1900 R Eitner: *Biographisch-bibliographisches Quellen-Lexikon* (Leipzig, 1900-04/R1947, suppl. 1912-16/R1947 ed. H Springer, M Schneider, W Wolfheim as *Miscellanea musicae bio-bibliographica*, both rev. enlarged 2/1959-60 with corrections and cross-references)
 1911 W J Baltzell: *Dictionary of Musicians* (Boston, 1911, 3/1927)
 1918 C Saerchinger: *International Who's Who in Music and Musical Gazetteer* (New York, 1918)
 1935 *Who's Who in Music and Musicians' International Directory* (New York, 1935, 9/1980 as *International Who's Who in Music and Musicians' Directory*)
 1937 N Slonimsky: *'Concise Biographical Dictionary of 20th-century Musicians'. Music since 1900* (New York, 1937, 4/1971)
 1939 K P Bernet Kempers: *Meesters der muziek* (Rotterdam, 1939, 6/1958)
 1940 R Hughes: *The Biographical Dictionary of Musicians* (New York, 1940/R1971)
 1942 M Davallillo: *Músicos célebres* (Barcelona, 1942, 8/1973)
 1950 I Shalita: *Enziklopediyah le-musikah* (Tel-Aviv, 1950 65)
 1954 P M Young: *Biographical Dictionary of Composers* (New York and London, 1954)

- 1956 J Ricart Matas: *Diccionario biográfico de la música* (Barcelona, 1956, 2/1966)
 1957 A Lancellotti *Vite di musicisti* (Rome, 1957)
 1961 R de Candé *Dictionnaire des musiciens* (Paris, 1961, It trans. by V Fellegara, Milan, 1968)
 1961 M Hanuszewski: *1000 kompozytorów* (Krakow, 1961, 4/1974)
 1961 *Musikkens hvem, hvad, hvor biografier* (Copenhagen, 1961)
 1966 D Ewen *Great Composers, 1300-1900* (New York, 1966)
 1968 Yu Ya Vaynkop *Kratkiy biograficheskii slovar' kompozitorov* [Short biographical dictionary of composers] (Leningrad, 1968, 3/1976)
 1969 M Yu Mirkin *Kratkiy biograficheskii slovar'* [Short biographical dictionary] (Moscow, 1969)
 1969 K Sakka *Meikyoku jiten* (Tokyo, 1969)
 1970 G Percy *Musikguden* (Stockholm, 1970, 2/1972)
 1970 M Honegger *Dictionnaire de la musique* (Paris, 1970 76)
 1972 J Paclt *Slovník světových skladatelů* (Prague, 1972)
 1974 J Manen *Diccionario de celebridades musicales* (Barcelona, 1974)

(iv) *National or regional biographical dictionaries.* After Fétis there was a pronounced trend away from the mammoth international biographical dictionary towards those limited to the musicians of one country or region. F. J. Lipowsky's 1811 dictionary of Bavarian musicians was the first, Karl Kossmaly and C. H. Herzel's *Schlesisches Tonkünstler-Lexikon* (1846 7/R), J H Letzer's *Muzikaal Nederland* (1850) and Wojciech Sowiński's *Les musiciens polonais et slaves* (1857) the next important ones. These are now extremely valuable because they frequently offer information about less well-known musicians who have been excluded from newer compilations. Only about 20 such lexica were published in the whole of the 19th century, with another 20 from 1900 to World War II. But since the war, over 50 have been issued; that is only to be expected in view of the growth of the world's population and consequent increase in the number of musicians about whom information is needed and the number of people needing such information. New musical cultures have developed and acquired their own reference material, while older ones have come to be scrutinized in ever more detail.

The following discussion is arranged by country or region. Many local biographical dictionaries need to be used alongside other types of music lexica, in particular the extensive international biographies of musicians (§3, (iii)) and the comprehensive encyclopedias of music (§3, (i)). Frequently such works will furnish more information on musicians of the country in which they are published (*Grove* on English musicians, *MGG* on German) than do the national biographies. As a result, several encyclopedias are mentioned in the following paragraphs. General biographical dictionaries are not discussed here. Many, such as the English *Dictionary of National Biography* or the *Norsk biografisk leksikon*, provide information not available in reference works limited to musicians.

ARGENTINA. See LATIN AMERICA.

AUSTRALIA. The first significant work was James Glennon's combined history and biography, *Australian Music and Musicians* (Adelaide, 1968). A D McCredie's *Catalogue of 46 Australian Composers, and selected Works* (Canberra, 1969) and James Murdoch's *Australia's Contemporary Composers* (Melbourne, 1972) complement each other and provide fair coverage for the present day. *Singers of Australia* by Barbara and Findley MacKenzie (Melbourne, 1967), though a collected biography and not a biographical dictionary, furnishes a great deal of information on a category of artists for which the country has long been famous.

AUSTRIA. Aside from two early works dealing with

contemporary musicians, Anton Ziegler's *Adressen-Buch* of Viennese musicians (Vienna, 1823) and G. A. Pichler's *Biographien Salzburgerischer Tonkünstler* (Salzburg, 1845), only two other works focus specifically on Austrian musicians: Herwig Knaus's *Die Musiker* (Vienna, 1967) covers members of the Kaiserliche Obersthofmeisteramt from 1637 to 1705, and Wolfgang Suppan's *Steirisches Musiklexikon* (Graz, 1962-6) discusses Styrian musicians to 1800.

BELGIUM. The first dictionary of Belgian musicians was J.-H. Mees's 'Catalogue biographique' appended to the third edition of Castil-Blaze's *Dictionnaire de musique moderne* (Brussels, 1828). More important are Edouard Gregoir's *Galerie biographique des artistes-musiciens belges* (Brussels, 1862/R1972) and his *Les artistes-musiciens belges* (Brussels, 1885 90, suppl. 1887). Antoine Audas's *La musique et les musiciens . . . de Liège* (Brussels, 1930) concentrates on musicians of Liège before 1800. Victor van Hemel's *Voorname Belgische toonkunstenaars* (Antwerp, 1933, 3/1958) contains brief notices of about 100 musicians after 1700. Karel de Schrijver's *Bibliografie der Belgische toonkunstenaars* (Louvain, 1958) is in fact a bio-bibliography of musicians after 1800. Most exacting and useful of all the dictionaries available, however, is René Vannes' and André Souris' *Dictionnaire des musiciens (compositeurs) [belges]* (Brussels, 1947), which provides excellent biographies, comprehensive work-lists and bibliographical references for composers, many still living.

BOIVIA. See LATIN AMERICA.

BRAZIL. See LATIN AMERICA.

BULGARIA. No adequate biographical dictionaries of Bulgarian musicians were available until the publication of the *Entsiklopediya na balgarskata muzikalna kultura* edited by Venelin Krastev (Sofia, 1967). In spite of its title, it is largely biographical. Nikolai Nikolov's *Balgarski kompozitori i muzikovedi* (Sofia, 1971) complements it.

CANADA. The first dictionary of Canadian musicians was the *Dictionnaire biographique des musiciens canadiens* (Lachine, 1922, 2/1935), published by the Socurs de Saint-Anne. It was largely superseded by the *Catalogue of Canadian Composers* compiled by Helmut Kallmann for the Canadian Broadcasting Corporation (Ottawa, rev. 1952/R1972). The Canadian Library Association's *Finding List of Canadian Musicians* (Ottawa, 1961) is slight, though more up to date. Even more useful is the revised and enlarged edition of Ronald Napier's *Guide to Canada's Composers* (Willowdale, Ont., 2/1976). A full-scale Canadian encyclopedia of music, edited by K. Winters and G. Poitvin, is in preparation, Kallmann is the general editor.

CHILE. See LATIN AMERICA.

CHINA. Until recently the Western world seemed relatively uninterested in Eastern classical music, its creators and performers. It is reasonable to speculate that biographical dictionaries exist but that, because of lack of interest and the language barrier, they have not yet been reported. The *Chung-kuo yin yueh* of Ch'ou-shêng Ts'ao (Peking, 1959) is said to contain biographies of about 5000 musicians, a number which ought to include some Chinese. The encyclopedia *Yin-yueh t'ü-tien* (Kowloon, 1962) by Chi' ming shu chü may also contain some, but information in Western languages about Chinese artists is virtually non-existent.

COLOMBIA. See LATIN AMERICA.

CUBA. See LATIN AMERICA.

CZECHOSLOVAKIA. The earliest compilation was Bohumír Dlabáček's *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (Prague, 1815/R1973), mentioned above. Regrettably, a useful dictionary which was begun by Gracian Černušák and Vladimír Helfert, *Pazdírův hudební slovník naučný II. Část osobní* (Brno, 1937–41), reached only the letter 'M'. It was superseded by a later two-volume work by Černušák, Bohumír Štědroň and Zdenko Nováček, *Československý hudební slovník* (Prague, 1963–5), which offers comprehensive coverage of people and organizations. Jaromír Paclt extended that coverage outside Czechoslovakia to 1972 in his *Slovník světových skladatelů* (Prague, 1972). Čeněk Gardavský's *Contemporary Czechoslovak Composers* (Prague, 1965, also published in French, 1966) makes limited information on some 300 Czech composers readily available to a larger readership.

DENMARK. See SCANDINAVIA

ESTONIA. See USSR.

FINLAND. There was no central source of biographical information for Finnish musicians until the appearance of Sulho Ranta's *Suomen savellajia* (Helsinki, 1945). It has been improved and enlarged in the two-volume second edition edited by Einar Marvia (Helsinki, 1965–6) Toivo Haapanen's encyclopedia, *Musikin tietokirja* (Helsinki, 1948) supplements and augments both Ranta's and Marvia's biographical work.

FRANCE. Despite the early interest in biographical dictionaries in France exemplified by the *Tablettes de renommées des musiciens* (Paris, 1785/R1971) and the Choron and Fayolle *Dictionnaire historique* (Paris, 1810 11/R1971, 2/1817), no modern dictionary had dealt with the musicians throughout France until 1961, when the Paris firm of Seghers issued the *Dictionnaire des musiciens français*. There were some, however, which covered the artists of specific regions. Albert Jacquot's *Essai de répertoire des artistes lorrains* (Paris, 1904), J.-J. Barbé's *Dictionnaire des musiciens de la Moselle* (Metz, 1929); Yolande de Brossard's edition of L. E. S. J. de Laborde's *Musiciens de Paris, 1535–1792* (Paris, 1965); and René Muller's *Anthologie des compositeurs de musique d'Alsace* (Strasbourg, 1970). Two excellent encyclopedias – the *Larousse de la musique*, edited by Norbert Dufourcq, Félix Raugel and Armand Machabey (Paris, 1957), and an *Encyclopédie* edited by François Michel, François Lesure and Vladimir Fédorov (Paris, 1958–61) – offer especially useful coverage of French musicians (see §3, (i)).

GERMANY. The first biographical dictionary of musicians, Mattheson's *Grundlage* of 1740, covered mainly German musicians. Others with this same coverage might have been expected to follow, but though Gerber's and Eitner's later compilations laid some stress on German musicians, it was not until 1929 that a dictionary devoted solely to German artists appeared, E. H. Mueller von Asow's *Deutsches Musiker-Lexikon* (Dresden, 1929). Except for the second edition of Mueller's work, published under the new title *Kurschners deutscher Musiker-Kalendar 1954* (Berlin, 1954), there has been no more recent work. Between 1740 and 1929, however, there were a number of dictionaries for specific regions and cities. F. J. Lipowsky's *Baierisches Musik-Lexikon* (Munich, 1811/R1971) was the earliest, followed chronologically by C. F. von

Ledebur's *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/R1965); Carl Stuehl's *Lübeckisches Tonkünstlerlexikon* (Leipzig, 1887); Karl Kossmaly and C. H. Herzl's previously discussed *Schlesisches Tonkünstler-Lexikon* (Breslau, 1846–7/R); Ewald Röder's *Lexikon, enthaltend kurze Biographien in Schlesien geborener Tonkünstler* (Bunzlau, 1890); and Hermann Fey's *Schleswig-Holsteinische Musiker* (Hamburg, 1922). A dictionary of *Rheinische Musiker*, edited by K. G. Fellerer (1960–67) and by Dietrich Kämper from 1969, and Hubert Unverricht's *Musik und Musiker am Mittelrhein* (Mainz (1974)), are the most recent regional dictionaries.

Composers and writers on music in East Germany are adequately covered in two publications – Heinrich Simbriger's *Werkkatalog zeitgenössischer Komponisten aus den deutschen Ostgebieten* and its supplements (Esslingen, 1955; suppl. 1961, 1965, 1968) which provide excellent biographical sketches and useful lists of works, and the *Komponisten und Musikwissenschaftlicher der Deutschen Demokratischen Republik: Kurzbiographien und Werkverzeichnisse* of members of the Verband Deutscher Komponisten und Musikwissenschaftlicher (Berlin, 1959, enlarged 2/1967). Performers, teachers and others involved in music are, at present, not covered.

GREAT BRITAIN. For decades the British seem to have been as interested in the musicians of all Europe as in their own. Very few biographical dictionaries produced in Britain have been limited to British musicians; they include the curious but not very useful *ABC Dario Musico* (Bath, 1780), James Brown and S. S. Stratton's monumental *British Musical Biography* (London and Birmingham, 1897/R1971), Frederick Crowest's unjustifiably obscure *Dictionary of British Musicians* (London, 1895); and Jeffrey Pulver's *A Biographical Dictionary of Old English Music* (London, 1927/R1968) covering English musicians from about 1200 to 1700.

Except for those, British lexicographers up to the end of World War II had compiled only international dictionaries, and more of those than any other country. Though international in scope, most of them, of course, emphasized British musicians. The more important ones are: William Bingley's *Musical Biography* (London, 1814, 2/1834/R1971); John Sainsbury's *A Dictionary of Musicians* (London, 1824, repr. 1825/R1966, 2/1827); David Baptie's *A Handbook of Musical Biography* (London, 1883, 2/1887) and his *Musicians of All Times* (London, 1889, 2/1897). Brown's *Biographical Dictionary of Musicians* (Paisley and London, 1886/R1970); and a work of the same title by W. H. Cummings (London, 1892, rev. 2/1934). The most famous, though not strictly a biographical dictionary, was that compiled by Grove: the third edition, in particular, is strong on British musicians.

More recent works include Russell Palmer's *British Music* (London, 1948), which is mainly about contemporary musicians, and several issues of the *International Who's Who in Music and Musicians' Directory* (London, 9/1980) in which Britons receive considerably more attention than artists of other nations. *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660–1800*, an imposing project by Philip Highfill, Kalman Burnim and Edward Langhams, will contain about 5000 biographical entries – predominantly

British – when the projected 12 volumes are complete (Carbondale, Ill., 1973–).

General reference tools must be used for information about Scottish musicians since 1800; the period from 1400 to 1800 is ably dealt with in David Bapic's *Musical Scotland* (Paisley, 1894/R1972). Welsh musicians before 1900 are discussed by M. O. Jones in his *Bywgraffiaeth cerddorion Cymreig* (Cardiff, 1890), and in F. Griffith's better-known *Notable Welsh Musicians of Today* (London, 2/1896), but for 20th-century artists, British dictionaries must be searched.

HUNGARY. József Ság's *Magyar zenészeti lexikon* (Budapest, 1879, 2/1900–11) is an essential secondary source despite its age. Imre Molnár's newer *A magyar muzsika könyve* (Budapest, 1936) offers many improvements, including a wealth of portraits, and more recent information about organizations as well as musicians in all fields, but it does not supplant Ság's efforts. Gyula Czifágy's *Contemporary Hungarian Composers* (Budapest, 1970, 3/1974) is unusually up to date and especially useful because it is in English.

INDIA. There were few sources of biographical information about Indian musicians in Western alphabets until P. Sambamoorthy began his *Dictionary of South Indian Music and Musicians* (Madras, 1952–71). It is encyclopedic in scope, including biographies, terms and topics, but the biographical coverage is limited to Indians. For musicians in the North Indian tradition no such compilation exists, but some living artists and musicologists are included in the slight *Who's Who of Indian Musicians* (New Delhi, 1968).

IRELAND. For information on Irish musicians researchers must rely mainly on general music encyclopedias, collected biographies and scattered notices to be found in dictionaries of British artists. A small *Catalogue of Contemporary Irish Composers* by E. M. Deale (Dublin, 1968, 2/1973) offers bio-bibliographies for about 30 living artists.

ISRAEL (and Jewish musicians world-wide). The first biographical dictionary of Jewish musicians was Gidal Saleski's *Famous Musicians of a Wandering Race* (New York, 1927/R, 2/1949 as *Famous Musicians of Jewish Origin*). It was and is a dependable source (Not dependable but necessary to note are Christa Rock and Hans Brückner's *Judentum und Musik* (Munich, 1936, 3/1938) and Theophil Stengel and Herbert Gerigk's *Lexikon der Juden* (Frankfurt am Main, 1940, 2/1943), two of several scurrilous dictionaries issued in support of Nazi racist doctrines.) Israel Shalita's *Entsiklopediyah le-musikah* (Tel-Aviv, 1950–65) includes musicians of other nations but stresses Jewish musicians around the world. Manassch Ravina and Shelomoh Skulsky's *Who is Who in ACUM* (Tel-Aviv, 1965; suppl. 1966) is a useful work concerned only with musicians in Israel. The most up to date bio-bibliographical dictionary is Macy Nulman's *Concise Encyclopedia of Jewish Music* (New York, 1975).

ITALY. A 'Descrizione generale dei virtuosi filarmonici Italiani' in Carlo Gervasoni's *Nuova teoria di musica* (Parma, 1812) constitutes the first biographical dictionary of Italian musicians. 19th-century musicians are surveyed in Giovanni Masutto's *I maestri di musica italiani del secolo XIX* (Venice, 1880, 3/1882), while Alberto de Angelis's *L'Italia musicale d'oggi* (Rome, 1918, 3/1928) supplements that by covering musicians living in 1918 and then 1928. A group of excellent encyclopedias and international biographical diction-

aries compiled in Italy, all of which stress Italian artists, ably augment and complement these three national biographies. The encyclopedias of Andrea Della Corte (1926, 6/1959), Claudio Sartori (1963–4), G. M. Gatti (1966–) and Carlo Schmidl's international dictionary (see §3 (i)) furnish remarkably broad coverage. In addition, a conspicuous group of collected biographies comprehends Italian musicians in various regions and cities, and though collected biographies are not normally a part of this essay, these extend the coverage of the works mentioned above to such a degree that they deserve to be listed:

- Apulia - P. Sorrenti *I musicisti di Puglia* (Bari, 1966)
- Bergamo - J. S. Mayr *Biografie di scrittori e artisti musicale bergamaschi* (Bergamo, 1875)
- Emilia - A. Damerini and G. Roncaglia *Musicisti della scuola emiliana*, Chigiana, xii (1956)
- Liguria - See Piedmont
- Lombardy - A. Damerini and G. Roncaglia *Musicisti lombardi ed emiliani*, Chigiana, xv (1958)
- Lucca - A. Bonaccorsi *Maestri di Lucca* (Florence, 1966)
- Mantua - A. Bertolotti *Musicisti alla corte dei Gonzaga in Mantova* (Milan, 1890/R1969)
- Naples - F. de Mura *Enciclopedia della canzone napoletana* (Naples, 1969)
- Parma - C. Alcarì *Parma nella musica* (Parma, 1931)
- Piedmont - A. Damerini and G. Roncaglia *Musicisti piemontesi e liguri*, Chigiana, xvi (1959)
- Simagaglia - G. Radiciotti 'Biografie dei musicisti Sinigaglia', *Teatro, musica e musicisti in Sinigaglia* (Milan, 1893/R1973), 143–84
- Tuscany - A. Damerini and G. Barblan *Musicisti toscani*, Chigiana, xii (1955)
- Vercelli - C. Negri *Biografie dei musicisti vercellesi* (Milan, 1909)

JAPAN. Biographical dictionaries of musicians published in Japan before World War II appear to be almost totally unknown in the West. Unfortunately, those published since the war are largely concerned with European and American artists. Y. Togashi's *Nihon no sakk'yokuka* (Tokyo, 1956), which discusses 63 contemporaries, is an exception, but the language remains a barrier.

LATIN AMERICA. Biographical dictionaries of the musicians in Latin American countries are sorely needed, although there are a few, their scope is limited. Serafin Ramirez's *La habana artística* (Havana, 1891) contains nearly 200 pages devoted to Cuban musicians and Vasco Mariz's *Diccionario bio-bibliográfico musical* (Rio de Janeiro, 1948) includes mainly Brazilian artists. Heriberto Zapata Cuéncar has produced four works on Colombian musicians. His *Compositores antioqueños* (Medellín, 1973) is an alphabetical dictionary. The other three – *Compositores colombianos* (Medellín, 1962), *Compositores vallecaucanos* (Medellín, 1968) and *Compositores narriñenses* (Medellín, 1973) – are all collected biographies. Peter Vásquez Messmer's *Compositores bolivianos* (La Paz, 1975), fills a great need for bio-bibliographical information about Bolivian composers most of whom had been noted only superficially in a few general books on Latin American music. Peruvian musicians (and visitors to Peru) are noted in Rodolfo Barbacci's 'Apuntes para un diccionario biográfico musical peruano', *Fénix*, vi (1949), 414–510; an alphabetized dictionary of Peruvian musicians and topics is to be found in Carlos Raygada's 'Guía musical del Perú', *Fénix*, xii (1956–7), 3–77, and xiv (1964), 3–95, and Andres Sas's *La musica en la Catedral de Lima* (Lima, 1970–72) includes a two-volume biographical dictionary. Other publications include the Pan American Union's *Compositores de América* (Washington, DC, 1955–1972), which, strictly speaking, is a collected biography, and Juan Alvarez

Coral's *Compositores mexicanos* (Mexico City, 1971). Aside from these, only sketchy and scattered information exists.

Encyclopedias, however, are of some assistance; in particular, Albert Torrellas and Jaime Pahissa's *Diccionario de la música ilustrado* (Barcelona, 1927-9, 2/1947-52); Otto Mayer-Serra's *Música y músicos de Latinoamérica* (Mexico City, 1947); Victor de Rubertis's *Pequeño diccionario musical* (Buenos Aires, 3/1949, 6/1962); and Nestor Ortiz Oderigo's *Diccionario de la música* (Buenos Aires, 1949, 2/1965), which is a translation, with Latin-American addenda, of the 1945 edition of Andrea Della Corte and Guido Gatti's Italian *Dizionario* (Turin, 1926, 6/1959). O. Schuma's *Música y músicos argentinos* (Buenos Aires, 1943), Rodolfo Arizaga's *Enciclopedia de la música Argentina* (Buenos Aires, 1971), Luiz Cosme's *Diccionario musical* (Rio de Janeiro, 1957) and Carlos Poblete's *Diccionario de la música* (Valparaíso, 1972) offer specific information about the artists in Argentina, Brazil and Chile respectively.

LATVIA. See USSR.

MEXICO. See LATIN AMERICA.

NETHERLANDS. Edouard Gregoir, who compiled two bio-bibliographies of Belgian musicians, the *Galerie biographique des artistes-musiciens belges* and an expanded *Les artistes-musiciens belges*, provided the first large-scale dictionary of Dutch musicians in his *Biographie des artistes-musiciens néerlandais* (Brussels, 1864). He published two other works which include both Belgian and Dutch artists. The earlier was his *Essai historique sur la musique et les musiciens dans les Pays-Bas* (Brussels, 1861). The second combined material from his 1864 work on the Netherlands with material from the 1862 work on Belgium, added some coverage of French musicians, and appeared in a section entitled 'Notices biographiques' of his four-volume *Littérature musicale* (Brussels, 1872-6). Although the sequence is confusing the interrelationships are particularly interesting.

Edmond vander Straeten's classic work, *La musique aux Pays-Bas avant le XIXe siècle* (Brussels, 1867-88/R1969), contains important additional material to Gregoir's work, especially in volumes vi-viii which, respectively, survey Dutch musicians in Italy and in Spain before 1900. J. P. Heije supplied several useful lists of Dutch musicians in volumes i and ii of the journal *Bouwsteenen jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* (1869-74). A valuable anonymous work called *Onze musici portretten en biografieën* was first published in Rotterdam in 1898, went through two subsequent editions, the later in 1923, but does not appear to be widely available. J. H. Letzer's *Muzikaal Nederland* (Utrecht, 1911, 2/1913) comprehends musicians from 1850 to 1910, therefore abutting and extending the coverage of Vander Straeten and Gregoir, and is an indispensable work. Karel de Schryver (who also compiled a bio-bibliography of Belgian musicians) carried Letzer's coverage still later in his *Levende componisten* (Louvain, 1954-5).

Important complements to these are some worthwhile encyclopedias compiled in the Netherlands, all of which emphasize Dutch musicians and activities. Henri Viotta's *Lexicon der toonkunst* (Amsterdam, 1881-5) is the earliest; Gerard Keller and Philip Kruseman's very useful *Geïllustreerd muzieklexicon* (The Hague, 1932) was the only other before World War II. Since 1956 four major

works, all wider in scope, have appeared: the *Encyclopedie van de muziek* edited by L. M. G. Arntzenius, Henk Badings, Jaap Kunst and others (Amsterdam, 1956-7); an *Algemene muziekencyclopedie* edited by August Corbet and Wouter Paap in six volumes (Antwerp and Amsterdam, 1957-63, suppl. ed. J. Robijns, 1972); a smaller two-volume work by Salomon Bottenheim and Paap, the *Prisma encyclopedie der muziek* (Utrecht, 2/1957); and a third edition of G. Slagmolen's *Muzieklexicon* (Utrecht, 3/1974). Together these offer excellent coverage.

NORWAY. See SCANDINAVIA.

PERU. See LATIN AMERICA.

PHILIPPINE ISLANDS. Bañas y Castillo's *Music and Theater of the Philippine People* (Manila, 1924) includes a biographical dictionary (pp. 61-122): there is, apparently, nothing more recent.

POLAND. Ignacy Potočki's 1818 'Mały słowniczek muzyczny' in *Pamiętnik Warszawski*, considered in earlier sections of this essay, was one of the earliest of all biographical dictionaries, but a more comprehensive and accurate - and a more useful work - by Wojciech Sowiński supersedes it. First published in French as *Les musiciens polonais et slaves* (Paris, 1857/R1971), it was reissued in Polish in 1874. It is rich in lengthy biographical notices with excellent bibliographies. Almost 100 years later, but covering the same period as Sowiński, is Adolf Chybiński's *Słownik muzyków dawniej Polski do roku 1800* (Kraków, 1949, and in *KM*, new ser., vi-vii, 1948-9). A more up-to-date two-volume version, edited by J. M. Chomiński, was issued under the title *Słownik muzyków polskich* (Kraków, 1964-7). Paweł Podejko's *Nieznani muzycy polscy* (Bydgoszcz, 1966), a bio-bibliography of 'unknown' Polish musicians, attempts to supplement the earlier works.

The useful *Encyklopedia muzyki* by Józef Reiss, first issued in 1924 (Warsaw), edited by S. Śledziński and republished under the title *Mala encyklopedia muzyki* in 1960, complements the strictly biographical compilations above. In 1968 another edition was published with the same title but without reference to Reiss, the original compiler. Still later, a so-called 'second' edition of that work followed (Warsaw, 1970) and, as is often the case, the latest edition excels in numerous ways, but the earlier versions remain useful for articles subsequently eliminated.

PORTUGAL. Like Potočki's work noted under Poland, above, José Mazza's *Dicionário biográfico de músicos portugueses* (compiled in 1790 but first printed in Lisbon in 1944-5) was one of the earliest of all biographical dictionaries of musicians; its 300 biographies are still valuable. Joaquim de Vasconcellos's *Os músicos portugueses* (Oporto, 1870) and Ernesto Vieira's *Dicionário biográfico de músicos portugueses* (Lisbon, 1900-04) are two magnificent works whose coverage shows considerable overlapping but which are nonetheless useful and complementary. The only later biographical reports on Portuguese musicians are in Eugénio Amorim's *Dicionário biográfico de músicos do norte de Portugal* (Oporto, 1935) and Tomas Borba's encyclopedia, the *Dicionário de música ilustrado* (Lisbon, 1956, 2/1962-5).

ROMANIA. Viorel Cosma's *Compozitori si muzicologi români* (Bucharest, 1965) appeared in a revised and enlarged second edition in 1970 with the title *Muzicieni români lexicon* and was the first biographical dictionary

of musicians for this region. Its emphasis is on contemporaries.

SCANDINAVIA. The countries of this area are considered together here because a dictionary or encyclopedia published in any one of them usually includes information about the music and musicians of the others. John H. Yoell's *The Nordic Sound*, for example, includes a 'Composers' Gallery' which reports on musicians from all three countries.

Among the very few biographical dictionaries limited solely to Danish, to Swedish or to Norwegian artists are Sundelin's *Norrändskt musikliv* (Uppsala, 1946) (including biographies of Swedish musicians in a separate section), H. Olsén and Otto Olsson's dictionary of Swedish church musicians, *Svenska kyrkomusici* (Stockholm, 1928, 2/1936), and Bjarne Kortsén's *Contemporary Norwegian Piano Music* (Bergen, 1973), which includes bio-bibliographies of 50 present-day Norwegian composers. Apart from these, seekers of biographical data must rely on encyclopedias. Those from Denmark include Hortense Panum and William Behrend's *Illustreret musiklexikon* edited by O. M. Sandvik (Copenhagen, 1924-6). A new edition by Povl Hamburger and others was published in 1940, and a still later and even more valuable edition appeared under the title *Aschehougs musikleksikon* (Copenhagen, 1957-8). A. Kjerulff and N. Backhausen's *Musikkens hvem, hvad, hvor politikkens musikleksikon* (Copenhagen, 1950) has been a popular work, and a later edition edited by L. E. Bramsen was issued in three separate volumes, the first two biographical, the third terminological (Copenhagen, 1961-2). Two impressive Norwegian encyclopedias are Olav Gurvin and Ø. Anker's *Musikkleksikon* (Oslo, 1949, rev. 2/1959) and Øystein Gauksstad's *Gyldendals musikleksikon* (Oslo, 1962). In Sweden the earliest encyclopedia was the *Musik-lexicon* of J. L. Hoejer (Stockholm, 1864, suppl. 1867). Tobias Norlind's *Allmänt musiklexikon* (Stockholm, 1912-16, 2/1927-8) and *Sohlman's musiklexikon* (Stockholm, 1948-52, rev. enlarged 2/1975) are both excellent works. The latter is deservedly considered a standard encyclopedia ranking with those of Pena Costa, Sartori, Michel and others. *Bonniers musiklexikon*, edited by Åke Engström and F. H. Törnblom (Stockholm, 3/1975), is a useful one-volume work which stresses biographies of Scandinavians. A popular two-volume encyclopedia on which Engström and Törnblom drew heavily was *Tonkonsten internationellt musiklexikon* (Stockholm, 1955 7).

SPAIN. Felipe Pedrell's *Diccionario biográfico y bibliográfico* (Barcelona, 1894-7) stopped at 'Gaz' in the alphabet, a considerable misfortune because it included Latin American musicians as well as those of Spain and Portugal. The Baron de Alcahali de Mosquera (frequently referred to as 'Ruiz de Lihori') published *La música en Valencia* (Valencia, 1903) - a useful dictionary of the musicians of that city. A three-volume *Músicos vascos* (San Sebastián, 1972) by A. Sagardia gives information on Basque musicians, organizations and institutions. Rogelio del Villar's two-volume *Músicos españoles* (Madrid, 1918-27), though more a collected biography than a dictionary, is essential. José Ricart Matas's *Diccionario biográfico de la música* (Barcelona, 1956, 2/1966), although international in scope, stresses Spanish musicians sufficiently to warrant attention also. Fortunately, a group of good encyclopedias from Spain complements the coverage of these

strictly biographical works: C. J. Melcior's *Diccionario enciclopédico* (Lerida, 1859); the *Diccionario de la música ilustrado* edited by Albert Torrellas and Jaime Pahissa and others (Barcelona, 1927 9; a second edition was expanded to four volumes by Torrellas in 1947-52 as *Diccionario enciclopédico de la música*), a four-volume *Enciclopedia Salvat de la música* (Barcelona, 1967), which is a Spanish version of the copious Michel *Encyclopédie* (1958-61), and a 'Hand-lexikon' by Manuel Valls Gorina, *Diccionario de la música* (Madrid, 1971). Superior to all of these, and indispensable for any studies of Spanish music, is Joaquim Pena Costa's *Diccionario de la música Labor* (Barcelona, 1954).

SWEDEN. See SCANDINAVIA.

SWITZERLAND. A small but uniformly excellent group of lexica provides essential information on Swiss musicians, beginning with Georg Becker's *La musique en Suisse . . . notices historiques, biographiques et bibliographiques* (Geneva, 1874). Edgar Refardt's *Historisch-biographisches Musikerlexikon der Schweiz* (Leipzig and Zurich, 1928) was the standard bio-bibliographical reference work until Becker, many years after his first work, collaborated with Willi Schuh to produce the biographical second volume of the *Schweizer Musikbuch* (Zurich, 1939). An enlarged version of that volume was published separately in 1964 as the *Schweizer Musik-Lexikon/Dictionnaire des musiciens suisses*, and it is now the primary source for information about Swiss musicians of all periods. A collection of bio-bibliographies, *Forti Contemporary Swiss Composers* (Amriswil, 1956), issued by the Swiss Composers' League, provides extensive information in English about the lives and works, together with portraits, of some contemporary composers.

TURKEY. Turkey's new europeanized musical activities have been made more apparent to the West in a number of reference books which include two useful bio-bibliographies and three encyclopedias since 1964. The biographical works are M. Oransav's *Çağdas seslendiricilerimiz ve kuğ yazarlarımız* (Ankara, 1969), and T. Y. Öztuna's *Türk musikisi ansiklopedisi* (Istanbul, 1969-). The three encyclopedias which augment their biographical coverage are Vural Sozer's *Muzik ve muzisyenler ansiklopedisi* (Istanbul, 1964), Faruk Yener's and İlhan Mimaroglu's *Kuğ batı muzığı ansiklopedisi* (Istanbul, 2/1966); and Yener's *Muzik kilavuzu* (Milliyet Yayınları, 1970).

USA. A plethora of dictionaries of American musicians compels a division of this section into two parts: those works encompassing musicians throughout the whole country, and those specialized works covering the artists of one state or region which are listed in four sections below (Dictionaries of American 'popular' musicians are listed in §3 (v)). The first biographical dictionary was F. O. Jones's *A Handbook of American Music and Musicians* (Canaseraga, NY, 1886/R1971). An earlier work by J. Parker, *A Musical Biography*, is sometimes called the first American biographical dictionary but is in fact a collected biography of international scope and little merit.

In 1905 O. G. T. Sonneck issued his monumental *Bibliography of Early Secular American Music*, revised by W. T. Upton (1945, 2/1964/R1973), and though primarily a bibliography, it included in its 'index', in alphabetical order, biographies of many American artists then unknown. It is an extremely valuable ap-

pendage. R. J. Wolfe's analogous bibliography for the period 1801 to 1825, *Secular Music in America* (New York, 1964), followed the same procedure, as do two other more specialized lists, D. L. Hixon's *Music in Early America* (Metuchen, NJ, 1970) and C. E. Wunderlich's *History of American Music Periodicals, 1782-1825* (diss., U. of Michigan, 1971). Lloyd's *Church Musicians Directory* (Chicago, 1910/R1974), F. J. Metcalf's *American Writers and Compilers of Sacred Music* (New York, 1925/R1967), and E. E. Hipsher's *American Opera and its Composers* (Philadelphia, 1927) all reported on the life and works of American musicians in even more specialized fields.

Most of the other available biographical dictionaries of Americans are concerned with those of the 20th century. Claire Reis's standard *American Composers of Today* (New York, 1930, 2/1932 as *American Composers*, 3/1938 as *Composers in America*, rev. enlarged 4/1947), William C. Handy's *Negro Authors and Composers of the United States* (New York, 1935/R1976); *The Year in American Music* (New York, 1946-), which included in each issue a dictionary of 'Composers in America', *The ASCAP Biographical Dictionary* (New York, 1948, 2/1952, 3/1966), Virgil Thomson's *American Music since 1910* (New York, 1970), which contains a dictionary of 106 American contemporaries, sections of Christopher Paviakis's directory, *The American Music Handbook* (Riverside, NJ, 1974), and C. E. Claghorn's new *Biographical Dictionary of American Music* (Nyack, NY, 1974). Two more works have been announced: a *Dictionary of American Composers* by Neil Butterworth (London, in preparation) and *Contemporary American Composers: a Biographical Dictionary* by E. R. Anderson (Boston, 1976). Surprisingly, no encyclopedia of music has been compiled in the USA containing enough information on native musicians to supplement these biographical works to any extent.

THE EAST

- Pennsylvania Federation of Music Clubs. *Pennsylvania Composers and their Compositions* (Philadelphia, 1923)
 G. T. Edwards. *Music and Musicians of Maine* (Portland, Maine, 1928, R1970)
 I. C. Grannins. *Connecticut Composers* (New Haven, 1935)
 G. M. Rohrer. *Music and Musicians of Pennsylvania* (Philadelphia, 1940/R1970)
 S. Spaeth. *Music and Dance in New York State* (New York, 1951)
 - *Music and Dance in the New England States* (New York, 1953)
 - *Music and Dance in Pennsylvania, New Jersey and Delaware* (New York, 1954)
 F. T. Wiggins. *Maine Composers and their Music* (Rockland, Maine, 1959)
 I. E. Mangler. *Rhode Island Music and Musicians, 1733-1850* (Detroit, 1965)

THE MIDWEST

- F. C. Krohn. *A Century of Missouri Music* (St Louis, Missouri, 1924/R1971 as *Missouri Music*)
 Indiana Federation of Music Clubs. *Indiana Composers, Native and Adopted* (Bloomington, Ind., 1936)
 D. James [Michigan Federation of Music Clubs]. *Michigan Composers: Biographical Notes* (Ypsilanti, Mich., 1938)
 Iowa Federation of Music Clubs. *Musical Iowa, 1838-1938* (n.p., 1939)
 M. H. Osburn. *Ohio Composers and Musical Authors* (Columbus, Ohio, 1942)
 Wisconsin Federation of Music Clubs. *Wisconsin Composers* (n.p., 1948)
 N. D. McGee. *Kentucky Composers* (Frankfort, Ky., 1950)
 R. D. Saunders. *Music and Dance in the Central States* (Hollywood, 1952)
Catalogue of Representative Works by Resident Living Composers of Illinois, also Brief Biographical Sketches (n.p., 1960)
 R. R. Fink and J. A. Johnson. *Annotated Directory of Michigan Orchestral Composers* (Detroit, 1967)

THE SOUTH

- E. M. McCartney. *Virginia Composers* (n.p., 1935)
 O. J. Knippers. *Who's Who among Southern Singers and Composers* (Hot Springs, Arkansas, 1937)
 S. Spaeth. *Music and Dance in the Southeastern States* (New York, 1952)
 North Carolina Federation of Music Clubs. *North Carolina Musicians* (Chapel Hill, 1956)
 Southeastern Composers' League. *Catalogue* (Hattiesburg, Mississippi, 1962)
 L. Panzeri. *Louisiana Composers* (New Orleans, 1972)

THE WEST

- Who's Who in Music in California* (Los Angeles, 1920)
 G. C. Smith. *Creative Arts in Texas: a Handbook of Biography* (Nashville, Tenn., 1926)
 B. D. Ussher. *Who's Who in Music and Dance in Southern California* (Hollywood, 1933, 1940 as *Music and Dance in California*, compiled by W. I. Perlman, ed. J. Rodriguez, 1948 as *Music and Dance in California and the West*, ed. R. D. Saunders)
 E. C. Whitlock and R. D. Saunders. *Music and Dance in Texas, Oklahoma and the Southwest* (Hollywood, 1950)
 Washington Federation of Music Clubs. *Washington State Composers* (Seattle, 1962)
 C. Boone. *Index of Bay Area Composers* (Berkeley, Calif., 1964)
 T. Todaro. *The Golden Years of Hawaiian Entertainment, 1874-1974* (Honolulu, 1974)

USSR. The earliest biographical dictionaries were the *Ruchnoy muzikal'nyy slovar'* ('Music dictionary') compiled by A. Garas (Moscow, 1850) and the *Biograficheskiiy leksikon russkikh kompozitorov* by A. I. Rubets (St Petersburg, 1879, 2/1886). Neither appears to be widely available today. More accessible, though in some ways less dependable, is A. A. Il'yinsky's *Biografiya kompozitorov IV XX vekov* (Moscow, 1904). An *Illyustirovannyi slovar'* ('Illustrated dictionary') limited to living musicians was published in Odessa in 1907-8, but its two volumes totalled only 70 pages. The first works to furnish worthwhile information in a language of the Western world were A. Vodarsky-Shiraef's *Russian Composers and Musicians* (New York, 1940/R1969) and I. F. Belza's *Handbook of Soviet Musicians* (London, 1943/R1972, 3/1945). They remain important sources. *Sovetskiiye kompozitori*, edited by G. Bernandt and A. N. Dol'zhansky (Moscow, 1957), provides biographies for over 1000 Russian composers and is indispensable. Even more up to date, but international in scope, are Yu. Ya. Vaynkop's *Kratkiy biograficheskiiy slovar' kompozitorov* ('Short biographical dictionary of composers'; Leningrad, 1968, 3/1976) and L. V. Mikheyeva's *Pogovorim o muzike* ('Talking about music'; Leningrad, 1965, 2/1968). A dependable biographical dictionary of Estonian musicians, *Biograafiline leksikon*, edited by H. Aumere and others, was published under the sponsorship of Eesti Heliloojad Muusikateadlased (Tallinn, 1966). Latvian dictionaries include W. Neumann's *Lexikon baltischer Tonkünstler* (Riga, 1909), which is reported to provide valuable coverage of a group of musicians perhaps too little known to most of the world, and S. Stumbr's *Kratkiy biograficheskiiye danniiye i perechen' vazhneyshikh trudov kompozitorov* (Riga, 1959), which includes 42 bio-bibliographies of more recent artists.

General encyclopedias are also helpful. The earliest was Yuly Engel's *Muzikal'nyy slovar'* (Moscow, 1901-4), a translation of Riemann's *Lexikon*, which contains many biographies of pre-Revolutionary Russians added by Engel. He also published a *Kratkiy muzikal'nyy slovar'* ('Concise dictionary of music'), an encyclopedia of terms and biographies with even more emphasis on Russian artists (Moscow, 1907), as well as a pocket encyclopedia, *Karmanniy muzikal'nyy slovar'* (Moscow,

1913). Later encyclopedias are the *Entsiklopedicheskiy muzikal'niy slovar'* by B. S. Shteynpress and I. M. Yampol'sky (Moscow, 1959, enlarged 2/1966); A. L. Ostrovsky's *Sputnik muzikanta: entsiklopedicheskiy karmannyi slovar' spravochnik* ('The musician's companion: a pocket encyclopedic dictionary'; Leningrad, 1964, 2/1969); and Yuri Keldish's *Muzikal'naya entsiklopediya* (Moscow, 1973-). An unusual source of information about 18th-century artists is the sequence of 'Notes biographiques' scattered throughout the three volumes of Robert Mooser's *Annales de la musique et des musiciens en Russie au XVIIIe siècle* (Geneva, 1948-51).

As is true for France, Italy and the USA, a group of dictionaries, and some works falling somewhere between collected biographies and dictionaries, combine to furnish excellent and widespread coverage of specific areas and peoples of the USSR and they warrant notice here:

AZERBAIJAN

R G Khalilov *Kompozitori i muzykovedyi Azerbaydzhanskoy SSR* (Baku, 1956, ?2/1959)

E Abasova *Molodivye kompozitori Azerbaydzhana* [Young composers of Azerbaijan] (Baku, 1961, 2/1965)

BELOUSSIA

D N Zhuravlev *Kompozitori sovetskoy Belorussii* (Minsk, 1966)

GEORGIA

G Chkhikvadze *Kompozitori Gruzinskoy SSR* (Tbilisi, 1940)

KAZAKHSTAN

Kompozitori sovetskogo Kazakhstana spravochnik [Composers of Soviet Kazakhstan a handbook] (Alma-Ata, 1954)

LENINGRAD

Leningradskiy kompozitori (Leningrad, 1950)

MOLDAVIA

Kompozitori Moldavskoy SSR (Kishinev, 1956, ?2/1967)

A Skoblonok *Kompozitori Moldavskoy SSR* (Moscow, 1960)

V Degtyarev *Kompozitori i muzykovedi Moldavi* (Kishinev, 1973)

TADJIKISTAN

Kompozitori Tadzhikistana (Dushanbe, 1957, 2/1966)

TATAR

Ya Girshman *Kompozitori sovetskoy Tatarstana* (Kazan', 1957)

UZBEKISTAN

A Asimovskaya and I Akbarov *Kompozitori sovetskoy Uzbekistana biograficheskiye ocherki* (Tashkent, 1959)

UKRAINE

Kompozitori Ukrainskoy SSR (Moscow, 1940)

A I Mukha and N Sydorenko *Spilka kompozitoriv URSR* (Kiev, 1968)

YUGOSLAVIA The earliest biographical dictionary seems to have been V. R. Djordjević's *Prilozi biografskom rečniku srpskih muzičara* ('Contribution towards a biographical dictionary of Serbian musicians') (Belgrade, 1950), containing 46 sketches. About the same number of Croatian composers are described in Krešimir Kovačević's *Hrvatski kompozitori i njihova djela* (Zagreb, 1960, enlarged 2/1971-). The Union of Yugoslav Composers published *Kompozitori i muzički pisci* (Belgrade, 1968), a catalogue of the society's members and their works, in English as well as Serbo-Croat and therefore useful to a wide readership. Stanko Trobina's *Slovenski crkveni skladatelji* (Maribor, 1972) is more precisely a collected biography, but it offers copious information on a great many Slovenian composers. Truda Reich included many of the same musicians in her bio-bibliographical dictionary of contemporary Yugoslav composers, *Susreti sa suvremenim kompozitorima jugoslavike* (Zagreb, 1972).

An excellent, two-volume encyclopedia, *Muzička enciklopedija*, edited by Josip Andreis and published in

Zagreb (1958-63, 2/1971- ed. K. Kovačević) emphasizes Slav musicians.

(v) *Special dictionaries*. This group comprises encyclopedias, dictionaries of terms, or biographical dictionaries which focus on specific topics in music. As such, they are usually aimed at audiences which are relatively sophisticated about such specialities, and they evolve when the accumulated information on any one topic grows to the point where it becomes effectively impossible to treat it adequately as only one of many topics within the conventional lexicon. They are generated too when a compiler decides that the accumulated information must be arranged in dictionary form for easy reference. Since about 1700 the number of such works has grown rapidly in all fields of study.

The first in music was Friedrich von Drieberg's *Wörterbuch der griechischen Musik* (Berlin, 1835/1974). There are earlier works on broader subjects which include in their coverage important information for musicians: Allacci's famous *Drammaturgia* (1666), which included operas, a so-called 'dictionary of modulations' in chart form by Geminiani (c1754); Wetzel's *Hymnopoecographia* (1718-28); the theatre dictionaries of Durey de Noiville (1753), Lefris (1754), Parfaict (1756), La Vallière (1760), La Porte (1776) and Beffara (c1750), the Russian *Dramaticheskii slovar'* ('Dictionary of the theatre', 1787), and Compan's dictionary of the dance (also 1787). But Drieberg's is the earliest to be devoted wholly and exclusively to a musical topic. Strangely enough, a work which almost became the first special music dictionary - it followed Drieberg's *Wörterbuch* only one year later - was the comic *Dictionnaire aristocratique, démocratique et mistigorieux de musique mis en ordre par Philarmônialetrvônoptékhephâhokingôovadhdnn* (Paris, 1836).

In modern times, because of the amount of information which has become available and the constant need for fast retrieval of it, growing varieties and numbers of special music dictionaries have appeared. Of those recently published a large proportion are devoted to popular music, jazz, the avant garde and ethnomusicology, and they have appeared far in advance of adequate coverage of those same topics in conventional music encyclopedias. That is a change from earlier times when the topics of special dictionaries closely paralleled those in the encyclopedias, e.g. church music, hymns, opera, instruments and their makers, women (it is worth noting in passing that three of the five extant dictionaries of women musicians were published before 1900).

The following list attempts to note all special dictionaries to the beginning of the 20th century, and since then, only the more interesting or important works. No effort has been made to list all dictionaries or glossaries enclosed in or appended to books on theory, history or other subjects, nor are any comments or annotations offered. These are readily available elsewhere, for example in Duckles (3/1974).

ACOUSTICS

J Pujolle: *Lexique-guide d'acoustique architecturale* (Paris, 1971)

AUDIO

G A Briggs: *A to Z in Audio* (Bradford, 1960)

BALLET

L G Sil'vo: *Opit alfavitnovo ukazatelya beletam, pantomimam, divertissementam, 1672-1900* (St Petersburg, 1900)

C W Beaumont: *A French-English Dictionary of Technical Terms used in Classical Ballet* (London, 1931, rev., enlarged 2/1939/1951)

A Meunier: *La danse classique (école française): figures-sténographées-dictionnaire* (Paris, 1931)

E Vrchlická: *Klasické taneční názvosloví abecední* (Prague, 1932)

L Kirstein: *Ballet Alphabet* (New York, 1939)

M R Oloff: *Balletic-dance Terms* (St Louis, Missouri, 1949)

G Grant: *Technical Manual and Dictionary of Classical Ballet* (New York, 1950, rev. 2/1967)

L Kersley and J Sinclair: *A Dictionary of Ballet Terms* (New York, 1952, 3/1973)

[G Arout, F Gadan-Pamard and R Maillard]: *Dictionnaire du ballet moderne* (Paris, 1957, Eng. trans. by J. Montague and P. Cochrane, New York, 1959)

G B L Wilson: *A Dictionary of Ballet* (London, 1957, 3/1974)

A J Balcar: *Knauts Ballet Lexikon* (Munich, 1958)

M Crosland: *Ballet Lovers' Dictionary* (London, 1962)

H Koegler: *The Concise Oxford Dictionary of Ballet* (London, 1977)

BANDS

K W Berger: *Band Encyclopedia* (Evansville, Ind., 1960)

BEETHOVEN

[von Frimmel: *Beethoven-Handbuch* (Leipzig, 1926/R1968)

P Nettl: *Beethoven Encyclopaedia* (New York, 1956, rev. 2/1967 as *Beethoven Handbook*)

CHAMBER MUSIC

W W Cobbett: *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929 30, rev., enlarged 2/1963 by C Mason)

CHANSON

F Vernillat and J Charpentreau: *Dictionnaire de la chanson française* (Paris, 1968)

C Brunschwig, L.-J. Calvet and J.-C Klein: *Cent ans de chanson française* (Paris, 1972)

CHORAL MUSIC

A Zecchi: *Il coro nella storia e dizionario dei nomi e dei termini* (Bologna, 1960)

Gusho Jiten [Dictionary of choral music] (Tokyo, 1967)

N V Romanovsky: *Khorovoy slovar'* [Choral dictionary] (Leningrad, 1968, 2/1972)

CHURCH MUSIC AND LITURGY

J I d'Ortigue: *Dictionnaire liturgique* (Paris, 1854/R1971, 2/1860)

J Millet: *Our Hymns* (London, 1866, rev. 2/1869 as *Singers and Songs of the Church*)

U Koimüller: *Lexikon der kirchlichen Tonkunst* (Brixen, 1870, 2/1891-5/R1975)

S Kummerle: *Encyklopädie der evangelischen Kirchenmusik* (Gutersloh, 1888-95/R1974)

B Kothe: *Musikalisch-liturgisches Wörterbuch* (Breslau, 1890)

M B Foster: *Anthems and Anthem Composers* (London, 1901/R1973)

F L J Lloyd: *Lloyd's Church Musicians Directory* (Chicago, 1910/R1974)

A Sleumer: *Liturgisches Lexikon* (Limburg, 1916)

J Braun: *Liturgisches Handlexikon* (Regensburg, 1922, 2/1924, Sp. trans., 1925)

F I Metcalf: *American Writers and Compilers of Sacred Music* (New York, 1925/R1967)

A Weissenback: *Sacra musica. Lexikon der katholischen Kirchenmusik* (Klosterneuburg, 1937/R1974)

A Hughes: *Liturgical Terms for Music Students* (Boston, 1940/R1971)

G W Stubbings: *A Dictionary of Church Music* (New York, 1950)

G Mizgalski: *Podrecznik encyklopedia muzyki kościelnej* (Poznan, 1959)

J R Carroll: *Compendium of Liturgical Music Terms* (Toledo, 1964)

J Porte: *Encyclopédie des musiques sacrées* (Paris, 1968)

J R Davidson: *A Dictionary of Protestant Church Music* (Metuchen, NJ, 1975)

See also 'Hymns and Hymn Writers'

COLOMBIA

J I Perdomo Escobar: 'Glosario folklórico de términos relativos a danzas, cantares e instrumentos típicos de Colombia', *Historia de la música en Colombia* (Bogotá, 3/1963), 297-398

H C Davidson: *Diccionario folklórico de Colombia* (Bogotá, 1970)

COMIC

Dictionnaire aristocratique, démocratique et mistigieux de musique (Paris, 1836)

J Parry: *John Parry's Manual of Musical Terms* (London, 1863)

Aldo [pseud. of A. Azavedo]: *Dictionnaire musico-humoristique par le Dr Aldo* (Paris, 1870)

P S Donnerwetter [pseud.]: *Handy Music-lexicon* (Boston, Mass., 1894)

Världens följande illustrerade musiklexikon nordiskt och speciellt lexikon för tonkonstnerna m m (Stockholm, 1969)

G Hoffnung: *The Hoffnung Companion to Music* (New York, 1971)

Grone's *Dictionary of Music* (Ampleforth, 1978)

CONDUCTORS

L Grigor'yev: *Sovremennyye dirigiori* (Moscow, 1969)

CONTEMPORARY

A Eaglefield-Hull: *Dictionary of Modern Music and Musicians* (London, 1924/R1973, Ger. trans., 1926 as *Das neue Musiklexikon*, ed. A. Einstein)

N Slonimsky: *Music since 1900* (New York, 1937, 4/1971)

D Ewen: *Living Musicians* (New York, 1940; suppl. 1957)

---: *American Composers Today* (New York, 1949)

H Smither: *Critical Survey of Basic Terminology in 20th-century Music* (diss., Cornell U., 1952)

F Sopena Ibáñez: *La música europea contemporánea panorama y diccionario de compositores* (Madrid, 1953)

D Ewen: *European Composers Today* (New York, 1954)

F K Prieberg: *Lexikon der neuen Musik* (Freiburg and Munich, 1958)

B Schaffer: *Leksykon kompozytorów XX wieku* (Kraków, 1963-5)

S Bull: *Index to Biographies of Contemporary Composers* (New York, 1964)

R C Jones: *A Glossary of Theoretical Terms used in Selected Writings in English about Twentieth-century Music* (diss., U of Iowa, 1965, Iowa City, 1965)

D Ewen: *Composers since 1900* (New York, 1969)

E B Carlson: *A Bio-bibliographical Dictionary of Twelve-tone and Serial Composers* (Metuchen, NJ, 1970)

C Rostand: *Dictionnaire de la musique contemporaine* (Paris, 1970)

H Fimert and H U Humpert: *Lexikon der elektronischen Musik* (Regensburg, 1973)

G Kadar: *Musique de notre temps* (Paris, 1973-)

K Thompson: *A Dictionary of Twentieth-century Composers, 1911-1971* (London, 1973)

H H Eggebrecht: *Zur Terminologie der Musik des 20. Jahrhunderts* (Stuttgart, 1974)

J Vinton: *Dictionary of Contemporary Music* (New York, 1974)

R Fink: *The Language of Twentieth Century Music: a Dictionary of Terms* (New York, 1975)

H Risatti: *New Music Vocabulary* (Urbana, Ill., 1975)

DANCE

C Compan: *Dictionnaire de danse* (Paris, 1787/R1974)

G Desrat: *Dictionnaire de la danse* (Paris, 1895)

V Junk: *Handbuch des Tanzes* (Stuttgart, 1930)

A Chujoy: *The Dance Encyclopedia* (New York, 1949, rev., enlarged 1967)

W G Raffe: *Dictionary of the Dance* (London and New York, 1965)

A Harding: *An Investigation into the Use and Meaning of Medieval German Dancing Terms* (Göppingen, 1973)

M Clarke and D Vaughan: *The Encyclopedia of Dance and Ballet* (London and New York, 1977)

See also 'Ballet'

EARLY MUSIC

F M Padelford: *Old English Musical Terms* (Bonn, 1899/R1976)

G Schad: *Musik und Musikdrucke in der mittel-englischen Literatur* (Frankfurt am Main, 1911)

J Pulver: *A Dictionary of Old English Music & Musical Instruments* (London and New York, 1923/R1969)

H P Gysin: *Studien zum Vokabular der Musiktheorie im Mittelalter* (Zürich, 1959)

H H Carter: *A Dictionary of Middle English Musical Terms* (Bloomington, Ind., 1961/R1968)

G Favati: *Le biografie trovadoriche: testi provenzali del secc. XIII e XIV* (Bologna, 1961/R1970)

FILM MUSIC

See 'Musical Comedy'

FLAMENCO

J Pemartin: *El cante flamenco: guía alfabética* (Madrid, 1966)

FLUTE PLAYERS

A K Burks: *Follow the Pipers: a Guide to Contemporary Flute Artists and Teachers* (Westfield, NY, 1969)

FOLK SINGERS

R M Lawless: *Folksingers and Folksongs in America* (New York, 1960, rev. 2/1965)

See also 'Popular Music'

GILBERT AND SULLIVAN

G E Dunn: *A Gilbert & Sullivan Dictionary* (London, 1936/R1976)

I Ayre: *The Gilbert and Sullivan Companion* (New York, 1972)

GOSPEL

Gospel Music Directory and Yearbook, 1972-3 (Nashville, Tenn., 1973)

See also 'Popular Music'

GREEK MUSIC

F von Drieberg: *Wörterbuch der griechischen Musik* (Berlin, 1835/R1974)

- H Vetter 'Specimen lexicum in musicis graecis', *Memoriae anniversariae scholae regiae Afranae* (Klünkist, 1861), 1-64
 'Additamenta ad Henrici Stephani thesaurum ex musicis graecis excerpta', *Jahresbericht über das Schuljahr, 1866-67* [Zwickau Gymnasium] (Zwickau, 1867)
- K. Philoxenes *Lexikon iēs Hellēnikē ekklēsiastikēs mousikēs* (Constantinople, 1868-9) [A-M only]
- HAUSA MUSIC
- D W Ames and A V King *Glossary of Hausa Music and its Social Contexts* (Evanston, Ill., 1971)
- HYMNS AND HYMN WRITERS
- J C Wetzel *Hymnopoetographia* (Nuremberg, 1718/28)
- M Frost *Historical Companion to Hymns Ancient and Modern* (London, 1861/R1962, many later edns.)
- J Julian *A Dictionary of Hymnology* (London, 1892, rev. 2/1907/R1957)
- Presbyterian Board of Christian Education *Handbook to the Hymnal* (Philadelphia, 1935)
- W. G. Polack *The Handbook to The Lutheran Hymnal* (St Louis, Missouri, 1942, rev. 3/1958)
- L Hostetler *Handbook to the Mennonite Hymnary* (Newton, Kansas, 1949)
- The Protestant Episcopal Church in the USA *The Hymnal 1940 Companion* (New York, 1949, rev. 3/1956)
- A Haeussler *The Story of our Hymns* (St Louis, Missouri, 1952, 3/1954)
- K L Parry *Companion to Congregational Praise* (London, 1953)
- R G McCutchan *Hymn Tune Names, their Sources and Significance* (Nashville, Tenn., 1957)
- R W Thomson *Who's Who of Hymn Writers* (London, 1967)
- H Williams *Tonau a'u hawduron* (Caernarvon, 1967, suppl. 1969)
- F D Gealy *Companion to the Hymnal a Handbook to the 1964 Methodist Hymnal* (Nashville, Tenn., 1970)
- INDIAN MUSIC
- P Holroyde *The Music of India* (New York, 1972) [glossary, 256-85]
- INSTRUMENTS
- M Mersenne *Harmonie universelle* (Paris, 1636 7/R1963), bks on instrs trans. by R. E. Chapman (The Hague, 1957)
- L F Valdrighi *Nomochelurgographia antica e moderna* (Modena, 1884, suppl. 1888-94, R1967)
- A Jacquot *Dictionnaire pratique et raisonne des instruments de musique anciens et modernes* (Paris, 1886)
- T. S. Wotton *Dictionary of Foreign Musical Terms and Handbook of Orchestral Instruments* (Leipzig, 1907/R1972)
- C Sachs *Real-Lexikon der Musikinstrumente* (Berlin, 1913/R1962, rev., enlarged 1964)
- R Wright *Dictionnaire des instruments de musique* (London, 1941)
- J A de Donostia 'Instrumentos de música popular española terminología general', *AnM*, ii (1947), 105
- S Marcuse *Musical Instruments, a Comprehensive Dictionary* (Garden City, NY, 1964/R1975)
- T Kurosawa *Zukai sekai kigaku dai-jiten* (Tokyo, 1972)
- E Prospero *Strumenti musicali: prontuario dei termini* (Milan, 1972)
- Diagram Group *Musical Instruments of the World* (New York, 1976)
- See also 'Keyboard', 'Organ', etc
- JAZZ
- P F Miller *Down Beat's Yearbook of Swing* (Chicago, 1939)
- G Poole *Enciclopedia de swing* (Buenos Aires, 1939)
- E Jackson and L Hibbs *Encyclopaedia of Swing* (London, 1941)
- L Shelly *Hepcats Jive Talk Dictionary* (Derby, 1945)
- W Laade, W Zieff and D Zimmerle *Jazz-Lexikon* (Stuttgart, 1953)
- J Slawie [pseud. of J Sypniewski] *Kleines Wörterbuch der Jazzmusik* (Zurich, 1953)
- G. C. Testoni *Enciclopedia del jazz* (Milan, 1953)
- Jazzens hvem, hvad, hvor *politikens jazzleksikon* (Copenhagen, 1953, 2/1962, Swed trans. 1955 as *Jazzboken*, Ger trans. by J Jorgensen and E Weidman, 1966 as *Mosaik Jazzlexikon*, 2/1967 as *Jazzlexikon*, 3/1969 as *Jazz*)
- H Panassié and M Gautier *Dictionnaire du jazz* (Paris, 1954, enlarged 2/1971, Eng trans. 1956/R1973 as *Guide to Jazz*)
- K Sandgren, ed. *Boken om jazz* (Stavanger, 1954)
- L G Feather *The Encyclopedia of Jazz* (New York, 1955, rev., enlarged 2/1960 as *The New Edition of the Encyclopedia of Jazz*; suppl. 1966 as *The Encyclopedia of Jazz in the Sixties*; suppl. 1976 as *The Encyclopedia of Jazz in the Seventies*)
- R. Kōno *Jazu no jiten* (Osaka, 1957)
- S. Longstreet and A M Daur *Knaurs Jazz Lexikon* (Munich and Zurich, 1957, Fr trans. 1958, It trans. 1960, Sp trans. 1963)
- J Berendt *Das neue Jazzbuch* (Frankfurt am Main, 1959, Eng trans., rev., enlarged, 1975)
- N R Ortiz Oderigo *Diccionario del jazz* (Buenos Aires, 1959, It trans., 1961)
- I Berg and I. Yoemans *Trad. an A to Z Who's Who of the British Traditional Jazz Scene* (London, 1962)
- J. Bosch and C J. Dollé *Jazzlexikon* (Utrecht, 1964)
- R S Gold *A Jazz Lexicon* (New York, 1964)
- M. Dorigné *Jazz, culture et société, suivi du Dictionnaire du jazz* (Paris, 1966)
- I Wasserberger *Jazzový slovník* (Bratislava, 1966)
- A. Rose and E. Souchon *New Orleans Jazz a Family Album* (Baton Rouge, Louisiana, 1967)
- G T Simon *The Big Bands* (New York, 1967)
- F Ténor and P Carls *Dictionnaire du jazz* (Paris, 1967)
- C Bohlander and K H. Haller *Reclams Jazzführer* (Stuttgart, 1970)
- J Chilton *Who's Who of Jazz* (London, 1970)
- P Tardos *Beut kszlexikon* (Budapest, 1971)
- K. Bogaert *Blues lexicon* (Antwerp, 1972)
- R D Kinkle and N McCaffrey *Complete Encyclopedia of Popular Music and Jazz: 1900-1950* (New Rochelle, NY, 1974)
- R S Gold *Jazz Talk* (Indianapolis, 1975)
- KEYBOARD
- E. Pauer *Dictionary of Pianists and Composers for the Pianoforte* (London, 1896)
- W Niemann *Taschen-Lexikon für Klavierspieler* (Leipzig, 1912, 5/1925 as *Taschenbuch für Klavierspieler*) [title varies in 3rd and 4th edns.]
- F J Hirt *Meisterwerke des Klavierbaus* (Olten, 1955, Eng trans., 1968)
- D H Boalch *Makers of the Harpsichord and Clavichord 1440 to 1840* (London, 1956, enlarged 2/1974)
- K Schimmel *Piano-Nomenclatur ein Bildwörterbuch* (Frankfurt am Main, 1966)
- KOREAN MUSIC
- Sa-Hun Chang *Glossary of Korean Music* (Seoul, 1972)
- LATIN AMERICA
- N Slonimsky *Music of Latin America* (New York, 1945, 3/1949/R1972 with addenda), 295-325
- MECHANICAL INSTRUMENTS
- Q D Bowers *Encyclopedia of Automatic Musical Instruments* (Vestal, NY, 1972)
- MINSTRELRY
- E LeRoy Rice *Monarchs of Minstrelsy* (New York, 1911)
- MODULATIONS
- F Geminiani *Guida armonica* (London, c1754)
- A C Wigan *A Modulating Dictionary* (London, 1843, 2/1852)
- MUSICAL COMEDY
- J Huntley *British Film Music* (London, 1947)
- J Burton *The Blue Book of Broadway Musicals* (Watkins Glen, NY, 1952, 2/1969)
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- C McCarty *Film Composers in America* (Glendale, Calif., 1953/R1972)
- R Lewine and A Simon *Encyclopedia of Theater Music* (New York, 1961, 2/1973)
- T Vallance *The American Musical* (London, 1970)
- J R Taylor and A Jackson *The Hollywood Musical* (New York, 1971)
- T Tumbusch *Guide to Broadway Musical Theatre* (New York, 1972)
- C Santos Fontenla *El musical americano* (Madrid, 1973)
- R Busby *British Music Hall an Illustrated Who's Who from 1850 to the Present Day* (London, 1976)
- S Green *Encyclopedia of the Musical Theatre* (New York, in preparation)
- See also 'Popular Music'
- OPERA
- L Allacci *Drammaturgia* (Rome, 1666, 2/1755/R1966), index in J. de Filippi 'Les compositeurs cités par Allacci', *Chronique musicale*, vi (1874), 34
- Maupoint *Bibliothèque des théâtres* (Paris, 1733)
- J B Durey de Nonville *Histoire du Théâtre de l'Opéra en France* (Paris, 1753/R1958, 2/1757/R1972)
- [A de Léris] *Dictionnaire portatif des théâtres de Paris* (Paris, 1754, 2/1763)
- [C and F Parfaict] *Dictionnaire des théâtres de Paris* (Paris, 1756/R1967, 2/1767)
- [Louis, Duke of La Vallière] *Ballets, opéra, et autres ouvrages lyriques par ordre chronologique* (Paris, 1760/R1967)
- L F Belfara: 5 MS dictionaries of opera, ballets, cantatas, oratorios etc (c1775)
- J de La Porte and S R N Chamfort *Dictionnaire dramatique* (Paris, 1776/R1967)
- Dramaticheskii slovar', ili pokazaniia po alfabitu vsekh rossiyskikh teatral'nikh sochinenii* [A dictionary of the theatre, or an alphabetical list of all Russian theatrical works] (Moscow, 1787, repr 1881)
- F Clément and P. Larousse *Dictionnaire lyrique, ou histoire des opéras* (Paris, 1867-9, 4 suppl. to 1881, 2/1897 ed. A. Pougin, suppl. 1904, 3/1905/R1969)
- H Riemann *Opern-Handbuch* (Leipzig, 1887-93/R)

- C Dassori. *Opera e operisti* (dizionario lirico, 1541-1902) (Genoa, 1903)
- J Towers. *Dictionary-catalogue of Operas and Operettas* (Morgantown, West Virginia, 1910/R1967)
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- W Granville. *The Theater Dictionary. British and American Terms in the Drama, Opera, Ballet* (New York, 1952)
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- U Manferrari. *Dizionario universale delle opere melodrammatiche* (Florence, 1954-5)
- D Ewen. *Encyclopedia of Opera* (New York, 1955, rev., enlarged 3/1971 as *The New Encyclopedia of Opera*)
- A Ross. *The Opera Directory* (London, 1961)
- G B Bernandt. *Slovar' oper, upervive portavlennikh ili izdannilch v dorevolutsionnoy Rossii i v SSSR (1736-1959)* [A dictionary of operas first performed and published in pre-Revolutionary Russia and in the USSR] (Moscow, 1962)
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- H D Rosenthal and J Warrack. *Concise Oxford Dictionary of Opera* (London, 1964/R1973, rev. 2/1979; Fr trans by A Izzet, rev., completed by J Bourgeois, E Dechamps, Paris, 1974)
- F Stueger. *Opernlexikon* (Tutzing, 1975-)
- I Orrey and G Chase, eds. *The Encyclopedia of Opera* (New York, 1976)
- Who's Who in Opera: an International Biographical Dictionary* (New York, 1976)
- ORCHESTRAL DEVICES**
- G Read. *Thesaurus of Orchestral Devices* (New York, 1953/R1969)
- ORGAN**
- M Hamel. *Nouveau manuel complet du facteur d'orgue* (Paris, 1849, 2/1903)
- C Iocher. *Erklärung der Orgel Register* (Berne, 1887, Eng. trans by A Schauburg, 1888, 4/1912, 5/1923/R1971 as *Die Orgel-Register*, Eng. trans by C P Landi, 1914)
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- F W Thornsbey. *Dictionary of Organs and Organists* (Bournemouth, 1912, 2/1921)
- G A Audsley. *Organ-stops* (New York, 1921)
- N A B Hunt. *Modern Organ Stops* (London, 1923) [with glossary of technical terms]
- L Burgemeister. *Der Orgelbau in Schlesien* (Strasbourg, 1925)
- P de Fleury. *Dictionnaire biographique des facteurs d'orgues nés ou avant travaillé en France* (Paris, 1926)
- C Elis. *Orgelwörterbuch* (Kassel, 1933, 3/1949)
- P Smets. *Die Orgelregister* (Mainz, 1934-7/1938, 5-6/1948)
- S Irwin. *Dictionary of Hammond Organ Stops* (New York, 1939, 4/1970)
- I Schneider. *Die Namen der Orgelregister* (Kassel, 1958, 2/1970)
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- B Spinney. *Encyclopedia of Percussion Instruments* (Hollywood, 1955-9)
- G Avgerinos. *Lexikon der Pauke* (Frankfurt am Main, 1964)
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- P J Bone. *The Guitar and Mandolin* (London, 1914, 2/1954/R1972)
- J Zuth. *Handbuch der Laute und Gitarre* (Vienna, 1926-8/R1972)
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- C Carfagna and M. Gangi. *Dizionario chitarristico italiano* (Ancona, 1968)
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- A Shaw. *Lingo of Tin Pan Alley* (New York, 1950)
- The Country Music Who's Who* (Cincinnati, Ohio, 1959, 3/1970)
- [A Berkman]. *Singers' Glossary of Show Business Jargon* (Hollywood, 1961)
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 1495 First published dictionary of music, Tinctoris's *Diffinitorium*
 1666 Allacci's *Drammaturgia*, a dictionary of drama, includes operas
 1687 First biographical dictionary of European musicians by Schacht, *Musicus danicus* (in *DK-KK*, publ. 1928)
 1701 First modern dictionaries of music, Janovka's *Clavis ad thesaurum* and the pre-edition of Brossard's *Dictionnaire*

- 1718 First biographical notices of musicians in a special field appear in Wetzel's *Hymnopoëographia*
 1724 First dictionary of musical terms in English, the *Short Explication*
 1732 First music encyclopedia, Walther's *Lexikon*
 1737 First concise music encyclopedia, *Kurzfassstes musikalisches Lexikon*
 1740 Mattheson's *Grundlage einer Ehren-Pforte*, considered the first general biographical dictionary of musicians
 1752 First encyclopedia of the fine arts, Lacombe's *Dictionnaire*
 1753 First bio-bibliographies of French musicians in an appendix to Durey de Noinville's *Histoire*
 1768 Rousseau's *Dictionnaire*
 1780 First biographical dictionary of English musicians and the first to be written in English, *ABC Dario Musico*
 1786 First separately published German terminological dictionary, the *Musikalisches Handwörterbuch* by Wilke
 1787 Complan's *Dictionnaire*, the first dictionary of the dance
 1787 Special dictionary of the opera in Russian, the *Dramaticheskii slovar'*
 1789 First Dutch terminological dictionary, Verschuere-Reynvaan's *Woordenboek*
 1790 First international biographical dictionary of musicians, by Gerber
 1801 First Italian encyclopedia of music, Gianelli's *Dizionario*
 1802 First Swedish dictionary of terms, Envallson's *Lexikon*, and Koch's *Musikalisches Lexikon*
 1810 Choron and Fayolle's *Dictionnaire historique*, the first separately published biographical dictionary in French
 1811 First biographical dictionary of musicians of a specific country or region, Lipowsky's *Baierisches Musik-Lexikon*
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 1812 Gervasoni's *Nuova teoria di musica* includes the first biographical dictionary of Italian musicians
 1818 First biographical dictionary of Polish musicians, by Potocki
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 1878 First edition of George Grove's *Dictionary of Music and Musicians* begins
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 1938 Scholes's *Oxford Companion*, first edition
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JAMES B. COOVER

Didacus a Portu. See PUERTO, DIEGO DEL.

Didaskalia (Gk.; Lat. *didascalía*). In classical antiquity, the training of a dithyrambic or dramatic chorus by a poet or professional trainer; or, more generally, the production of a play or dithyramb. In the plural (*didaskaliai*, *didascaliae*) the term meant records of dramatic performances, sometimes inscribed in stone, often with details of the performers (including, for example, names of the composers of the music and aulos players) and *chorēgiai* (see CHOREGIA), and the types of music. *Didaskalia* is also the title of a Syrian Christian document of the 3rd century AD dealing with church order.

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Didot, Charles Louis (1767–1837). French dancer and choreographer; see DANCE, §§V, I, and VI, 1(i).

Diderot, Denis (b Langres, 5 Oct 1713; d Paris, 31 July 1784) French philosopher and critic. As the chief architect of the *Encyclopédie* he had a strong impact on the musical thought of his own and subsequent times. Various theatrical 'reforms' of the mid-18th century followed his lead.

Music criticism is strewn throughout Diderot's voluminous writings on all subjects and in his fiction. His early satire on the French court, *Les bijoux indiscrets* (1748), contains a chapter on opera in which Lully ('Utmiutol') is compared with Rameau ('Utremitasollasiutut'). The merits of both emerge, but Diderot's preference clearly went to Rameau, who is praised for his harmonic richness and his fine sense of nuance in distinguishing between delicate shades of feeling – an appreciation that shows an already modern and 'psychological' aesthetic. Diderot's spirit of tolerance, evident here and throughout his career, set him apart from most of his friends and colleagues, who readily took up his ideas but rarely mastered their many-sidedness. In the *Lettre sur les aveugles* (1749) and the *Lettre sur les sourds et les muets* (1751) Diderot described the function of instrumental accompaniment and seized upon obligato recitative as a touchstone of musical modernity. Rousseau copied this idea in his *Lettre sur la musique française* (1753), using it to demonstrate the superiority of Italian music, but he never fully comprehended the implications of assigning so important a role to a harmonically complex instrumental accompaniment. Diderot's difficulties with

Rameau had to do with the great composer's understandable hostility to Rousseau. Rameau was asked to write the music articles in the *Encyclopédie*. Only upon his refusal in 1749 were these taken over by Rousseau. In the early volumes Rameau is repeatedly cited as the supreme authority in music theory. When Rameau, enraged by the attacks on French music during the Querelle des Bouffons, and by Grimm and Rousseau in particular, reacted to the 'errors' in the *Encyclopédie* by an attack on the whole enterprise, Diderot, as editor-in-chief, was forced to rebut. He did so in the preface to the sixth volume (1756). Even when under fire he restrained his pen out of deference and respect for the composer-theorist.

At about this time Diderot began to turn his attention to theatre. He showed the way to bourgeois drama with his two plays written as examples to others, *Le fils naturel* (1757) and *Le père de famille* (1758). These had a particular success in Germany in Lessing's translation. Each play was accompanied by an essay that ranged over the need for reform in every aspect of theatre, and especially the lyric theatre. Diderot's proposals were subsequently carried out by Noverre in his ballets, and by Traetta and Gluck in their operas. In suggesting Racine's *Iphigénie en Aulide* as a perfect operatic subject Diderot was at once contradicting Rousseau's claim concerning the impossibility of opera in French or upon classical French models, and predicting a long series of works on this theme, including Gluck's masterpiece for Paris in 1774, and, by extension, even Mozart's *Idomeneo*.

Still more penetrating was Diderot's next essay in musical criticism, *Le neveu de Rameau*, written shortly after 1760, but not published until 'discovered' and translated by Goethe over 40 years later. In dialogue form, which Diderot often used, the work purports to record a series of conversations between *Le philosophe*, who honours the best achievements of French music, and Rameau's disreputable nephew, who has become a gifted but shallow performer of 'modern' music, meaning that of Italian masters from Vinci and Pergolesi to Duni and Jommelli. Both tastes co-existed within the author. At issue in the largest sense is the independence of aesthetics from ethics. The work is one of the most finished and polished among the philosopher's many essays dealing with this question, and one must wonder why he did not allow it to be published. At the height of his fame as France's greatest thinker, he could have given it to any number of willing editors. Possibly his respect for the great Rameau and his memory held him back, or the disconcerting fact that the mimical relationship between artistic genius and ethical behaviour touched too closely upon his erstwhile friend Rousseau. Diderot was, throughout his life, as loyal as most of his friends were treacherous.

Diderot's travels to the court of Russia in the 1770s acquainted him with many of the more recent musical developments. He made a pilgrimage to Hamburg in 1774 to see and hear C. P. E. Bach, with whom he corresponded; in particular he sought copies of the master's unpublished keyboard sonatas. His interest in the keyboard was related to the instruction of his only surviving child Marie Angélique, who later became, in Burney's estimation, one of the strongest Parisian keyboard players. The *Leçons de clavecin et principes d'harmonie* may be understood in connection with the education of Marie Angélique. They were published

in 1771 under the name of the Alsatian Anton Bemetzrieder, one of Diderot's numerous protégés and his daughter's music master. Both the content and the style of the introductory essay on harmony point to the philosopher himself as author, as Lang has shown. Diderot was both generous and careless with his own writings. He gave Burney several unpublished manuscripts dealing with music and told him to make what use he wished of them. Burney was overawed and promised to publish them, but the promise was not kept. The manuscripts, since lost, might have been the musical *summa* by the century's most perceptive critic.

One of Diderot's most original departures from received theory was his defence of 'pure' instrumental music. He expressed the relationship of instrumental to vocal music by comparing them respectively to an artistic sketch and a finished painting (*Salon*, 1765). He preferred the sketch because it left more to the imagination, and because it expressed life in its rawer and richer state, closer to the original emotion. He subscribed to the doctrine of imitation but not to the notion then current that music expressed something only through words. He elaborated a theory of beauty as the perception of several *rapports* at once. In art as in nature, he wrote, everything is linked, and when one approaches one side of what is true, one approaches many others too ('Entretiens', 1757). He rejected neither contrapuntal complexity nor the combining of many different timbres, as did, for example, Rousseau. He himself contributed most of the articles on instruments to the *Encyclopédie*; they show his expert knowledge of acoustics and his rare ability to go beyond technical description to the essence of tone-colour. For him music was *primus inter pares* among the arts precisely because, being unfettered by concrete ideas, it could render the deepest and most universal feelings. His often quoted remark that 'music is the most violent of the arts', usually ascribed to the *Lettre sur les aveugles*, actually occurs in the additions he made to this work at the end of his life and seems to reflect his penchant for the 'Sturm und Drang' symphonies and sonatas of the 1770s. The second, balancing part of his thought, rarely quoted, completes it with his typical device of paradox. 'it is the most beautiful language I know'.

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- DANIEL HEARTZ

Didjeridu. An end-blown, straight, natural trumpet, without separate mouthpiece, used by the aborigines of northern Australia. It is of outstanding musical interest because of its unique playing techniques. Although now commonly known by this name, which is probably of European coinage with onomatopoeic intent, some 40

aboriginal names for it are known in the various northern regions where it is used, from the north of Western Australia, through the Arnhem Land peninsula, to northern Queensland. It consists of a termite-hollowed eucalyptus branch, stripped of its outer bark and with its interior walls sometimes slightly thinned at the ends by scraping (see illustration). Trees commonly used include the stringybark (*Eucalyptus tetradonta*), the woollybutt (*Eucalyptus miniata*), the red river gum (*Eucalyptus camaldulensis*) and the ironwood (*Erythrophloeum labouchei*). A rim of beeswax or eucalyptus gum may be fitted to the mouth end, which is the narrower end of the more or less conical tube. Formerly bamboo was used, the nodes being burnt through with a fire stick, but in the 1970s materials such as iron or plastic piping were being used. The instrument is often decorated with ochre and clay designs, using totemic symbols and bark painting techniques, but no further physical modifications are made. The preferred length varies regionally from 1 to 1.5 metres and the internal diameter is approximately 3.5 cm at the proximal end and up to 7.5 cm at the distal end. An exceptionally large tube, 2.5 metres or more in length, is played in *djunggwan* ceremonies, where it represents *yurlunggur* or *julunggur*, the Rainbow Snake.

The instrument is played by male aborigines together with clapping sticks to accompany singing and dancing, and it is used primarily, although not exclusively, in 'open' (non-secret) ceremonies (including funeral and mourning ceremonies), clan songs (which express affiliation with particular lineages, emblems and territories), camp entertainment songs, *djedhangari* or *djatpangari* ('fun' songs of young bachelors) and individually owned songs such as *wongga* and *gunborg*; it may also accompany children's songs. All of these types belong to the 'discontinuous' category, identified by Alice M. Moyle, in which breaks occur in the continuity of the vocal line (see AUSTRALIA, §II, 2).

The most widespread style of *didjeridu* playing is practised west of the Liverpool River in eastern Arnhem Land (Northern Territory), on Goulburn and Croker Islands, in coastal areas north and south of Darwin, further west in the Kimberley region of Western Australia, east from Oenpelli towards Bamyili and in the Gulf region across the Queensland border. In this style the technique consists of blowing the fundamental note with loosely vibrating lips; the pitch is usually somewhere between *D*₄ and *G* according to the length of the tube. In order to sound the note as a continuous drone of more or less constant pitch 'circular' breathing is employed, frequent breaths being snatched through the nose while air which has been stored in the cheeks is expelled under pressure down the tube. This technique demands extremely efficient control and co-ordination of lips, cheeks, tongue and lungs. Although the timbre and pitch of the drone may be maintained with remarkable constancy, both are often slightly varied at the moment of inhalation to impart rhythmic accentuations. Thus the pitch may momentarily rise by as much as a whole tone, and by means of tongue movements and by changing the shape of the mouth cavity the timbre may be varied from a smooth, booming, organ-like quality to a reedy buzz rich in upper partials. Complex rhythmic patterns can be achieved, based on pitch and dynamic accentuation and on variations of timbre. Rapid oscillations of the tongue can produce a kind of 'timbre trill', and pulses of the diaphragm may give vibrato effects.



Didjeridu player from the Liverpool River region of Arnhem Land (see also AUSTRALIA, fig.2)

The fundamental may be attacked, interrupted and released with hard or soft, single-, double- or triple-tonguing. The tongue may strike the teeth or soft palate and may be extended between the teeth or retroflexed at the back of the mouth, affecting rhythm and timbre.

Three kinds of voiced sounds are superimposed on this fundamental to form further rhythmic patterns: these arise from the contrast between the blown note and the complex chords resulting from the difference tones produced by this superimposition. The three kinds of voiced sounds are nasal humming; pharyngeal 'croaking' and 'gurgling'; and imitations of bird and animal sounds such as those of the pigeon, brolga and dingo. The preferred interval for hummed notes is a major 10th above the drone, but 5ths, 9ths and octaves are also used. 'Croaked' and 'gurgled' notes are usually sung briefly or sustained in falsetto, commonly at an augmented 11th above the drone. Glissandos are also used.

Another, less widespread style is found in north-east Arnhem Land and on Groote Eylandt in the Gulf of Carpentaria. Here, in addition to the techniques already described, the first available overtone above the drone fundamental is sounded in rapid rhythmic alternation with it. Owing to the irregularity of the bore the pitch may be anywhere between a minor 9th and an 11th above the fundamental, but a major 10th seems to be preferred. The player can produce either a soft-tongued, staccato, drum-like effect or a hard-tongued, sustained 'hoot'. In the former case the lip technique is so expert that the fundamental appears to sound uninterrupted. This practice produces complex rhythmic patterns.

The player may sit or stand, in the latter case sometimes moving around with the dancers and singers. When he plays seated, he rests the distal end of the instrument on one foot or moves it slightly from side to side just above the ground; the right arm rests on the raised right knee, and the right hand either supports the tube with the wrist or holds it underneath at arm's length, the arm being twisted inwards through 180° until the palm, facing upwards, can support the tube. This is the more common style, in the north-east, however, the player usually rests the distal end on the ground or within a bailer shell or tin (which serves as a resonator and also reflects the sound back to the player) and taps out the rhythms of the clapping sticks by flicking the tube with a finger or tapping it with a stick.

The instrument therefore functions first as a drone of relatively constant pitch, with which the sung melody above usually harmonizes. However, if a *didjeridu* of suitable length is not available, the leading songman, who usually determines the pitch at which the song will be sung, may apparently ignore the discrepancy in pitch. This practice seems to be less common outside north-east Arnhem Land. The *didjeridu* is used to add tone-colour and also functions as a rhythm instrument capable of supplying introductions, interludes and codas, as well as accompaniments to singing and dancing. In addition, it is used to issue elaborate coded instructions to the dancers to change their step pattern, particularly when a change of tempo is about to occur. The leading songman controls performances, however, and he may indicate the correct rhythmic pattern required of the *didjeridu* player by chanting mnemonic patterns of vocables before the song begins.

Although all boys learn to play the *didjeridu* from an early age, the virtuoso player is recognized and highly valued. Among his attributes are accurate and agile

tonguing, great breath control, a perfect seal of the lips in the end of the tube and an excellent musical memory. The *didjeridu* has a wide expressive range: from slow and impressive moods, often of inexorable power, to high-spirited gaiety and even jaunty insouciance, all of which are skilfully communicated to singers, dancers and audience alike. Despite the conservative nature of much *didjeridu* music, there is scope for individual improvisation and embellishment and for the creation of new styles and techniques. Both distribution and repertory are still growing.

Research has failed to reveal when or whence the *didjeridu* came to Australia, and comparisons with the use of similar instruments in other non-literate cultures have indicated that several aspects of its rich combination of techniques are unique to the Australian aborigine. Though he lacks technology and materials, and is unfamiliar with the concept of mouthpiece, reeds, slide or finger-holes, he has nevertheless made a crude implement into a virtuoso musical instrument through the employment of musical imagination and physical skills of a very high order.

For musical examples and illustrations, see AUSTRALIA, §II, 2.

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 TREVOR A. JONES

Didur, Adam (b Wola Sekowa, nr. Sanok, 24 Dec 1874, d Katowice, 7 Jan 1946) Polish bass. He studied in Lemberg with Wysocki and in Milan with Emerich. He made his début in 1895 in Rio de Janeiro, and after a South American tour he sang from 1899 to 1903 at the Warsaw Opera. After appearances in Spain he sang at La Scala, 1904–6, and in Russia, 1909. In 1905 he sang Colline in *La bohème* at Covent Garden, and returned in 1914. Hammerstein engaged him for the Manhattan Opera in 1907, which started a long American career, as Gatti-Casazza then engaged him in 1908 for the Metropolitan, where he stayed till 1933. In 1913 he was their first Boris Godunov. His was a real bass with a black timbre of a certain biting quality and he was a splendid actor. After he retired he returned to Poland and taught in Lwów and Katowice. Among his pupils was Eugenia Zareska.

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LEO RIEMENS

Didymus [Didymos ho mousikos], Greek music theorist. Fragments of his work survive in quotation by Porphyry and Ptolemy. Most musicological studies have hitherto tacitly assumed him to be identical with the Alexandrian grammarian and lexicographer Didymus, nicknamed 'Chalkenteros' (or 'Chalcenterus') (fl. 2nd half of 1st century BC) who, according to Quintilian (i, §§8, 10) and Athenaeus (iv, §139c), produced more than 3500 books on literary and

antiquarian subjects; these included compilations of Hellenistic philology, much drawn on by later authors, although only a few fragments now survive. The qualification *ho mousikos* ('the musician'), almost invariably added to the name by Ptolemy and Porphyry, suggests, however, that this identification is incorrect. Classical scholars have suggested that Didymus was a younger man of the same name, a grammarian and musician at Rome in the time of Nero, who may be the Didymus who wrote a work, now lost, cited by Clement of Alexandria (*Strōmateis*, i, 26 = ii, 52, 12, ed. Stählin) as *Concerning Pythagorean Philosophy*. The latter work may have served Ptolemy as a source in the final chapters of his *Harmonics* (iii, chaps.3–13).

Porphyry, in the preface to his commentary on Ptolemy (p.3, l.13, ed. Düring), cited Didymus as a primary authority. He quoted a fragment (p.26, l.6–p.28, l.6) which, he said, was from Didymus's treatise *Concerning the Difference between the Pythagorean and Aristoxenian Theories of Music* (p.5, ll 11ff, p.25, ll.5f). This fragment, like that from a certain Ptolemaios of Cyrene which is quoted immediately before (p.22, l.25–p.26, l.6), criticizes musical theory according to the criteria of reason (*logos*) and perception through the senses (*aisthēsis*).

Ptolemy discussed Didymus's doctrines of the division of the monochord and the divisions of the tetrachord (ii, chaps.13f). He sought to correct Didymus's theory of intervals and genera (chap.13), criticizing it as contrary to the findings of empirical observation. He tabulated the calculations of the divisions of the tetrachord made by Didymus and others, together with his own (chap.14). Those of Didymus are as follows: diatonic tetrachord (9:8), (10:9), (16:15), chromatic tetrachord (6:5), (25:24), (16:15); enharmonic tetrachord (5:4), (31:30), (32:31).

Unlike his predecessor Eratosthenes, who had divided the diatonic tetrachord into two equal whole tones (each 9:8) and a *lemma* (256:243), Didymus introduced a distinction in the diatonic tetrachord between a major and minor whole tone (respectively 9:8 and 10:9). The major and minor whole tone together constitute a major 3rd (5:4), previously found only in the enharmonic tetrachord of Archytas, and in including a major 3rd, the diatonic tetrachord of Didymus resembles the upper or lower tetrachord of the modern major scale (e.g. C–D–E–F, or G–A–B–c; see the table in *MGG*, iii, 435f). This tetrachord was adopted by Ptolemy, but with the positions of the major and minor whole tones reversed, as his 'tense' diatonic tetrachord. The difference between the major and minor tones ($9.8 \times 9.10 = 81.80$) is known as the syntonic comma, or comma of Didymus, this is also the difference between the Pythagorean major 3rd (81:64) and the pure major 3rd (5:4).

The chromatic tetrachord of Didymus, besides a harmonic minor 3rd (6:5) and the semitone of the diatonic tetrachord (16:15), contains another, rather small semitone (25:24) that was adopted by no other Greek theorist. His enharmonic tetrachord again includes a pure major 3rd (5:4) with the remaining diatonic semitone (16:15) divided into two quarter-tones which are almost equal (32:31, 31:30). In his tunings Didymus was thus able to achieve pure major and minor 3rds while adhering strictly to the principle of superparticularity (for an explanation of the latter concept, see *PTOLEMY, CLAUDIUS*).

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I LUKAS RICHTER

Dieffopruchar [Dieffoprukhar]. See *TIFFENBRUCKER* family

Diémer, Louis(-Joseph) [Joseph-Louis] (b Paris, 14 Feb 1843, d Paris, 21 Dec 1919). French pianist and composer of Alsatian origin. In 1853 he entered the Paris Conservatoire where he enjoyed a particularly successful career, winning *premiers prix* in solfège (1855), piano (by unanimous decision, 1856), harmony and accompaniment (1859) and counterpoint and fugue (1861), as well as a *second prix* in organ (1861); his teachers included A. F. Marmontel (piano), Ambroise Thomas (composition) and François Benoist (organ). Financial difficulties prevented him from pursuing the Prix de Rome. From 1861 he gave piano lessons, and from 1863 performed regularly, both in Paris and in the provinces. He attended Rossini's soirées, played in the chamber concerts organized by Alard, and toured with Sarasate. Always popular with the public, he steadily gained a reputation as a virtuoso. In 1887 he succeeded Marmontel at the Conservatoire, where he exercised great influence on the next generation of French pianists, his pupils included Cortot, Rislé and Robert Casadesu. The success of a series of harpsichord recitals which Diémer gave at the 1889 Universal Exhibition led to the founding (with van Waefelghem, Grillet and Bleuzet) of the Société des Instruments Anciens, and prompted him to dedicate considerable time to promoting early music. In 1902 he established a trust fund for a triennial competition, with a prize of 4000 francs, open to male pianists who had won a *premier prix* for piano in the preceding ten years. Diémer continued to teach and perform publicly until his death. He was named a Chevalier de la Légion d'honneur in 1889.

Diémer's virtuoso playing had a reputation for extreme precision and purity. His compositions, primarily for the piano, were described by Fétis as graceful but not lacking in solidity; some of his songs enjoyed considerable success. He also edited piano music, transcribed symphonic movements and opera excerpts for the piano, and published a piano method.

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ELISABETH BERNARD

Diepenbrock, Alphons (Johannes Maria) (b Amsterdam, 2 Sept 1862, d Amsterdam, 5 April 1921) Dutch composer. He came from an artistic Catholic family having much interest in music; he took lessons in piano, singing and violin, but despite his musical talent his parents succeeded in prevailing on him to study classical literature at the University of Amsterdam. He graduated in 1888, obtaining an honours degree with a thesis on Seneca, and taught classics at the grammar school in 's-Hertogenbosch until 1894. Then he settled in Amsterdam where he supported himself by giving private lessons in Latin and Greek, devoting the rest of his time to composition. Self-taught, he immersed himself for the most part in Netherlands polyphony of the 16th century, the late string quartets of Beethoven and the works of Wagner.

Diepenbrock occupied a particularly important place in Dutch music at the turn of the century, in that he was the first modern composer whose works could be judged by international standards. With a single exception (the *Hymne* for violin and piano of 1896) all his works were suggested by literary sources. The chief influences on his individual style were Wagner and, after 1910, Debussy. A work of special importance in Diepenbrock's career and of great significance in the history of Dutch Catholic church music was the *Missa in die festo* (1891), in which 16th-century Netherlands polyphony

is combined with late Romantic harmonic writing. Diepenbrock was writing his finest music in the period 1897-9 (the period of the *Te Deum* and the two *Hymnen an die Nacht*), when the characteristics of his music became intensely apparent. The chief features are flowing melodic lines, rhythmically supple polyphony, chromatic harmony and an orchestration having a preference for high registers and tenuous timbres. The *Hymnen an die Nacht* (1899) are symphonic poems with obbligato voice, in which there are extensive preludes, interludes and postludes using multiple thematic material. This form was also used by Diepenbrock in his later years in *Im grossen Schweigen* (1906) and *Die Nacht* (1911). *Die Nacht*, in particular, has many outstanding quiet and subtle atmospheric effects.

For his songs Diepenbrock often turned to expressions of inner rest, reverie and a nocturnal ambience, such as the *Wanderers Nachtlied*, of which he made three settings. The songs are remarkable for their literary sensitivity, and another important section of his oeuvre is his incidental music. In the music to the mythical comedy *Marsyas* (1910), his orchestration matches the poetic beauty of the text. Equally effective are his scores for *The Birds*, the overture being a masterly example of musical fantasy and of instrumentation, and the *Electra* of Sophocles (1920), his last work. E. Reeser compiled a concert suite from this (and also one from the *Marsyas* music), which has become part of the repertory of Dutch orchestras. Diepenbrock here gave an exalted expression to this Greek drama which was very close to his heart as a classical scholar. His retiring personality contributed to the neglect of his work.

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 Incidental music: Gijsbrecht van Aemstel (J van der Vondel), 1912, Marsyas (Verhagen), 1910; The Birds (Aristophanes), 1917, Faust (Goethe), 1918, Electra (Sophocles), 1920
 Publisher: Alphons Diepenbrock Fonds (Amsterdam)

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 ed. Alphons Diepenbrock *brieven en documenten*, i, iv (Amsterdam, 1962, 74)
 P. Op de Coul 'Alphons Diepenbrock. Im grossen Schweigen', *Sonorum speculum*, xlvii (1971), 15

JOS WOUTERS

Dieren, Bernard van (b Rotterdam, 27 Dec 1887; d London, 24 April 1936) English composer and writer of Dutch birth. The Dutch origin is misleading: Van Dieren's father was half French, his mother entirely so, and there is little in his work that is characteristically northern European. Although at an early age he learnt to play the violin and developed strong literary interests, his training was scientific. He started composing, immaturely, at 20 but broke off to make a serious study of composition and of music history, and only then did his creative work really begin. On settling in England in 1909 he wrote a good deal of criticism, mainly for continental newspapers and magazines. Both his livelihood and his health were precarious, and the promotion of his music was largely dependent on the efforts of a handful of friends and devotees. These included Epstein and Augustus John, the critic Cecil Gray, Heseltine (Warlock), Lambert, Moeran and Walton. The qualities they most admired in Van Dieren were his intellectual vigour and independence and his wide-ranging cultural interests. He was well versed in most of the arts and as early as 1920 wrote a perceptive book on Epstein. His other book, *Down Among the Dead Men*, is a collection of trenchant critical essays.

In his preoccupation with chamber music textures of great complexity and with a personal harmony, Van Dieren was a typical 'spiritual exile' of his generation. Linear complexity is the main barrier to appreciation, especially in his earlier music, and it is possible to feel that technical ingenuity is at odds with emotional expressiveness, but there is always a strong sense of organic unity and a highly economical use of material. Each work has its own distinct identity and may be said to represent an 'entirely separate line of thought' (Gray), the broad trend, however, is from the complex to the comparatively simple. This is well illustrated by the six string quartets which form the backbone of his output. Apart from these and a sizable body of songs, few of his works fall into any clear-cut category. *Diafonia*, for instance, is a large and intricate piece of orchestral chamber music built around settings of three Shakespeare sonnets; and the *Chinese Symphony* for soloists, chorus and orchestra consists of settings of German translations of Chinese poems, although there are no specifically Chinese elements in the music.

Of his larger works, the *Chinese Symphony* (1914) is most impressive for its imaginativeness and integrity. There is some affinity with Delius, especially in the

choral writing, but Delius's radiance is lacking; the string textures have an intensity suggestive of Berg or early Schoenberg, and the overall effect is both sensuously expressive and intellectually alert. The old charge of rhythmic monotony, however, has some validity.

WORKS

- Opera: The Tailor (opera buffa, 3, R. Nichols), 1917
 Choral: Balsazar (Heine), chorus, orch, 1908; Chinese Sym. ('Chin verse'), 5 solo vv, chorus, orch, 1914, 3 Choruses, '1921, Les propous des beuveurs (Rabelais Gargantua), chorus, orch, 1921, only orch. Introit survives
 Orch. Elegy, orch, vc, obbl, 1908; Beatrice Cenci, 1909, Ov., 16 insts, 1916, Serenade, small orch, c1923, Anjou, ov., 1935, Sym., inc.
 Solo vocal: Diafonia (Shakespeare Sonnets), Bar, chamber orch, 1916, 2 Poems (Baudelaire, Villon), speaker, str qt, 1917, 2 Songs (Shelley, De Quincey), Bar, str qt, 1917, Sonetto VII of Edmund Spenser's 'Amoretti', T, chamber orch, 1921, A Prayer (Joyce), lv, pf, 1930, pubd in *Joyce Book* (London, 1932), Marginalia to 'Murder as One of the Fine Arts' (De Quincey), Bar, 4 solo male vv, pf, Frammento de 'Zenobia' (Metastasio), lv, 8 insts; over 60 other songs for lv, pf (Beddoes, O. J. Bierbaum, Boileau, Goethe, Heine, Hugo, de l'Isle Adam, Joyce, Keats, Landor, Morike, Nashe, Charles d'Orleans, Ronsard, Shakespeare, Verlaine)
 Inst. Canonetta, vn, pf, c1907, Impromptu Fantasiestück, vn (1909), 6 Sketches, pl, 1911; Toccata, pf, 1912, 6 str qts, 1912, 1917, 1918, 1923, 1927, 1928, Sonata tyroica, vn, pf, 1913, 12 Netherlands Melodies, pf, 1918, Tema con variazione, pf (1928), Sonata, vc, 1929, Duettino, 2 vn, 1933, Sonata, vn (1935), 3 Studies, vn, 3 Studies, pl, Praeludium, pf

WRITINGS

- Epstein (London, 1920)
Down Among the Dead Men (London, 1935)

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- C. Gray 'Bernard van Dieren', *A Survey of Contemporary Music* (Oxford, 1924)
 W. Mellers *Music and Society* (London, 1946), 159f
 HUGH OTTAWAY (text) LESLIE EAST (work-list)

Dies [Thies], Albert Christoph (b Hanover, baptized 11 Feb 1755, d Vienna, 29 Dec 1822) German painter, composer and writer. He learnt the trade of a painter and at the same time studied fine arts. He went to Rome in 1775, where he developed his skill as a landscape painter, later he became acquainted with Goethe (see the entry for 22 August 1787 in Goethe's *Italiensche Reise*). During these years he also composed, though according to Thörn he later destroyed most of his works (those remaining have not been traced). In 1796 he worked in Salzburg and from 1797 in Vienna, where in 1806 he was appointed instructor in landscape painting at the Kaiserliche und Königliche Akademie and court painter to Prince Esterházy. When lead poisoning impeded his work as a painter he turned more to music and to cultural and political writing (e.g. his essay in the *Vaterländische Blätter für den Österreichischen Kaiser-Staat*, January 1811). Esterházy sponsored the publication of his *Biographische Nachrichten von Joseph Haydn* (Vienna, 1810), for which Dies collected material from 30 conversations with the aged composer. Because of its factual tone and the typically Classical standpoint of its aesthetic judgments, this work occupies a significant position in early Haydn literature alongside Griesinger and Carpani; its neglect by later critical writers on Haydn was undeserved. Many Haydn documents appeared for the first time in the *Nachrichten*, and it contains a 'list of all the works Haydn composed in London', taken from the lost London notebook.

WRITINGS

- Biographische Nachrichten von Joseph Haydn* (Vienna, 1810); ed. H. Seeger (Berlin, 1959, 4/1976), Eng. trans. in V. Gotwals *Joseph Haydn. Eighteenth Century Gentleman and Genius* (Madison, Wisc., 1963), 67ff

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 V Gotwals: 'The Earliest Biographies of Haydn', *MQ*, xlv (1959), 439
 H. Seeger 'Zur musikhistorischen Bedeutung der Haydn-Biographie von A. Chr. Dies (1810)', *BMW*, i/3 (1959), 24, abridged in *Bericht über die internationale Konferenz zum Andenken Joseph Haydns Budapest 1959*, 131
 H. Walter 'Dies, Albert Christoph', *MGG*

HORST SEEGER

Dièse (Fr.). SHARP.

Diesener, Gerhard. See DIESENFR, GERHARD

Dies irae (Lat.: 'day of wrath'). The sequence of the Mass for the Dead (*Liber usualis*, p.1810).

1 General and history to 1700 2 Settings since 1700

1. GENERAL AND HISTORY TO 1700. The text of *Dies irae*, attributed to Thomas of Celano (*d* c1250), is thought to have grown out of a rhymed trope of the responsory *Libera me*, of which the verse 'Dies illa, dies irae' begins with the same melodic phrase as the sequence. Thomas's poem has 18 rhymed stanzas (17 tercets, one quatrain), to which a later anonymous author added the final unrhymed couplet with 'Amen'. Its musical form, which incorporates more repetition than the standard sequence (see SEQUENCE (i), §9), may be represented as follows: *AABBC'/AABBC'/AABBC'DEF*. Since the second phrase of *B* is identical with the first phrase of *A*, and since the second phrases of *D* and *E* are the same, not to speak of other resemblances, the degree of melodic unity is high. The poem began to be included in the Requiem Mass in Italy from the 14th century and in French missals of the late 15th century. It was one of the four sequences retained by the Council of Trent (1543–63), but it was not incorporated into the Roman Missal until the papacy of Pius V (1570).

Before the Council of Trent the *Dies irae* was not normally set polyphonically; Antoine Brumel's Requiem was exceptional in containing such a setting (see REQUIEM MASS). Ockeghem, at the end of his lament on the death of Binchois, *Mort tu as navré/Miserere*, set a slight variant of the final couplet of the sequence to a paraphrase of the chant. There are also settings by Giammateo Asola, Orfeo Vecchi, G. F. Anerio and G. O. Pitoni in their requiems

2. SETTINGS SINCE 1700. Whereas in the 16th century and often in the 17th polyphonic settings of the Requiem had the *Dies irae* sung to the plainsong melody, or alternated verses of plainsong with verses of polyphony, orchestral requiems written after 1700 almost invariably include the entire sequence. Indeed, there is a tendency for the *Dies irae* to assume a central position, partly because of its length but equally because of the dramatic possibilities it offers to the imaginative composer. Though influenced by Michael Haydn's Requiem composed in 1771 for Archbishop Schrattenbach of Salzburg, the *Dies irae* of Mozart's Requiem (1791) was perhaps the first to aim at a truly graphic representation of the text, effectively contrasting such sections as 'Rex tremendae' and 'Recordare'. Cherubini's C minor setting (1816), with its opening gong stroke, attempts the kind of dramatic expression which is best realized in the requiems of Verdi (1874) and Britten (1962). The settings by Fauré (1888) and Maurice Duruflé (1947) achieve a more devotional spirit by omitting from the *Dies irae* everything except the last

line, which in each case is set as a separate movement following the Sanctus. Several composers (e.g. Giovanni Legrenzi, Antonio Lotti and J. C. Bach) have set the *Dies irae* as an independent piece.

Pizzetti's unaccompanied Requiem (1922) uses almost the entire plainsong melody for the sequence, but this is rare in post-Classical settings. The plainsong has, however, been much cultivated by composers of secular music, who have traded upon its association with Thomas of Celano's vivid portrayal of the Last Judgment and its ability to inspire listeners (at least in Catholic countries) with a feeling of terror appropriate to a particular context. Since Berlioz's *Symphonie fantastique* (1830) a rich and productive symbolism has grown up round the ancient melody, embracing not only death and the fear of death, but also the supernatural (Bantock's 'Witches' Dance' in *Macbeth*, 1926; Saint-Saëns's *Danse macabre*, 1874), political oppression (Dallapiccola's *Canti di prigionia*, 1941; Ronald Stevenson's *Passacaglia on DSC*, 1962), and even ophiophobia (Respighi's *Impressioni brasiliane*, 1928).

Composers who have used the plainsong in this way have usually quoted only the first phrase and sometimes only the first four notes. For this reason it is not always certain whether a reference to the plainsong is intended, even where it is apt. Composers have also sometimes given the title 'Dies irae' to works which use neither the sequence text nor the plainsong melody, e.g. the second movement of Britten's *Sinfonia da Requiem* (1940) and Penderecki's *Dies irae* (1967). The latter, written to commemorate those who died at Auschwitz during World War II, is a setting of words from the Bible, ancient Greek drama, and modern French and Greek poets

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 F. Wanninger *Dies irae: its Use in Non-liturgical Music from the Beginning of the Nineteenth Century* (diss., Northwestern U., 1962)
 M. Boyd 'Dies irae', 'Some Recent Manifestations', *ML*, xlix (1968), 147 [incl. list of 20th-century uses]
 JOHN CALDWELL (1), MALCOLM BOYD (2)

Diesis (i) (It.) SHARP

Diesis (ii) (Gk.: 'separation'). A term applied to various intervals from the time of Pythagoras

According to Pythagorean theory, transmitted by Boethius (iii, 5, 8) from Philolaus (ed. Diels, *Fragmente der Vorsokratiker*, 44 A 26), it was a diatonic semitone equal to the amount that the 4th is in excess of the ditone or major 3rd. Later the term 'limma' was substituted to refer to the same interval.

According to Aristoxenus, the *diesis* was any interval smaller than a semitone. His theory provided for tetrachords that might include a 'hemitone', equal to half of a whole tone; a 'very small chromatic *diesis*', equal to a third of a whole tone; or a 'very small enharmonic *diesis*', equal to a quarter of a whole tone (Aristoxenus 21, ed. Meibom, p.46; see also Cleonides, ed. Jan, pp.190ff; Adrastus as quoted by Theon, ed. Hiller, p.55).

According to Marchetto da Padova, the *diesis* was equal to a fifth of a whole tone. If a melodic whole tone is divided chromatically by the insertion of a leading note (for instance, C–C♯–D) the first interval is, according to Marchetto, a 'chroma', and the second a 'diesis'. Later 14th- and 15th-century theorists (e.g. Nicolaus of Capua, ed. Lafage, p.32) associated the sign ♯ with the term *diesis*, so that in Romance languages the modern SHARP sign came to be called by that name (It. *diesis*; Fr. *dièse*).

Many Renaissance and Baroque theorists used the term for intervals of about a quarter-tone which were too small to be used melodically even though they were available on keyboard instruments tuned to some form of mean-tone temperament with split black keys for G \sharp and A \flat and for D \sharp and E \flat . According to the corresponding arithmetic of just intonation, the difference between four pure minor 3rds and an octave, known as the 'greater diesis', has the ratio 648:625, i.e. (6:5)⁴:(2:1), and amounts to 62.6 cents; and the difference between an octave and three pure major 3rds, known as the 'lesser diesis', has the ratio 128:125, i.e. (2:1):(5:4)³, and amounts to 41.1 cents

LUKAS RICHTER

Diessener [Diesneer, Diesner, Diesener, Disineer, Desznier], **Gerhard** (fl. c1660–84). German composer, musician and teacher, resident in England. He was a musician in the Hofkapelle at Kassel about 1660 (the Christoph Diesner who served in the Oldenburg Hofkapelle in 1650–51 may have been a relative). Several sonatas and orchestral suites by him survive at Kassel, one work bearing the date 1661. It is possible that he had French connections, and he may have spent some time in France before settling in England, which he seems to have done in the early 1670s if the presence of two pieces by him in Locke's *Melothesia* (1673) is any indication. It is apparent from the preface to his *Instrumental Ayrs* that by the time it appeared in 1682 he had been living and teaching in London for some time, since the music had been written for his pupils and performed already at private concerts that he gave weekly at his house in Great Russell Street, London. He adopted the unusual expedient of giving the music at a public concert there when it was published. Among his pupils was the daughter of Sir Harbottle Grimston of Gorbamby, near St Albans, who recorded a payment to 'Mr Dissineer' in July 1684 for teaching her to play and sing. Probably Diessener wrote the surviving harpsichord pieces and the lost *Kitharapaudeia* for his pupils to play. Nothing is known about his activities after 1684.

Diessener was a very minor figure to assert, as Meyer did (*MGG*), that he was once of great importance as a master of Baroque instrumental music is a gross exaggeration. In fact his work is insubstantial, limited in scope and, though touched with imagination, not infrequently inept in technique. The suites written at Kassel show a strong French influence, the more striking for its appearance at such a relatively early date in Germany. The *Instrumental Ayrs* consist of ten suites each comprising six to 15 movements, many with French or English genre titles.

WORKS

- Instrumental Ayrs*, 2 tr viols, 1 viol, bc (London, 1682)
Kitharapaudeia, or A Book of Lessons, hpd (London, 1684), lost, mentioned in *London Gazette* (Nov 1684)
 Other kbd music 2 dances, 1673 \pm ; Ground, ed J. A. Fuller Maitland, *The Contemporaries of Purcell*, vi (London, 1921), Balletto, *GB-Lhm*
 Other consort music Sonata a 5, 1660, *D-Kl*, Sonata a 6, inc., *Kl*;
 Sonata, 2 viols, vc, bc, *GB-Lhm*; Ayre a 3, *US-NYP*, Suite a 3, 1661,
 overtures, ballets, allemandes a 4: several ed J. d'Ecorcheville, *Vingt suites d'orchestre du XVII^e siècle français* (Paris, 1906/R1970)

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—, 'Diessener, Gerhard', *MGG*

M. Tilmouth *Chamber Music in England (1675–1720)* (diss., U of Cambridge, 1959), i, 247f, ii, 38ff

—, 'A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)', *RMARC*, i (1961/R1968), 5, 7

MICHAEL TILMOUTH

Dieter, Christian Ludwig (b Ludwigsburg, 13 June 1757; d Stuttgart, 15 May 1822). German composer and violinist. In 1770 he entered the military orphanage, which two years later became the military academy and in 1781 the Militär-Hochschule. Here Dieter received an excellent free education, but in return had to pledge his life to the service of the Duke of Württemberg. His initial training was in painting, but as his musical gifts became increasingly evident he was soon destined for a musical career. From members of the court orchestra he learnt various instruments, especially the violin but also the viola, flute and bassoon. He studied composition briefly with the court Kapellmeister Antonio Bononi, and later with his successor Agostino Poli. Duke Karl Eugen believed in the importance of a thorough general education, and Dieter's specialized musical studies were supplemented by history, geography, languages and other subjects. He was a diligent student, excelling as a violinist and composer and frequently winning prizes; in 1779 his first Singspiel, *Der Schulz im Dorf*, was performed with great success in the presence of the duke. But he disliked the strict discipline of the court and tried to run away in the spring of 1780; for this he was imprisoned in Ludwigsburg, but was pardoned after declaring his acquiescence to the duke's wishes. On 25 July 1781 Dieter was appointed *Hofmusicus* as first violinist in the court orchestra. The stipend was meagre, and as he eventually had a family of 11 children, he remained poor to the end of his life. He retired in 1817.

Dieter began his career in Stuttgart ten years after the departure of Niccolò Jommelli, and although German Singspiel had by then begun to predominate over the Italian opera, Dieter's works show that he was familiar with Jommelli's operas as well as with Hiller's Singspiels. His librettos follow Hiller's, 'reflecting the Biedermeier quality of the time' (Hermann Abert); his music exhibits features of both styles, especially in *Belmonte und Konstanze* (which bears no relation to Mozart's *Die Entführung aus dem Serail* beyond the common subject). His most characteristic numbers are simple folklike songs, intimate or gay, which stand in marked contrast to the pathos of the bravura Italianate arias given mostly to characters of high social standing. But Dieter's concern was not generally with dramatic characterization, he was particularly successful in the musical depiction of dramatic situations, making use of varied orchestral colour in the manner of Jommelli. Abert has traced evidence of Mozart's influence in his later works.

Dieter's horizons and influence were limited to his native locality, where until about 1800 he enjoyed great popularity. His instrumental works were likewise popular (a critic reviewing some pieces for the *Allgemeine musikalische Zeitung* described them as 'agreeable and jolly'), and his church works, though not notable, were performed throughout Württemberg. His importance lies in his having established the Singspiel in his part of Germany, and for the short period of his activity he gave the genre a picturesque quality that was characteristically his own.

WORKS

(for detailed list see Haering, 1925, pp 188ff)

DRAMATIC

(music lost unless otherwise indicated)

- Der Schulz im Dorf oder Der verheibte Herr Doktor (Singspiel). Stuttgart, 10 May 1779
 Der Irriwisch oder Endlich fand er sie (Singspiel, 3, C. F. Bretzner). Stuttgart, 23 Nov 1779, score, D-DS
 Laura Rosetti (Singspiel, B. C. D'Anien). Stuttgart, court, 9 Feb 1781
 Le feste della Tessaglia (opera, M. Verazzi, trans. Uriot), Stuttgart, 1782, collab. Gauss, Pohl, Zumsteeg
 Belmonte und Konstanze oder Die Entführung aus dem Serail (Singspiel, 3, Bretzner), Stuttgart, court, 27 Aug 1784, score, D-SW
 Der Rekruten-Aushub oder Die Familien-Heirath (Singspiel, 2). Stuttgart, court, c.1785
 Die Dorfdeputierten (Singspiel, 2, ? G. E. Heermann, after Goldoni), Stuttgart, court, Oct 1786
 Das Freischiesen oder Das glückliche Bauernmadchen (Singspiel, 2, ? J. A. Weiten or A. Wippen). Stuttgart, court, 31 Aug 1787
 Glücklich zusammengelogen (Singspiel), Stuttgart, 1788
 Der Luftballon (Singspiel, E. Schickaneder), Stuttgart, 1789
 Der Eremit auf Formentera (Singspiel, 2, A. von Kotzebue), Stuttgart, court, 10 Jan 1791
 Elisinde (Singspiel, C. A. Valpius), Stuttgart, 1794
 Ines von Castro (ballet, C. Morelli), ?Stuttgart, 1796
 Des Teufels Lustschloss (Singspiel, 2, Kotzebue), Stuttgart, court, 1802
 Other ballets for court choreographers Jobst, Tramb

INSTRUMENTAL

- Orch. Concert, fl (Brunswick, c.1796), Concerto concertant, 2 fl, no 3 (Zurich and Paris, n.d.), Concerto, bn, no 1 (Zurich and Paris, n.d.), no 2 (Zurich, n.d.), Concerto concertant, 2 bn, no 2 (Zurich, n.d.), others, lost
 Chamber 6 [12] Duetten, 2 fl (Stuttgart, c.1792), 6 duos progressifs, 2 bn, op 2 (Zurich and Paris, n.d.), 3 [6] sonates, bn, vc acc., op 3 (Zurich and Paris, n.d.), 6 duos, fl, vn (Leipzig, 1806), 3 [6] duos, fl, vn, opp 9-10 (Offenbach, c.1808), 3 [6] duos, fl, vn, vc acc., opp 21-2 (Leipzig, c.1807), op 21 lost, Petites pièces d'une difficulté progressive, 2 fl, opp 23-4 (Leipzig, c.1807), lost, 12 petites pièces d'une difficulté progressive, 2 fl, op 25, cahier 3e (Leipzig, c.1808), lost, 12 pièces concertantes, 3 fl, op 26 (Leipzig, 1808), nos 1-4 lost, Concertino, fl, str qt, no 2 (Zurich and Paris, n.d.), no 4 (Zurich and Paris, n.d.), Themes d'Haydn, 2 ob, bk 1 (Paris, n.d.), bk 2 (Zurich, n.d.), others, lost

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 K. Haering: *Fünf schwabische Liederkomponisten des 18. Jahrhunderts: Abteler, Dieter, Eidenbenz, Schwegler und Christmann* (diss., U. of Tübingen, 1925)
 - - - 'Christian Ludwig Dieter, Hofmusiker und Singspielkomponist, 1757 bis 1822', *Schwabische Lebensbilder*, 1 (1940), 98
 G. Reichert, 'Dieter', *MGG*

ANNA AMALIE: ABERI

Dieterich, Georg. See DIETRICH, GEORG.

Dietmar von Aist [Eist, Ast, Aste, de Agist] (d before 1171). German Minnesinger. He came from a baronial family whose seat was near Mauthausen in Upper Austria. One of the earliest poets of German Minnesang, he wrote poems that are varied in both form and content, including both the simpler indigenous style and the more complex kinds of song influenced by the Romance poets. The difference between the two styles has given rise to much discussion as to whether there were several poets or whether one man had mastered the various techniques. No music has survived, but Aarburg identified one of his poems as a contrafactum and reconstructed the melody.

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 U. Aarburg: 'Melodien zum frühen deutschen Minnesang', *Der deutsche Minnesang: Aufsätze zu seiner Erforschung*, ed. H. Fromm (Darmstadt, 1961, 5/1972), 378-421

For further bibliography see MINNESANG
BURKHARD KIPPENBERG

Dietrich, Albert (Hermann) (b Forsthaus Golk. nr Meissen, 28 Aug 1829; d Berlin, 20 Nov 1908). German conductor and composer. He attended the Dresden Kreuzschule from 1842 to 1847, studying the piano and composition with Julius Otto. He then studied with Ignaz Moscheles, Julius Rietz and Moritz Hauptmann at the Leipzig Conservatory and attended lectures at the university. In 1851 he went to Düsseldorf, where he was taken into Schumann's circle and became friendly with Brahms. In the autumn of 1853 he wrote the opening Allegro of the 'F-A-E' Violin Sonata (the other movements were composed by Brahms and Schumann) as a greeting for Joachim. Dietrich left Düsseldorf in 1854 and conducted the first performance of his Symphony in Leipzig on 9 December. He then worked in Bonn (1855-61), conducting the subscription concerts and acting as the city's music director, and at Oldenburg (1861-90), where he was court Kapellmeister and took over the musical education of the grand duchess. In 1890 he retired to Berlin, where he had been a member of the Akademie der Künste from 1888, he received the title of royal professor in 1899.

As a conductor Dietrich championed primarily the works of Bach, Schumann and Brahms and had little sympathy for the music of the New German School. As a composer he was a follower of Schumann, and his works enjoyed a considerable reputation during his lifetime; perhaps his greatest success was as a songwriter. Both his operas were performed in his lifetime, his incidental music to *Cymbeline* was played in England at the Lyceum revival in 1896. He also wrote a collection of memoirs of Brahms (*Erinnerungen an Johannes Brahms in Briefen, besonders aus seiner Jugendzeit*, Leipzig, 1898, 2/1899), which was translated into English the year after it first appeared.

WORKS

- Robin Hood (opera, 3, R. Moser), Frankfurt am Main, 1879, op 34
Cymbeline (incidental music, 5, Shakespeare), c.1880, perf. London, Lyceum, 1896, op 38
 Das Sonntagskind (opera, H. Bulthaupt), Bremen, 1886, unpubd
 Die Braut vom Liebenstein (dramatic scene, K. von Noorden), unpubd

OTHER WORKS

- Orch. Sym., d, op 20, Normannenfahrt, ov., op 26, Introduction and Romance, hn/vc, orch, op 27, Vn Conc., d, op 30, Vc Conc., g, op 32, Ov., C, op 35
 Chamber 2 pf trios, C, op 9, A, op 14, Vc Sonata, C, op 15, Allegro, a, 1853, from Vn Sonata 'F-A-E', collab. Schumann and Brahms, ed. F. Valentin and O. Kobin (Magdeburg, 1935)
 Pf 10 solo pieces, 4 as op 2, 6 as op 6, Sonata, G, pf 4 hands, op 19
 Vocal numerous songs lv, pf, mixed and male choruses, some with solo vv, orch acc

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 R. Sietz, 'Albert Hermann Dietrich', *Rheinische Musiker*, 1, ed. K. G. Fellerer (Cologne, 1960), 81 [incl. complete list of works]
 R. J. PASCALL

Dietrich [Dieterich, Theodoricus], **Georg** (b Meissen, 1525; d Meissen, 3 Sept 1598). German theorist and composer. He spent his life at Meissen; he was educated at the municipal school where Johannes Reusch was Kantor from 1543 to 1547 and Rektor from 1548 to 1555, and from 1549 at the Fürstenschule directed by Georg Fabricius where Michael Vogt was Kantor from 1549 to 1551 and Wolfgang Figulus from 1551 to 1588. In 1553 Dietrich was himself appointed Kantor

Dietrich, Sixt

at the municipal school where he remained until in 1585 a stroke rendered him unfit for work. He received a pension until his death and in 1599 a single payment was made to his widow. His treatise *Quaestiones musices brevissimae e variis authoribus excerptae* (Görlitz, 1573) clearly shows the influence of Reusch and Figulus; its layout and wording are based closely on the *Compendiolum* by Reusch's teacher Heinrich Faber, but it includes more music examples. Dietrich reproduced anonymously as an appendix three metrical works for four voices to be sung before and after lessons at Meissen; his unacknowledged source for these was *Melodiae scholasticae* by Martin Agricola, Figulus's teacher. In his preface Dietrich referred to the value of the music and claimed that, whereas many textbooks were too longwinded, his material was presented in a truly methodical format. The 31 solo funeral songs of his *Christliche Gesenge, lateinisch und deutsch, zum Begrebnuss der verstorbenen Christen* (Nuremberg, 1569) are, with only one exception, taken from older sources (see Zahn); one is a sectional Passion work. His *Nun danket alle Gott*, a nine-voice motet (formerly in *D-Pf*), is now lost

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K Benndorf 'Eine musikalische Passionsandacht aus dem Meissener Gesangbuch', *Monatschrift für Gottesdienst und kirchliche Kunst*, iii (1898)

K Ameln 'Ein Kantorenbuch aus Pommern', *Jb für Liturgik und Hymnologie*, vii (1962), 66

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MARTIN RUHNKE

Dietrich, Marlene [Maria Magdalene] (b Weimar, 27 Dec 1901) German actress and singer. She studied the violin and piano and in 1921 entered the Berlin Hochschule für Musik, but abandoned plans for a career as a violinist after developing nerve ganglia in her left wrist. In the early 1920s she attended Max Reinhardt's theatre school, had minor roles in films, and sang and danced in several stage musicals and revues (e.g. *Es liegt in der Luft*, 1923, and *Zwei Krawatten*, 1929, with music by Mischa Spoliansky). She became internationally known in her 12th film, *Der blaue Engel* (1930), singing Friedrich Hollaender's *Ich bin die fesche Lola* and *Ich bin von Kopf bis Fuss auf Liebe eingestellt*. She was a leading actress in over 30 Hollywood films, including *Destry Rides Again* (1939, with *See what the boys in the back room will have*), *Seven Sinners* (1940, with *I've been in love before*) and *A Foreign Affair* (1948), all with music by Hollaender, *Stage Fright* (1950, with Cole Porter's song *The Laziest Gal in Town*), and *Judgment at Nuremberg* (1961). During World War II she entertained Allied troops in North Africa and Europe, singing *Lili Marlene* and other songs and playing the musical saw, she returned to cabaret in the USA and Britain in 1954, toured Germany in 1960 and has continued performing into the 1970s. As a singer she has become legendary for her seductive vamp songs, as much acting as singing with a husky, world-weary, sensuous voice of limited range.

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M Dietrich *ABC* (New York and Toronto, 1962, Ger trans 1963, as *ABC meines Lebens*) [autobiography]

H Dickens *The Films of Marlene Dietrich* (New York, 1968)

Dietrich [Dieterich, Theodericus, Theodorici], **Sixt** [Sixtus, Xistus] (b Augsburg, c1493; d St Gall, 21 Oct 1548). German composer. From at least the beginning of 1504 he was a choirboy at Konstanz Cathedral. He left the choir on 21 August 1508 when his voice broke and matriculated at Freiburg University. In 1517 he had to leave Freiburg because of debts, and stayed in Strasbourg for a short time with the cathedral chaplain and humanist, Johannes Rudolffinger. In November 1517 the cathedral chapter in Konstanz made him *informator choralium*, with responsibility for teaching the cathedral choirboys grammar and singing. He gave up this post in 1519, probably after the death of his wife, and then took holy orders. In 1522 he was given an altar prebend in Konstanz Cathedral and was ordained priest. As he belonged to the choir, two of his duties were to help the succentors at choir practice and to lead the polyphony, he also wrote music for the choir. When in 1527 the Catholic clergy left Konstanz in the face of the Reformation's growing influence, Dietrich stayed behind and joined the new movement. Although his living was guaranteed, he suffered artistic isolation in a town which followed the principles of Zwingli (whose attitude to polyphonic church music was unfavourable) more closely than Luther's. The town council tried to keep him busy, first with clerical jobs and errands, and later with music lectures. He visited Basle, Strasbourg, Cologne and Wittenberg. In 1537 he planned to go to England but the Basle humanist Bonifacius Amerbach dissuaded him. In 1541 he declined a permanent post at Wittenberg University, he was a guest lecturer in music in the winter term 1540-41 and probably also in 1544. In Wittenberg he met Luther, and often sang with him. Dietrich was friendly with numerous humanists and church reformers. After Konstanz was taken by the Catholic imperial troops at the beginning of August 1548, Dietrich, probably already very ill, took refuge in St Gall with some fellow reformers, and died there.

Dietrich's work can be divided according to the different periods of his life: his student days, his time in the Konstanz Cathedral choir from 1518 to 1527, and finally his period as a free composer from 1527 to 1548. As a student, he seems to have composed mostly secular songs. His appointment in Konstanz required him to produce liturgical compositions for the cathedral choir. In his last period he wrote not only commissioned works for the early Protestant service, but also pieces for the Catholic imperial choir and secular songs; nearly all his printed works belong to this period. The greater part of his work is church music. Important examples survive in collections of *Magnificat* settings, antiphons and hymns. Dietrich used contemporary compositional techniques from the Netherlands, but in a thoroughly individual manner. For example, the harmonic implications of the music are not always supported by the rhythms, which results in a characteristic, restless sound. Its melodies are closely modelled on the style then current in the Netherlands. Most of his church music is based on a *cantus prius factus*, and the range of different ways in which he treated the tenor, and his variety of imitation techniques, is typical of music from the Low Countries. He was most fond of using canon.

Dietrich's eight sacred songs in German are Tenorlied settings containing both chordal and imitative sections, sometimes with breves and semibreves note against note in the simplest manner. A larger collection of these songs seems to have been lost. Dietrich probably also composed some tunes for the Konstanz reformed song-book, which apparently first appeared in 1533 or 1534. Some of his secular songs are chordal, but most are polyphonic; the voices are occasionally treated imitatively at the openings of the two sections of a piece, but otherwise are not melodically related. Some years after Dietrich's death, Matthias Aparius intended to print some of his unpublished works, but died before he could do so.

Dietrich is the most important early Protestant composer next to Johann Walter (i); Luscinius ranked him among Isaac, Senfl and Grefinger as one of the leading German composers of the time. He remained strictly traditional both in his thinking and in his works, and only his sacred songs in German reflect his early Protestant views in their slight tendency towards a more modern style.

WORKS

- Edition *S Dietrich Hymnen* (Wittenberg, 1545), ed H Zenck and W. Gurlitt, E.D.M., 1st ser., xxiii (1942-60) [Z]
 Epicedion Thomae Sporeri (Strasbourg, 1534)
 Magnificat octo tonorum . . . liber primus (Strasbourg, 1535)
 Novum ac insigne opus musicum 36 antiphonarum (Wittenberg, 1541), ed W. E. Buszin (Kassel and St Louis, 1964)
 Novum opus musicum tres tomos [122] sacrorum hymnorum (Wittenberg, 1545), 7
 Laudate Dominum, 4vv (Augsburg, 1547) (canon, broadsheet)
 20 Latin motets, 2, 3, 4, 5, 7vv, 1538^a, 1542^a, 1545^a, 1545^b, 1545^c, 1547¹, 1568¹, 5 ed in PÄMw, xvi (1888)
 8 sacred German songs, 4vv, 1544²¹, ed in DDT, xxxiv (1908/R)
 13 secular German songs, 3, 4, 6vv, 1535¹¹, 1536^a, 1538^a, 1539²¹, 1540⁷, 1544²⁰, 2 ed in EDM, 1st ser., xx (1942/R), 5 ed H. J. Moser, *65 deutsche Lieder nach dem Liederbuch von Peter Schöffer und Mathias Aparius* (Wiesbaden, 1967)
 Further vocal pieces in *A-Wn*, *B-Bc*, *CH-Bu*, *SGs*, *D-ERu*, *Kl*, *L.Et*, *Mbs*, *Mu*, *Rp*, *Z*
 Lute intabulations of vocal pieces in H. Judenkunig, *Ain schöne kunstliche Underweisung auf der Lautten und Geygen* (Vienna, 1523), H. Gerle, *Musica teutsch* (Nuremberg, 1532), 1536¹², 1540²¹, 1544²³, 1547²⁰
 Org intabulations of 3 vocal pieces in Amerbach MS, *CH-Bu*, ed in SMD, vi/1 (1967), Hor MS, *CH-Zz*, ed in SMD, vi/2 (1970)

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MANFRED SCHULER

Dietricus [Karlsruhe Anonymous] (fl. mid-13th century). German theorist. His short treatise, *Regule super discantum et ad discernendum ipsas notas discantus*, appears only in the manuscript *D-KAsp* perg. 29a, ff 7v-8v, with a note that he was at least the copyist: 'qui me scribebat Dietricus nomen habebat'. It cannot be dated precisely because the chronology of contemporary mensural treatises has not been established, but in minor respects it would seem to antedate the work of Franco of Cologne: the ligature forms have certain ambiguities which Franco eliminated, and the alteration of breves is not mentioned.

Despite its title, the treatise is concerned only with mensural rhythmic notation and not with the intervals, consonances or counterpoint of discant. The six rhythmic modes, in the order generally accepted by modern authorities, are outlined, and the 4th is said not to be in current use. Mutation from one mode to another is recognized. In his discussion of note shapes and

ligatures, Dietricus clearly distinguished symbols with plicas, introducing for these an oblique form of the square *punctum*, and referred to the *proprietas* (including *proprietas opposita*) but not to the *perfectio* of ligatures.

The principle is stated that a long before another long is perfect. The semibreve is also recognized; two semibreves are said to equal a *recta* breve, although this does not represent unequivocally a reference to binary rhythm since an unequal transcription in ternary rhythm (1-2) may legitimately reflect Dietricus's meaning. Rests of the value of one *tempus* (a breve), two *tempora* (an altered breve or imperfect long) and three *tempora* (a perfect long) are indicated clearly by strokes spanning one, two or three spaces of the stave.

Dietricus's system is thought to correspond very closely to that used in the Bamberg manuscript of 13th-century motets.

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ANDREW HUGHES

Dietsch [Dietzch, Dietz], (Pierre-)Louis(-Philippé) (b. Dijon, 17 March 1808; d. Paris, 20 Feb 1865). French conductor and composer. According to Fétis, he was a choirboy at Dijon Cathedral and from 1822 a pupil at Choron's Institution Royale de Musique Classique et Religieuse (Paris) where, after two years, he took classes for beginners. In 1830 he entered the Paris Conservatoire and studied counterpoint with Antoine Reicha and the double bass with M.-P. Chénie (winning the *premier prix* in the same year). During the 1830s he was active in various Parisian churches (notably as *maître de chapelle* at St Eustache) and played the double bass in the orchestras of the Théâtre-Italien and (later) the Opéra, where in 1840 he became the chorus master, on Rossini's recommendation. He left St Eustache in 1849 to become *maître de chapelle* at the Madeleine, and he taught harmony at the Ecole Niedermeyer at some time after its establishment in 1853. He succeeded Girard as conductor at the Opéra in 1860 but left after three years when he (or an orchestra member) had a disagreement with Verdi during a rehearsal of *Les vèpres siciliennes*. He remained active at the Madeleine and as a composition teacher at the Ecole Niedermeyer until his death.

Dietsch was involved in several controversies. In 1842 he presented a four-voice *Ave Maria* 'by Arcadelt', which he was credited with having discovered until various scholars, noting the faulty prosody of the work, began to suspect that he had composed it. Later research has shown that the *Ave Maria* was actually Dietsch's arrangement of Arcadelt's three-voice chanson *Nous voyons que les hommes*. In the same year Dietsch's opera *Le vaisseau fantôme* was first performed in Paris. Wagner later accused him of having used a translation of *Der fliegende Holländer* (1843) for the libretto; but evidently Dietsch's libretto was written independently of Wagner by Paul Foucher and Henri Révoil, after a popular novel by Frederick Marryat. In 1861 Dietsch conducted the infamous Paris première of *Tannhäuser*. Wagner, whose request to conduct the dress rehearsal and first three performances had been denied (in spite of the obvious difficulty Dietsch had with the score), was furious and suspected sabotage, but Dietsch's failure

was apparently caused by incompetence rather than malice.

Dietsch's conducting was criticized as weak, uncertain and inartistic. His compositions, mostly sacred works among which are several masses, are competent and well constructed but conservative and unimaginative. Fauré, who studied with Dietsch at the Ecole Niedermeyer, wrote that he had a 'cold nature and a methodical, reactionary mind'.

WORKS

(all printed works published in Paris)

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Sacred vocal 25 masses (some for chorus, some for solo vv), orch/org (1834-58), incl 2 requiems (one in memory of A. Adam), *Répertoire des maîtres et des chapelles* depuis Palestrina jusqu'à nos jours, org acc (1841-65), *Te Deum*, 5 solo vv, choir, orch (1844), *Numerous cantiques*, 1-4vv (1848-61), at least 32 motets, 1 3vv (1848-63), *Répertoire de musique religieuse de la Madeleine* (1854-7), incl. works by others, other works
Org *Répertoire complet de l'organiste contenant des morceaux pour toutes les parties de l'office divin* (1840), *Accompagnement d'orgue pour le graduel romain* (c1855), collab. Abbé Tessier
Pf transers of works by Arbeau, Lully, Gluck, Clapisson

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'Pierre-Louis Dietsch und seine Oper', *Mf*, viii (1955), 39
JEFFREY COOPER

Diettenhofer, Joseph [Giuseppe] (b Vienna, c1743, d ? London, after 1799). Austrian teacher and composer. He studied in Vienna with G. C. Wagenseil (counterpoint) and J. A. Štěpán (keyboard). He toured Germany and France for many years, and taught in Paris before settling in London in 1780. In the London press of 1788 he caused some controversy as a self-styled champion of Haydn, who had been criticized for providing previously published symphonies to the Professional Concert organizers as new. Diettenhofer later met Haydn in London (1791). In the same year he left London for Vienna, and from 1797 he was active in Berlin. By 1799, however, he had returned to London and was again teaching the piano, thoroughbass, singing and composition. A review of 1784 praises Diettenhofer's sonatas and especially his didactic keyboard arrangements, and commends his technical knowledge.

WORKS

(all printed works published in London)

INSTRUMENTAL

- Kbd 6 Sonatas, pf/hpd, vn obbl, op 1 (1781), 6 Sonatas, pf, vn obbl, op 2 (1781), 6 Sonatas, pf/hpd, vn obbl (nd.), mentioned in *Gerber's*, *Praeambulum*, 5 fugues, finale, org, *GB-Lhm*, 3 fugues, org/pf, in A Set of 10 Miscellaneous Fugues (before 1803)
Arrs 1. Boccherini: 6 kbd sonatas, vn obbl, op 5 (1783), J. Haydn Pf Conc (H XVIII G2) [probably by J. A. Štěpán], arr 2 pf (1784), W. Byrd *Non nobis Domine*, arr for 2 vn, va, b (c1780), for org (c1785), for 4vv, 2 vn, va, vc (1795)

THEORETICAL WORKS

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HOWARD PICTON

Dietz, Anton Ferdinand. See TITZ, ANTON FERDINAND.

Dietz, Hanns-Bertold (b Dresden, 12 Oct 1929). American musicologist of German birth. He received his initial training in church music at the Weimar Hochschule für Musik (1945-8, state certificate, 1948); he then studied musicology (with Osthoff), art history and German at Frankfurt University (1950-52), music theory at the University of Notre Dame, Indiana (MMus 1954), and musicology (with Wilhelm Fischer), art history, philosophy and psychology at Innsbruck University, where he took his doctorate in 1956 with a dissertation on Handel's fugal choruses. On his return to the USA he was assistant professor of music history and theory at St Mary's College, Notre Dame, Indiana (1957-63), and was then appointed a lecturer (1963), associate professor (1966) and professor of musicology (1971) at the University of Texas, Austin; he has also been a visiting professor at Innsbruck University (1968, 1970). His main areas of research are music history of the 17th, 18th and 19th centuries, early keyboard music and Catholic and Protestant church music; he has worked on Stradella sources in Turin and Modena and (as a Fulbright scholar in Naples, 1969) on the Neapolitan sources of 18th-century church music.

WRITINGS

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Die Chorfolge bei G. F. Handel (Munich and Tutzing, 1961)
'Musikalische Struktur und Architektur im Werke Alessandro Stradella', *AnM*, no. 9 (1970), 78
'Relations between Rhythm and Dynamics in Works of Beethoven', *GfMKB, Bonn* 1970, 47
'Zur Frage der musikalischen Leitung des Conservatorio Santa Maria di Loreto in Neapel im 18. Jahrhundert', *Mf*, xxv (1972), 419
'A Chronology of Maestri and Organists at the Cappella Reale in Naples, 1745-1800', *JAMS*, xxv (1972), 379
EUGENE J. LEAHY

Dietz, Johann Christian (i) (b Darmstadt, 1773; d Holland, 1849). German engineer and instrument maker. His first invention was a 'mélodion', designed in 1805 when he had established his business at Emmerich. It was in the form of a small square piano, measuring approximately 122 cm by 61 cm, and it had curved metal bars sounded by contact with a rotating metal cylinder. Dietz demonstrated the mélodion in Westphalia and the Netherlands in 1806. He had a factory in the Netherlands before he moved to Paris, where on 18 February 1814 he patented his best-known invention, the clavicharpe or keyed harp. This was an attempt to produce characteristic harp tone by means of a keyboard. It had a six-octave keyboard that operated plectra, which gently plucked silk-covered strings sideways. It was 2.15 metres high and resembled a grapple piano without a soundboard and outer case. It was reckoned that even the most careful listener could not detect the difference between it and an ordinary harp. A clavicharpe that Dietz made in 1814 is at Brussels Conservatory.

Dietz's son, JOHANN CHRISTIAN DIETZ (ii), and grandson also made clavicharpes up to about 1890, but they did not come into general use, not least because such an instrument would be extremely difficult to keep in tune and properly regulated. An article in the *Harmonicon* (1828) states 'M. Dietz succeeded in resolving a prob-

lem of considerable difficulty, that of graduating and modifying sounds at will, but not of sustaining them'. The same fate befell Dietz's other inventions, including the trochléon (1812), described in the *Harmonicon* (1828) as 'an instrument of round form, furnished with metal plates of different sizes, sounded by means of a circular bow, set in motion by a pedal'. No example of this instrument survives.

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MARGARET CRANMER

Dietz, Johann Christian (ii) (b Emmerich, c1804; d Paris, 1888). German instrument maker, son of Johann Christian Dietz (i). He learnt his craft from his father, and made a clavicharpe (an instrument invented by his father) for the exhibition at the Louvre in 1819. He continued the family tradition of invention and designed a grand piano with freely vibrating sides to the sound-board. He was awarded a medal at the 1827 exhibition in Paris, where he exhibited five different pianos. The one that received most approval was a grand with four strings to each note - the fourth undamped string increased the power of the instrument by providing sympathetic resonance. A few months later he invented the polyplectron, a bowed keyboard instrument, an account of it appeared in the *Harmonicon* (1828). To make the bow act on the strings like other string instruments, Dietz needed as many bows as notes. He dealt with this problem with 'numerous bows, composed of thin slips of leather', which circulated on a cylinder placed on the upper part of the instrument, and over pulleys in the lower part. The motion of the key brought the bow into contact with the string by means of a small, thin piece of copper. The sound could be varied a good deal according to the pressure used on the key. The instrument coped with fast passages very well and had the ability to sustain in a remarkable way, but it did not 'answer the expectations of those who wish to trace in it the sound of a Stradivarius or an Amati'. A panel of literary men and musicians who met in 1828, of whom Cherubini was a member, agreed however that Dietz had 'approached much nearer to perfection than any of his predecessors'.

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MARGARET CRANMER

Dietz [Dietzch], Louis. See DIETSCH, LOUIS.

Dieupart, Charles [?François] (b ?after 1667; d c1740). French violinist, harpsichordist and composer, active mainly in London. Dieupart was known as Charles to his English contemporaries and to Hawkins, the main source for the events of his life. Two letters to *The Spectator* (1711 and 1712) signed by Dieupart, Clayton and Haym give Charles as his first name. But an autograph letter in French is signed F. Dieupart, and a French notarial act published by Hardouin shows a François Dieupart living in the parish of St James, Westminster. The father of this Dieupart was François

Dieupart, Parisian candlemaker married in 1667, a date that provides a *terminus a quo* for the lifetime of his son. There is no positive evidence to connect 'Charles' and 'F.' with a Dieupart whom the French capitulation lists of 1695 classify in the bottom category ('deputies and assistants') of *organistes et professeurs de clavecin*, but the likelihood is that they were the same person. A Nicolas Dieupart, *cromorne* and *trompette marine*, secondarily flute and oboe player, appears in the accounts of the Ecurie Royale between 1667 and 1700. This is probably the same Nicolas Dieupart, *joueur de cromorne et flûte*, who figures in the capitulation lists. One final member of this group of homonyms, a Dieupart *fils*, appears in the same lists as a *symphoniste*. The relations among all these Dieuparts remain to be investigated.

Dieupart's *Six suites* (1701) are dedicated to the Countess of Sandwich, daughter of the Earl of Rochester, who went to France towards the turn of the century 'for her health'. The wording of the dedication suggests that she became Dieupart's pupil at some time before her return to England. The work was published in Amsterdam (no French edition is known) and Dieupart's treatment of the suite as a form, with a fixed number of movements in a fixed order, was without precedent in French harpsichord music, as was the prefixing of an overture to each suite. These peculiarities suggest a German influence, although the style of the individual dances is French, with a hint of Corelli. Some of the suite movements are linked thematically. Again without precedent, two versions were published simultaneously, one for solo harpsichord and one for a treble instrument with figured bass. Since the harmony does not always exactly correspond, it is unlikely that they were meant to be used together as instrumentally accompanied keyboard music.

Dieupart is first positively mentioned in England as the composer of the instrumental music for Motteux's interlude, *Britain's Happiness*, performed at the Drury Lane theatre on 4 March 1704. The following year he collaborated with Clayton and Haym at the same theatre in the production of *Arsinoë* (27 January 1705), thus helping to launch Italian opera in England. Hawkins said that he played the harpsichord and Haym the bass in two further adaptations. M. A. Bononcini's *Trionfo di Camilla* (Drury Lane, 10 April 1706) and A. Scarlatti's *Pyrrhus and Demetrius* (Haymarket, 25 December 1708). He had already worked with Motteux on one of the first operas produced at that theatre, *Love's Triumph* (8 March 1708). Motteux said in his preface that any success 'will owe not a little to Mr Dieupart, for his share in the contrivance of the entertainments and his supplying what recitative and other music was necessary'.

The Drury Lane enterprises collapsed under the Handelian onslaught of 1711, and in their letters to *The Spectator* Clayton, Haym and Dieupart invited the public to follow them to the York Rooms where they would offer 'musical entertainments': Clayton's *Passion of Sappho* and *Feast of Alexander*. Addison and Steele, because of financial and other associations with Clayton, supported the new venture with their satirical diatribes against Italian opera, but how successful it was is not known. One story has it that Dieupart was on the point of leaving for the Indies in the wake of a surgeon who proposed to use music as an anaesthetic for lithotomies. According to Hawkins

Dieupart betook himself wholly to teaching the harpsichord, and in the capacity of a master of that instrument, had admission into some of the best families in the Kingdom. In the latter part of his life he grew negligent, and frequented concerts performed in ale-houses, in obscure parts of the town, and distinguished himself not more [?] there, than he would have done in an assembly of the best judges, by his neat and elegant manner of playing the solos of Corelli. He died far advanced in years, and in very necessitated circumstances, about the year 1740.

Both Bach and Walther were impressed enough with Dieupart's music to copy some of it out (*D-Bds* Mus. 8551 and P 801); the theme of Dieupart's A major gigue has been likened to the prelude to Bach's first English Suite; the resemblance is much closer, however, between the Bach piece and a gigue by Le Roux (1705). The flute sonatas look back to the north Italian sonatas of the 17th century in form and style. There are from four to eight movements, often linked into slow-fast pairs by half-cadences. Each sonata begins with a slow *preludio* and ends with a *giga*; otherwise there are few dance movements. Schering mentioned a manuscript containing five 'Konzertierende Sinfonien' by Dieupart; this includes a heavily scored 'Concerto', which according to Brofsky (*JAMS*, xix, 1966) is the earliest example of the use of this title by a French composer.

WORKS

- Edition *C Dieupart Collection*, ed P Brunold (Paris, 1934) [B]
 Six suites de clavecin divisees en ouvertures, allemandes, courantes, sarabandes, gavottes, menuets, rondeaux et giges pour un violon et flûte avec une basse de viole et un archilut (Amsterdam, 1701) [kbd version], ed in B 1
 Six suites divisees propres a jouer sur la flûte ou le violon avec une basse continue (Amsterdam, 1701) [inst version of the above]
 [13] Select Lessons for the Harpsichord or Spinett (London, 1705) [selection from Six suites, kbd version]
 The Overture and Chaconne belonging to the Opera of Thomyris, 2 vn, tpt, ob (London, 1708)
 Six Sonatas, fl, bc (London, 1717)
 33 songs in single publications and collections, incl 27 in The Musical Miscellany (London, 1729-31), ed in B 11
 5 'Sinfonien' (incl 'Concerto' with obs, tpts, and sonata, double str orch, fls), *D-Dib* (according to Schering, see also Brofsky, *JAMS*, xix, 1966, p 89)

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DAVID FULLER

Diez (Sp.). An ORGAN STOP.

Diez, Johann Sebastian (b 1720; d ?Wasserburg am Inn, after 1753). German composer. He may have originated in Franconia. He was choirmaster in the church at Wasserburg am Inn, near Munich, by 1753, when his one surviving publication, *Alphabetarius musicus* op.1, was published in Augsburg. This contains seven masses for four voices, two violins and continuo.

Diez was one of many south Germans who published relatively simple church music for the use of parish choirs in the mid-18th century, and his style has much in common with that of Marianus Königsperger, one of his most prolific contemporaries. However, his violin writing tends to be more imaginative than Königsperger's, especially in his use of constant accompaniment figures, and though his solo vocal parts are not

very elaborate their ranges are unusually wide. In choral sections he made much more use of recurrent themes than did many of his contemporaries.

ELIZABETH ROCHE

Dièze (Fr.). SHARP.

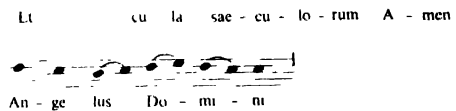
Diferencia [differencia] (Sp.). (1) A term for 'variation' in 16th-century Spanish instrumental music. One of its earliest appearances was in Luys de Narváez's *Los seys libros de delphin* (Valladolid, 1538). See VARIATIONS, §6.

(2) The term is also used in the equivalent English sense of DIVISION – the subdividing of long notes into shorter ones. See also ORNAMENTS, §IV.

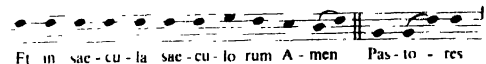
Difference (from Lat. *differentia*). Any of the various formulae with which a psalm tone may end. In Gregorian psalmody, the psalm and the antiphon sung with it must not only be in the same mode, but also the ending of the psalm tone (its *terminatio*) must lead back smoothly to the initial phrase in the antiphon, which is sung in its entirety after the psalm. In liturgical books the difference is usually indicated by the musical notation above the letters E v o v a e, the conventional abbreviation for *s(a)e-cu-lo-rum A-men* (the words that conclude every psalm). Ex.1 illustrates the application of the principle of differences to two Mixolydian antiphons for the first Vespers of the feast of the holy family.

Ex 1

(a) *Angelus Domini* (with Psalm cxii, 'I audate pueri')



(b) *Pastores venerunt festinantes* (with Psalm cxxi, 'Laetatus sum')



Difference tone. When two loud notes are sounded, a strong note of frequency equal to the difference of the frequencies of the two individual notes is heard. It is ascribed to non-linearities in the audio system producing the sounds or to non-linearities in the hearing mechanism, and is one of the combination tones with frequency $f_2 - f_1$. It should be distinguished from the residue tone in that it only occurs with loud sounds, whereas the residue tone can still be heard with quiet tones and has a different and more obscure origin. The difference tone can be thought of as rapid beats subsequently made audible by the rectifying action of the non-linearities. See also SOUND, §9.

Difnār (from Gk. *antiphonarion*). A category of hymn in the MUSIC OF THE COPTIC RITE.

Di Giacomo, Salvatore (b Naples, 12 March 1860; d Naples, 5 April 1934). Italian poet, novelist, playwright, writer on music and theatre historian. In 1880 he gave up studying medicine to become a journalist, and contributed to the *Corriere del mattino*, *Corriere di Napoli*, *Pungolo* and *Pro patria*. Besides his work as director of

the Lucchesi Theatre library and inspector of the library of S Pietro a Majella, Naples, he organized the Filippini Archives and indexed the Girolamini Music Archives; he was also artistic director of the Collezione Settecentesca, published by Sandron of Palermo. In 1929 he was awarded the title Accademico d'Italia.

Di Giacomo was an outstanding historian of Neapolitan vernacular culture, especially that part of it centred on the Piedigrotta district. In his musical research he concentrated on opera and particularly on musical life in Naples from the 16th century to the 18th; his book on the four Neapolitan conservatories remains a standard reference work. His literary writings, admired by Croce, are characterized by vivid realism and spontaneity of expression; they chiefly depict small-scale but highly emotional situations. Those that provided inspiration for musical settings include his collections of poems *'O funneco verde* (1886), *Ariette e sunette* (1898) and *Canzoni e ariette nuove* (1916), his short stories *Minuetto settecentesco* (1883), *Il voto* (1889), *Pipa e boccale* (1893), *Novelle napoletane* (1914) and *L'ignoto* (1920) and his dramas *Malavita* (in collaboration with G. Cognetti, from the short story *Il voto*, 1889), *A San Francisco* (from a short poem of the same title, 1896), *Assunta Spina* (1909) and *Quand l'amour meurt* (1911). His poems have been set by Costa, Tosti, Pizzetti and many other Italian composers.

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- Fantasia* music by E. De Leva (Naples, 1898)
- L'abate operetta* music by W. Borg (Naples, 1898)
- Giorgetta la mercataia* music by M. Forte (Naples, 1903)
- Rosaura rapita* music by V. Valente (Milan, 1904)
- 'O mese mariano* music by U. Giordano (Milan, 1910)
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FERRUCCIO TAMMARO

Dignum, Charles (b London, c1765; d London, 29 March 1827). English singer and composer. The son of a Rotherhithe tailor, he was brought up a strict Roman Catholic, studied under Linley and made his début at Drury Lane in 1784 as Young Meadows in Arne's *Love in a Village*. He continued to sing at Drury Lane until his retirement in 1812, for instance in most of Storace's English operas, but his short, stout figure seldom allowed him to take the hero's role; usually he impersonated characters twice his age. He was at his best in oratorios - his indifferent acting was then no handicap - and in 1800 he was the tenor soloist in the first English performance of Haydn's *Creation*.

By 1790 Dignum was composing simple ballads, and a little later patriotic songs which he sang himself. Some had such unappealing titles as *On the Ottoman Porte declaring War against France* and *On the Projected Union between England and Ireland*. He never claimed to have made up more than the tunes; at this period the accompaniments were attributed to 'Mr Florio Jun.', an Italian flautist working in London. In 1810 Dignum brought out by subscription his only ambitious publication, *Vocal Music*, a collection of 75 songs, duets and glees. The volume included a portrait of Dignum and the information that the accompaniments were by such composers as Arnold, Calcott, Hook, Shield, Stevens and Samuel Webbe (another of Dignum's teachers). The melodies, which have no merit, are said to have been written in the style of Linley. The list of subscribers is among the longest and most aristocratic in the history of English music. In 1786 Dignum had married the wealthy Miss Rennett, and no other male singer of the day moved in such aristocratic circles. *Vocal Music* is dedicated to the Prince of Wales, with whom Dignum often dined. He is said to have died worth £30,000.

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Dijkman, Lüdert (b Gävle, mid-17th century; d Stockholm, 1717). Swedish composer, poet and organist. He belonged to a family of musicians, his father being an organist and town clerk. He took up his first position as organist in Avesta in 1669. Within a few years he became organist of Västerås Cathedral, which he left in 1675 to become organist in Gävle. Five years later he became *director musices*, organist and town clerk in Karlstad and finally, from 1689 until his death, *rector cantus* and from 1690 organist of Stockholm Cathedral.

His appointments in Stockholm indicate that he was considered one of the leading Swedish musicians of his time. But he was not only a musician: he also devoted himself to poetry, as can be seen from his only surviving composition, *Lamentum eller en Sorge-Music*, written for the funeral of Princes Gustaf and Ulrik in 1685 (MMS, v, 1968). The poetry glorifies the royal house in heavy, rather unnatural metaphorical language. The musical setting, which was printed in a shortened version only, is the earliest complete setting of a Swedish text of some length according to monodic principles.

BENGT KYHLBERG, JAN OLOF RUDÉN

Dijon. French city, capital of the Côte-d'Or, historically the principal city of BURGUNDY.

1. History. 2. Churches and sacred music 3. Secular music
1. HISTORY. The city was founded by the Romans as a military fortress, became the site of the Benedictine

abbey of St Bénigne in the 6th century, came under the jurisdiction of the bishops of Langres in the 9th century, and in 1015 was ceded to the dukes of Burgundy of the house of Capet.

Under the Valois dukes of Burgundy (1364–1477) Dijon became one of the artistically important French provincial cities. The dukes attracted minstrels to their court, patronized native performers and supported the musical institutions of the local churches, particularly the choir of the Sainte-Chapelle. After the death of Charles the Bold in 1477 and the resulting annexation of the duchy to the French crown lands, the capital of Burgundy experienced two centuries of artistic decline, until the expansionist reign of Louis XIV when it enjoyed an economic and cultural revival. After the Revolution there was again a renewed growth of musical life which continued throughout the 19th century.

2 CHURCHES AND SACRED MUSIC. The musical life of the town was dominated during the 11th, 12th and 13th centuries by ecclesiastical institutions, St Bénigne being an important centre for teaching Gregorian chant and compiling plainsong manuscripts. Guillaume de Dijon (de Fécamp, de Volpiano; *d* 1031), 39th abbot of this monastery, 'so corrected and perfected the singing of antiphons, responsories and hymns that nowhere in the realm of the Roman church could chant be heard sung more correctly'. The famous Montpellier antiphonal (*F-MO* H159), written in both neumatic and alphabetic notation, was copied at St Bénigne in the 11th century. The Sainte-Chapelle was founded in 1172 as a collegiate church for the Capetian dukes of Burgundy and received additional endowments from the Valois dukes during the 14th and 15th centuries. The choirmaster there in the mid-16th century was the composer and lutenist Richard de Rensvois who was burned at the stake for sodomy in 1586. A contract signed by Claude Deroy (1670–1714) in 1691 shows that the choirmaster of the Sainte-Chapelle in that year was to compose '12 masses, motets, hymns or psalms for the major feast days of the year and 15 for ferial days'. He was also to instruct the choirboys in singing, plainsong, counterpoint, sight-reading and composition, and was encouraged to present one public concert each week.

When Dijon was made a bishopric in 1731 the ancient abbey of St Etienne, which had possessed a singing school (*maîtrise*) since the 14th century and an organ since the early 15th century, became the cathedral. Claude Rameau and the composer Claude Balbastre (1729–99) served successively as organists there from 1737 until 1750. The Swabian organ builder Karl Joseph Riepp (1710–75) settled at Dijon in about 1735 and installed a magnificent case at St Bénigne. The Revolution was a disaster for the Dijon churches: the chapters were dissolved, the choirs and singing schools disbanded, and the church organs sold at public auction (23 January 1793). St Bénigne, which became the cathedral of Dijon in 1801, reinstituted its singing school in 1810. It has 100 enrolled chorists and is one of the major choir schools in France.

The Valois dukes of Burgundy were generous patrons of Dijon's ecclesiastical foundations. Typical payments were the six livres Philip the Bold gave to the choirboys of St Etienne and of the Sainte-Chapelle, and to several minstrels who sang and played before him on Christmas Day 1371. In 1425 Duke Philip the Good endowed the Sainte-Chapelle to support four choirboys and a master

who was 'to teach them the art of music including singing, counterpoint and discant'. Eight years later Philip donated 768 livres to the same church to engage four additional singers 'well instructed in the art of music'. Philip's physician and astrologer, Henri Arnaut de Zwolle, a resident of Dijon, compiled the earliest treatise (*c*1440) to describe in detail the construction of the harpsichord, clavichord, organ and lute (*F-Pn* lat.7295).

3. SECULAR MUSIC. Chansons and chanson texts by the 13th-century trouvères Guiot de Dijon and Jocelin (Josselin) de Dijon show that secular music was heard in the town in the Middle Ages. In the late Middle Ages the magistrates of Dijon employed a band of shawm players each evening during Advent to perform the *dorauo*, to sound their instruments while parading through the streets. This tradition was supplanted during the 16th century by the activities of the Mère-folle, a guild devoted to buffoonery that danced, sang, clowned and processed through the streets with musical instruments on holidays. After witnessing operatic productions by touring companies during the late 17th century the city established a municipal theatre within the confines of an abandoned tennis court ('tripot des Barres') in 1717 and in subsequent years engaged companies from Paris to perform comic operas by Favart, Mouret, Rousseau, Duni, Philidor, Monsigny, Gossec, Grétry and others. Serious operas, including Rameau's *Hippolyte et Aricie* (May 1734), and public concerts were performed under the aegis of the Academy of Music (1725–38), and later in the 18th century by the Concerts des Amateurs and the Société Dramatique d'Amateurs.

Much of the music heard in Dijon in the early 18th century was provided by members of the Rameau family. Jean Rameau (*d* 1714), father of the composer and theorist, served successively as organist at St Michel, St Bénigne, St Etienne and Notre Dame of Dijon. Jean-Philippe Rameau (*d* 1764), born and educated in Dijon, was organist at Notre Dame in 1709; his younger brother Claude (*d* 1761) worked variously as organist at St Bénigne, the Sainte-Chapelle, Notre Dame and St Etienne, and in 1725 founded the Dijon Academy of Music. Mozart, his sister Nannerl and father Leopold visited Dijon for 15 days in July 1766 and played in the old hôtel de ville. The accompanying performers, five violins, one viola, three cellos, two oboes and one bassoon, proved less than satisfactory; Leopold's evaluation of each of them varied from 'mediocre' to 'miserable'.

During the Revolution patriotic hymns, marches and songs replaced theatre productions and concert pieces as the musical staple of the town. Opera and public concerts recommenced with vigour in the 19th century on completion of a new municipal theatre (capacity *c*1000) in 1828. There the Société Philharmonique (1832–50) gave 104 concerts, Liszt and Thalberg gave recitals during the 1840s, and the Société Chorale (established 1870) performed works by Handel, Beethoven, Berlioz, Rossini and Gounod during the 1870s and 1880s. Audiences at the theatre heard the standard operatic repertory during the 19th century and, in 1907, a production of Rameau's *Dardanus* directed by d'Indy. Performances by the Opera of Dijon and the Orchestre de la Société des Concerts du Conservatoire have continued regularly since the mid-

19th century.

Dijon Conservatory was founded in 1869; in 1973 approximately 1000 students were enrolled in courses in practical and theoretical music. The Bibliothèque Publique, situated next to the conservatory, has a rich collection of monastic manuscripts and incunabula, and two important 15th-century music manuscripts, MS 517 (the Dijon chansonnier) and the fragmentary MS 2837, both of which may have emanated from the court of the dukes of Burgundy.

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CRAIG WRIGHT

Diktonius, Elmer (Rafael) (b Helsinki, 20 Jan 1896; d Nikkilä, 23 Sept 1961). Finnish poet, critic and composer. He studied the violin with Raitio and composition with Furuhielm at the Helsinki Music Institute. His début as a composer was at a students' concert at the institute in spring 1917 with a piano suite, described by a critic as 'extremely daring harmonically'. Critical reaction was frankly hostile after another concert (4 May 1920) when six songs by Diktonius were performed after much trouble with the musicians. The rigid conservatism of Finnish musical life led Diktonius to approach Schoenberg with a view to becoming a pupil, but Schoenberg declined, replying in a letter that he too was conservative. Diktonius found release in a poem

published in his collection *Härda sånger* ('Hard songs'), beginning:

One spring I went out into the world
 to polish off Skryabin
 send that ninny Debussy sprawling
 rap the knuckles of Schoenberg

The harmony of Diktonius's songs is not very adventurous, but it is well suited to the expressionist force of the texts. Partly as a result of the reception accorded his songs, he abandoned composition for poetry (often with musical themes, forms or metaphors) and criticism.

WRITINGS

- Härda sånger* [Hard songs] (Helsinki, 1922) [verse]
Stark men mörk [Strong but dark] (Helsinki, 1930) [verse]
Opus 12 (Helsinki, 1933) [collection of criticism pubd in *Arbetsblad* and *Nya argus*, repr in *Meningar* [Opinions], ed O Enckell (Helsinki, 1957)]
Gras och granit [Grass and granite] (Helsinki, 1936) [verse]

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ERIK WAHLSTRÖM

Diletsky [Dilezki], Nikolay [Nikolai] (Pavlovich) [Dylecki, Mikołaj] (b Kiev, c1630; d Moscow, between 1680 and 1690). Ukrainian writer on music and composer. He studied in Poland, first at Warsaw and then at the Jesuit academy at Vilnius, and was much impressed by the Italian-influenced music of such prominent composers as Marcin Mielczewski and Jacob Różycki. He probably lived for a time at Smolensk, and from 1678 until his death he worked in Moscow as choir director, singing teacher and composer to Count Grigory Stroganov. Few of his compositions survive, most of them, from the library of the former Synodal College, are now in Moscow (*USSR-Mm*). His pupils, such as Nikolay Kalashnikov and Vasily Titov, composed copiously in a quasi-Venetian polychoral style. He is of most importance for a major treatise on music. It first appeared as *Toga złota* (Vilnius, 1675). After intervening editions published at Smolensk (*Grammatika musikijskovo penia*, 1677) and at Moscow (*Idea grammatikii musikiskoy*, 1679) it finally appeared as *Musikiskaya grammatika* (Moscow, 1680, ed S. V. Smolensky, St Petersburg, 1910), with a polemical introduction by I. T. Korenov. This work came as a startling revelation to Russian musicians, with its garbled recollections of Zarlino's writings and its descriptions of canonic imitation and the contrasting of *kontsert* (concertino) with 'what the Italians call tutti, otherwise *cappella* or *ripeno*', illustrated by examples from 'the most brilliant Polish artists'.

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 G. Abraham. 'Church Music in Central and Eastern Europe', *NOHM*, v (1975), 404

GERALD ABRAHAM

Dilherr, Johann Michael (b Themar, Thuringia, 14 Oct 1604, d Nuremberg, 8 April 1669). German poet and theologian. He studied theology in Leipzig, Altdorf and Jena. In 1631 he became professor of rhetoric at Jena University, where he also lectured in history and poetry

from 1634 and in theology as well from 1640. In 1642 he went to Nuremberg as headmaster of the Egidien Gymnasium. From 1646 he held the chief ecclesiastical post at the church of St Sebaldus there and became famous as a preacher.

Dilherr's influence in Nuremberg came at a time when the middle classes were once again assiduously cultivating music and the other arts after the ravages of the Thirty Years War. He was closely associated with the Pegnesische Blumenorden, a society of poets and scholars founded in 1644 by the poets G. P. Harsdörffer and Johann Klaj, to which the organist of St Lorenz, S. T. Staden, belonged. He also enjoyed a long friendship with Kindermann, organist of St Egidien who, with Staden and Paul Heinlein, set many of his verses. The dialogues *Mosis Plag* (1642) and *Dess Erlösers Christi und sündigen Menschen heylsames Gespräch* (1643) by Dilherr and Kindermann, publicly performed at the end of church services, are direct forerunners of the German oratorio. Dilherr's librettos enabled the individual characters to be assigned to solo voices and the use of sharp contrasts enhanced the drama; instrumental interludes and choruses were also incorporated. The work of Dilherr and Kindermann closely parallels that of the Pegnesische Blumenorden, whose members Harsdörffer and Staden wrote the first surviving German opera, *Seelewig*, in 1644, and where the spoken oratorios of Klaj were performed.

Dilherr's interest in music is demonstrated not only by his public oration *De ortu et progressu, usu, et abusu musicae* (1643) – to whose delivery Staden added 22 pieces by Giovanni Gabrieli, Hassler and others, as well as some of his own, as illustrations (see Kahl) – but also by his editing of several hymnbooks and by his only musical composition, *Heilige Chorwoche* (Nuremberg, 1653). The many new editions and reprints of his works that appeared up to the 18th century show how esteemed and popular he remained even after his death.

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 F Krautwurst *Das Schrifttum zur Musikgeschichte der Stadt Nurnberg* (Nuremberg, 1964)
 P Keller *Die Oper Seelewig von S Th Staden und G Ph Harsdorffer* (diss., U. of Zurich, 1971)

PETER KELLER

Dille, Denijs (b Aarschot, 21 Feb 1904). Belgian musicologist. After studying philosophy and theology at Mechelen Seminary, he taught at Moll College, near Antwerp (1928–36), and then at the Antwerp teachers' training college until 1961. Concurrently he did research in Romance philology and musicology; he has concentrated on contemporary music, particularly that of Bartók, whom he knew personally. From 1961 until his retirement in 1971 he was director of the Bartók Archives, founded in Budapest (1961) by the Hungarian

Academy of Sciences within the framework of the Institute of Musicology. In this capacity he did important work on Bartók's biography and on the source materials and publication of his early works; he also edited the series *Documenta Bartókiana* (1964–70) and a number of his early compositions including the Scherzo for orchestra and piano (1904), *Kossuth* (1903), the Violin Sonata (1903) and two volumes of early songs and piano pieces (*Der junge Bartók*, Mainz and Budapest, 1963–5).

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 'L'Allegro barbaro de Bartók', *SM*, xii (1970), 3
Thematisches Verzeichnis der Jugendwerke Bartóks (Budapest, 1974)

JÁNOS KÁRPÁTI

Dilliger [Dillinger], Johann (b Eislefeld, Franconia, 30 Nov 1593; d Coburg, 28 Aug 1647). German composer, publisher and editor. He received his early academic and musical training at the Latenschule in Eislefeld. When his formal studies were over he went, after a short stay in Naumburg, to Magdeburg, where he apparently became a student of Michael Praetorius from 1611 to 1616, as is indicated by an entry that Praetorius made in 1616 in an album kept by Dilliger (*D-CI* M.49). The album also contains inscriptions by many local musicians, ministers and public officials that provide clues to the diversity of talent and widespread musical activity in Magdeburg at the time. Dilliger next moved to Wittenberg, in 1618, and matriculated at the university to study theology. He married following his appointment as Kantor at the Haupt- und Schlosskirche later that year. In 1623 he was granted the degree of Magister. Two years later he accepted a post as Kantor in Coburg, the city that became his home. The years 1625–33 were musically the most productive of his life, yielding some 30 collections, but in 1633 he entered the ministry. (His largest work, *Thesaurus musicus novus*, a collection of 136 pieces, had been lost in the destruction of Magdeburg in 1631 in the Thirty Years War.)

Dilliger's years in Coburg were filled with cares and sorrow. Devastation, famine and plague ravaged the land; death invaded his home, claiming his mother in 1635 and his wife Margaretha in 1641. But despite frequent severe illness he remained active in the ministry up to the final year of his life. Details of his life are summarized in the funeral address delivered by Archdeacon Georg Pfrüschner at his memorial service on 1 September 1647 and printed in Coburg in the same year.

Dilliger composed only sacred vocal works, but they

exhibit the major musical trends in the Germany of his day: choral music for trained singers with and without accompaniment, and congregational song. They include over 100 contrapuntal motets, many based on chorales (some polychoral, showing the influence of Hieronymus Praetorius), some 200 homophonic songs for four and five voices and Italianate concertos with affective text-setting for up to six voices with continuo. Dilliger wrote all these types of music up to 1633, but then, after his change from musician to minister, he concentrated on devotional songs for the layman.

Like similar works by Schein, Dilliger's motets for two and three voices form a bridge between the 16th-century contrapuntal style and the newer instrumentally accompanied vocal concerto in having the lowest voice simultaneously texted and figured. But he is most modern in his concertos, which demonstrate a keen interest in the *stile nuovo*, reflected also in the number of compositions by Italian composers that he included in his publications.

WORKS

COLLECTIONS CONTAINING ONLY WORKS BY DILLIGER

- Musica votiva, Deo sacra, de Tempore (Coburg, 1622), 18 pieces (16 German, 2 Latin), 2–5vv, insts
 Musica christiana cordialis domestica, 2–4vv (Coburg, 1630)
 Musica poenitentiarum et consolatorum (Coburg, 1630), 20 pieces, 3–5, 7, 8vv
 Musica oratoria et laudatorum oder Bet- und Lobmusica (Coburg, 1630), 30 pieces, 3–5vv
 Musica Thanatobuleutica et excitatoria (Coburg, 1631), 41 pieces, 3–6, 8vv
 Flores musicales, sive musica ad epulum coeleste invitatoria (Coburg, 1631, 2/1633 as Musica invitatoria ad opulum coeleste, lost), 48 pieces, 2–6vv
 Musica christiana castrensis (Coburg, 1632), 22 pieces, 4vv
 Musica christiana rastrensis (Coburg, 1633), 13 pieces, 1 of them by G. Finette adapted by Dilliger, 2–4vv
 Prodromus musicae christianae scholasticae & academicae (Coburg, 1633), 7 pieces, 4, 5vv
 Jeremias poenitentiarum in 52 deutschen Bussprüchen, 2vv (Coburg, 1640), lost
 Musica christiana valedictoria (Coburg, 1642), 26 pieces, 3vv, lost

COLLECTIONS INCLUDING WORKS BY OTHER COMPOSERS

- Titles of individual compositions contained in the collections are given in Thümmeler
 Decas I prodromi triciniorum sacrorum sive neue geistliche Liedlein, 3vv (Wittenberg, 1621), lost
 11 pieces certainly and 5 others possibly by Dilliger, 3vv, in Decas triciniorum sacrorum altera, sequuntur Concerti aliquot sacri clariss (Wittenberg, 1622), lost
 9 pieces in Triciniorum sacrorum decas tertia (Magdeburg, 1623), lost
 3 pieces in D O M A Exercitatio musica I, continens XIII selectissimos concertos (Magdeburg, 1624), lost
 36 pieces, 2–4vv, bc (org), in Neues geistliches musicalisches Lustgärtlein Concerten und Lobgesanglein (Coburg, 1626)
 7 pieces, 1–6vv, insts, bc (org) in Musica concertiva (Coburg, 1632)

SINGLE COMPOSITIONS

Over 40 pieces in a variety of styles (polychoral, motets and devotional songs, 4–8vv, and concertos) composed for specific occasions: civic and academic functions, engagements, weddings, birthdays, seasonal church festivals and particularly funerals [detailed lists given by Adrio (MGG), Eby and Thümmeler]

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 O. Riemer: *Musik und Musiker in Magdeburg* (Magdeburg, 1937)
 H. Thümmeler: *Johann Dilliger (1593–1647), Kantor in Wittenberg und Coburg* (diss., U. of Halle, 1941)
 A. Adrio: 'Dilliger, Johann', *MGG*
 O. Wessely: 'Ein unbekannter Kasualgesang von Johann Dilliger', *Mf*, viii (1955), 320ff
 G. Kirchner: *Der Generalbass bei Heinrich Schütz* (Kassel, 1960)

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 M. Eby: *The Vocal Concertos of Johann Dilliger* (diss., U. of Michigan, 1971) [contains edn of 8 vocal concertos by Dilliger]
 MARGARETTE FINK EBY

Dilthey, Wilhelm (Christian Ludwig) (b Biebrich, nr. Wiesbaden, 19 Nov 1833; d Seis, nr. Bozen [Bolzano], 3 Oct 1911). German philosopher. He received his first musical education from his grandfather, the court Kapellmeister Johann Peter Heuschkel, who taught him the piano and elementary music theory. After graduating from the Wiesbaden Gymnasium he studied theology in Heidelberg in 1852, and in 1853 went to Berlin, where the influence of Friedrich Adolf Trendelenburg strengthened his interest in philosophy and the history of ideas. At the same time, with encouragement from the composer and conductor Bernhard Scholz, a boyhood friend, he began studying music theory and composition. From 1856 to 1857 he taught at various Berlin Gymnasien, but then gave up teaching in order to devote himself, as a freelance writer, to his intellectual pursuits. He took an active part in the musical life of the capital, which he saw as the centre of all musical culture, encompassing 'the Classicism of the past as well as the Romanticism of the future'. Beethoven's symphonies were for him 'the highest possible musical achievement'. In 1864 he received a doctorate of philosophy, and in the same year he became a *Privatdozent* in philosophy at Berlin University. A little later he wrote, under the pseudonym Friedrich Welden, the musicians' novella *Lebenskämpfe und Lebensfriede*, a reflection of his musical tastes in those years. In 1866 he became a professor at Basle University, in 1868 he went to Kiel, in 1871 to Breslau, and in 1882 he was honoured with an appointment to Berlin, where he was elected a member of the Prussian Academy of Sciences in 1887.

Dilthey was one of the most important thinkers of the second half of the 19th century. His monumental life work contains relatively little discussion of music, and his views on music are difficult to systematize. Listening to music was for him a religious act, and polyphony the appropriate expression of religious consciousness. He considered music's highest achievement to be in the fact that 'what occurs to a musical mind obscurely, indefinitely or even unconsciously, can find perfect and lucid expression in a musical creation'. Dilthey thereby called for a 'theory of musical semantics', though he himself contributed nothing to the development of such a theory. Two distinct principles of his view of music stand out: that music alone can express the most complex feelings, moods and opinions, which are beyond the descriptive power of words, and that counterpoint is a technical means for unifying contrasting expressive elements.

Dilthey's aesthetic views are midway between those of Hanslick and Wagner; his theory of musical aesthetics, however, has not had any widespread influence. His views on the history of ideas and hermeneutics were more influential, though his impact on the study of music history was due more to his philosophical and historical work as a whole than to his few specialized studies of music, which were published posthumously. The object of the historical study of music for him was

not to establish the psychological state that a composition reflects, but rather to reveal 'something concrete, i.e. the connected sequence of sounds apprehended by the imagination as expression'. Otto Jahn's biography of Mozart and Adolph Bernhard Marx's of Beethoven both disappointed him, since they did not penetrate to the essence of the music. In the third section of the collection *Von deutscher Dichtung und Musik* Dilthey outlined a history of music from Schütz to Beethoven, which he saw as a continuous development, without acknowledging the break in tradition of 1740–50. These sections, like all his writing, show an acute reasoning power and perception and a complete sympathy with his subject, though they are occasionally marred by a layman's approach to the examination of musical details.

Dilthey's influence on musicology in the first half of the 20th century first appeared in the work of Hermann Kretzschmar, then with Arnold Schering and Gustav Becking, and, most strongly, with Wilbald Gurlitt and Hermann Zenck. His method later met indifference, scepticism and rejection, since the continuity of history and therefore the concept of history itself has become questionable.

WRITINGS

(only those relating to music)

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 'Richard Wagner', *Jb der illustrierten deutschen Monatshefte*, xxxix (1875–6), 421 [pubd under pseud K Elkan]
 'Die drei Epochen der modernen Aesthetik und ihre heutige Aufgabe', *Deutsche Rundschau*, lxxii (1892), 200–36
 'Leibniz und sein Zeitalter', *W Dilthey Gesammelte Schriften*, iii, ed P A M Ritter (Leipzig and Berlin, 1927, 2/1942), 1–80 [c1900, incl discussion of opera, sacred music and Schutz]
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 F Krautwurst 'Dilthey, Wilhelm Christian Ludwig', *MGG*

FRANZ KRAUTWURST

Diluendo (It., from *diluere*: 'to become weaker'). A performance instruction meaning almost the same as DIMINUENDO and MORENDO.

Dima, Gheorghe (b Braşov, 10 Oct 1847; d Cluj, 4 June 1925). Romanian composer, conductor and teacher. After schooling in Vienna, he studied at the polytechnic school in Karlsruhe, but then took musical instruction from Giehne in Baden, and subsequently in Vienna and

Graz from Uffmann and Thierot. He concluded his training with a diploma at the Leipzig Conservatory under Jadassohn and Reinecke. As a baritone, he appeared in some Meyerbeer roles at the Klagenfurt Opera (1868). He returned to his own country and began a diverse career successively in Sibiu, Braşov and Cluj. At first he gave song recitals in Bucharest, Iaşi and several Transylvanian cities, but later conducting and composition, even more than teaching, became his principal occupations.

As the head of various choral societies, with the Metropolitan Choir of Sibiu and in cooperation with the municipal orchestras, he performed oratorios of Handel, Haydn, Mendelssohn and Gade, and operas by Mascagni and Kreutzer. Through these activities he contributed to the development of the musical culture of the country. As a teacher, he worked in public schools, and in 1919 he founded in Cluj the State Conservatory that now bears his name. His own music is cast in a Romantic idiom, and he drew upon folk elements in his songs, ballads, romances and choruses. Some of his ballads are written for voices and orchestra, and one of them, *The Mother of Stephen the Great*, is virtually an oratorio. With his songs to the poems of M. Eminescu he founded the tradition of modern Romanian song-writing. He was a founder member of the Romanian Composers' Society (1920).

WORKS

(selective list published in Vienna, before 1906, unless otherwise stated)

SACRED

- 2 Liturgia sfintului Ioan Gură-de-Aur [Liturgy of St John Chrysostom], 4vv
 Numerous other sacred choral pieces

SECULAR

- Mama lui Stefan cel Mare [The mother of Stephen the Great] (ballad, D. Bolintineanu), solo vv, 4vv, orch, 1884
 Hora (V. Alecsandri), 4vv, orch
 2 cantatas, solo v, 4vv, orch (Braşov, 1900, Vienna, 1902)
 [30] Cîntece populare şi melodii vechi româneşti, 4vv, 18 others, male vv
 Patru cîntece [4 songs], 4vv
 Other MS choral works in *R-Ba*
 [16] Lieder und Gesänge (C F Kahnt), Ger., Rom., 1v, pf acc (Leipzig, 1888)
 [16] Lieder und Balladen, 1v, pf acc
 [12] Rumanische Volkslieder, 1v, pf acc
 Din lumea copiilor [Children's world], 1v, pf acc. (Craiova, 1930)
 9 songs, 1v, pf acc., 5 choruses, male vv, 8 choruses, 4vv, 2 choruses, 4vv, pf acc. in Opere alese, ed V Cosma (Bucharest, 1958)

THEORETICAL WORKS

- Curs elementar de cântare* (Braşov, 1914)

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 Z. Vancea *Creaţia muzicală românească*, i (Bucharest, 1968)
 V Cosma *Muzicieni români* (Bucharest, 1970)

ROMEO GHIRCOIAŞIU

Di Maggio, Francesco (b Castelvetro, Sicily; d Castelvetro, 1688). Italian composer. A priest and of noble birth, he was a pupil of Giuseppe Palazzotto e Tagliavia and thus represents the fourth and last generation of the so-called Sicilian polyphonic school founded by Pietro Vinci. He may be identical with the Francesco Maggi who sang alto in the choir of the church of the Steccata at Parma from 22 May 1659 until after 12 February 1663. At his death he was a canon of the collegiate church of S Pietro, Castelvetro. As a composer he is known only by *Sacra armonia di musicali cententi ... con una messa a 5 concertata* (Milan, 1670), for two to five voices and continuo, which in addition to the mass contains 15 motets.

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 G B Ferrigno. *Castelvetro* (Palermo, 1909), 148
 N Pelicelli. 'Musicisti in Parma nel secolo XVII', *NA*, IX (1932), 241
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PAOLO EMILIO CARAPEZZA

Di Micheli, Antonino [De Michaelis, Antoninus] (b Tusa; d Tusa, 1680). Italian guitarist and music editor. He was a priest. He is known only by *La nuova chitarra, di regole, dichiarazioni e figure, con la regola della scala ... con l'aggiunta d'arie siciliane, e sonate di vari autori* (Palermo, 1680, 2/1698), a collection of dances and Sicilian songs for five-string guitar in Italian tablature. They are preceded by a practical method, with rules for tuning the guitar and for obtaining five-note chords; each of 24 triads is indicated by a letter of the alphabet. In the Sicilian songs the text to be sung is given below the letters of the tablature, appropriate numbers indicate the string in each chord that plays in unison with the voice, so the melodic outline can be reconstructed. The songs lack the rhythmic indications that are added to the dances; they are 'included for those who know how the tune should be sung', to provide an accompaniment for familiar melodies Di Micheli claimed to have taken the songs from other publications, where the vocal line was fully notated, in particular from works, now lost, by Mario Albioso, Silvestro Orlando and Pietro Renda.

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PAOLO EMILIO CARAPEZZA

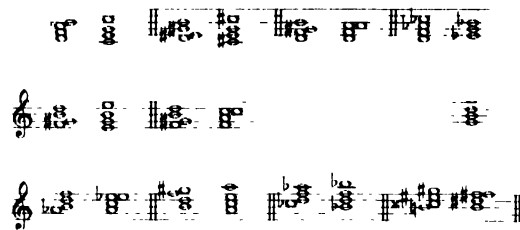
Dimidietas (Lat.) A 15th-century term for that type of diminution which reduces the relative value of note shapes in the ratio 2:1, the *proportio dupla* of the system of PROPORTIONS of the late Middle Ages and the Renaissance. See also NOTATION, §III, 3(vii).

Diminished interval. A perfect or minor INTERVAL from which a chromatic semitone has been subtracted. The perfect 5th C-G is made into a diminished 5th by raising C or lowering G (i.e. C#-G or C'-Gb). A doubly diminished interval is made by subtracting two chromatic semitones from a perfect or minor interval, for example G-Fbb, G#-Fb and G::-F are all doubly diminished 7ths derived from the minor 7th G-F.

Diminished seventh chord. A chord that consists of three superimposed minor 3rds (e.g. B-D-F-Ab, C-Eb-Gb-Bbb, C#-E-G-Bb). Strictly speaking it is a chromatic construction, requiring the use of accidentals in any key; but because it is embedded in the harmonic minor scale (e.g. B-D-F-Ab in the scale of C harmonic minor) it is the commonest chromatic sonority of tonal music, either in the major or the minor. Like the whole-tone scale, however, it divides the octave into equal parts and is for this reason harmonically unstable; by re-spelling one or more of its notes, the same diminished 7th chord can be led by good part-writing to a triad on any degree of the chromatic scale (ex.1). It is therefore an ideal pivot chord for modulation to remote keys, as well as being effective in suspending the tonality of a passage that would otherwise be said to be in a par-

ticular key. Both these features of the diminished 7th chord played an important part in the harmony of the late Classical and the Romantic periods.

Ex.1 Diminished 7th chord resolutions



Diminished triad. A chord built of two minor 3rds, for example b-d -f' or c'-eb-gb.

Diminuendo (It., from *diminuire*: 'to diminish', 'become softer'). A performance instruction sometimes abbreviated *dim.* and sometimes expressed by means of a 'hairpin' (for its history see CRESCENDO). *Decrescendo* (from *decrescere*: 'to decrease', 'wane'), sometimes abbreviated *decresc.*, is virtually synonymous but *diminuendo* is sometimes preferred as being more positive.

Diminuendo and *decrescendo* seem to have come into regular usage rather earlier than *crescendo*, since they represent an effect more fundamental to the nature of Western music – just as *rallentando* and *ritardando* have a longer and richer history than *accelerando*. The 12th-century *Nibelungenlied*, for instance, includes the description 'Dô klungen sine seiten daz al daz hû/erdôz suer unde senfter videlen er began' ('then his strings sounded so that all the house relaxed and he began to fiddle more sweetly and more quietly'). In his *Combattimento di Tancredi e Clorinda* (1624) Monteverdi gave the direction 'questa ultima nota va in arcata morendo' ('this final note is played with a diminishing bowstroke'). In Purcell's verse anthem *They that go down to the sea* the instruction 'soften the voice by degrees' is found in the alto solo where the word 'still' is held for 11 bars, yet the use of the 'hairpin' began extremely late, and in the final ritornello of 'Glory to God' in *Messiah* Handel denoted the effect of dying away with terraced dynamics – from *f* to *p* to *pp*.

Even when it became an accepted part of musical notation the 'hairpin' was liable to misunderstanding. Norman has shown how Schubert's scores before about 1819 were written so that the *diminuendo* and the horizontal accent were often indistinguishable, and how thereafter he often required a fast *diminuendo* in places (particularly on final chords) where one would be more likely to expect an accent. Macdonald found something very similar in Berlioz, as did Deathridge in Wagner, and the whole subject is complicated further by the lack of agreement among composers as to how heavily accented an accent should be: there are also examples of *fp* being used to denote a relatively fast *diminuendo* rather than the sudden one the sign would normally suggest (e.g. in *Die Fledermaus*, ed. H. Swarowsky, 1968, p.28).

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 See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Diminution. (1) One of many terms, such as the English **DIVISION** and the Spanish *diferencia*, denoting ornamental variation viewed as the breaking down of a smaller number of long notes into a larger number of short notes, that is, a diminution or division of note values through a multiplication of notes occupying the same total duration. As such it is one of the commonest Renaissance and Baroque methods of introducing melodic variation, whether by improvisation or in notation. Quantz gave examples of diminutions in the Italian style, but none in the French style, and remarked that 'pieces in the French manner are for the most part characterized and composed with appoggiaturas and ornaments in such a way that hardly anything else can be added to the text'. See also **IMPROVISATION**, §1, 1 (ii).

(2) In mensural or proportional **NOTATION**, and again in Baroque and subsequent contrapuntal and especially canonic or fugal technique (see **FUGUE**), it is the opposite of augmentation.

See also **DIMINISHED INTERVAL** and **PROPORTIONS**

ROBERT DONINGTON

Dimitrescu, Constantin (b Blejoi-Prahova, 19 March 1847; d Bucharest, 9 May 1928). Romanian composer, cellist, conductor and teacher. After studying in Bucharest with Alexander Flechtenmacher and Eduard Wachmann, he completed his education in Vienna with Schlessinger and in Paris with Franchomme. He was a cellist in the Bucharest PO and at the National Theatre. Later he conducted the orchestra of the Ministry of Public Instruction (the successor to the former Philharmonic). Dimitrescu was also a moving spirit in chamber music as the founder of the first permanent quartet in Bucharest (1880). As teacher of cello at the Bucharest Conservatory, he helped to form a Romanian cello school. His music reflects these activities. The seven quartets and the three cello concertos, among other works, were the first of the genre in Romanian music. An opera and some operettas were written for the National Theatre and for other Bucharest opera companies.

WORKS

(selective list, many MSS in R-Ba)

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- Orch: *Preludio*, 1880; 3 vc concs., no 1, A, op 45, 1889 (Bucharest, 1894), no 2, b, 1886 (Bucharest, n d.), no 3, d, 1890 (Bucharest, n d.), 2 ovs., 1885, 1907.
- Other works: 8 melodies, pf, op 16, 7 str qts (Leipzig, n d.), no 1, G, op 21, 1883, no 2, d, op 26, no 3, B, op 33, no 4, g, op 38, no 5, F, op 42, no 6, c, op 44, 1898, no 7, a, 1923, 3 choruses, male vv (Bucharest, 1899), pieces for vc, pf, songs.

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- V Cosma *Muzicienii români* (Bucharest, 1970) [with list of works].

ROMEO GHIRCOIAŞIU

Dimitrov, Georgi (b Belogradtschik, 2 May 1904). Bulgarian composer. He studied theory, composition and conducting at the Warsaw Conservatory (1927-34) and was then an inspector of choirs and choral conductor in Poland until 1938. In 1939 he returned to Bulgaria and was made inspector of music at the Ministry of

Education; he was artistic secretary to the Sofia National Opera (1940-48) and director of the Council for Creative and Interpretative Arts in Music (1948-58). Additionally, he was appointed lecturer in conducting at the Sofia State Academy of Music in 1949, becoming professor in 1960. Most of his music is choral; many of his 500 or so pieces have enjoyed considerable popularity in Bulgaria, and he has shown a particular gift for humorous and children's choral songs. He is the author of *Besedi po waproa na horowoto iskustwo* ('Conversations on the question of choral art', Sofia, 1968).

WORKS

(selective list)

- Waspew na rodinata* [Song of praise to the fatherland], children's chorus, girls' chorus, male chorus, mixed chorus (1965).
- Isbrani horowi pesni* [Selected choral songs] (1968).
- Many other choral songs, some solo songs.
- Principal publisher Nauka i iskustwo (Sofia).

LADA BRASHOVANOVA

Dimmler [Dimler, Dümmler], **Franz Anton** (b Mannheim, 14 Oct 1753; d Munich, 7 Feb 1827). German composer and instrumentalist. He was a horn pupil of Joseph Ziwini and from 1775 was taught composition by Georg Joseph Vogler in Mannheim. From 1767, along with his teacher and two of Ziwini's brothers, he was a supernumerary in the Mannheim orchestra; the account lists record his salary in 1776 as 100 florins, but by 1778 it stood at 330 florins. In 1778, when the seat of the court moved to Munich, he was listed among the 'accompanying persons'. After 1784 he was a double bass player in the Munich orchestra.

As a composer Dimmler wrote mainly theatrical works, including several Singspiels for Munich in the late Mannheim tradition and a great many ballets which were well thought of in their time. Little has survived of these works, however, and his extant music is primarily instrumental: concertos for various instruments and several chamber pieces. His only published works, a set of six string trios in two volumes, are simple domestic pieces, always in three movements, very short and not very original. The slow movements (mostly andantes) belong stylistically to the *Empfindsamkeit*; the finales are simple rondos.

Various other members of the Dimmler family were musicians active in Mannheim and Munich. Dimmler's brother Joseph Dimmler (b Mannheim, ?c1761; d ? Munich, 13 Oct 1783), also a horn player, was a supernumerary in the Mannheim orchestra (1770-78) and in Munich (until 1780); it is uncertain whether the entry in the death register of the Munich Frauenkirche ('aged 22 years') applies to him. Gerhard Dimmler, perhaps another brother of Franz Anton, appears as a flautist in the Munich orchestra lists from 1786 to 1799, but according to a petition he addressed to the court in 1792 he appears to have been in the service of the Elector Palatine in Mannheim as early as 1777. Dimmler's son Anton Dimmler (b Munich, 24 April 1783) was a clarinetist and guitarist who according to Lipowsky made his first public appearance in Munich on 14 May 1795, playing a concerto by his father. A Martin Dimmler is recorded as a horn player in the Mannheim orchestra lists of 1774.

WORKS

DRAMATIC

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Ritterliebe, incidental music, 1796; c185 ballets, lost

INSTRUMENTAL

Concs. 2 for vn, 1793, *D-Rp. F-Pc*; 1 for cl, *Pc*; others for fl, ob, hn, kbd

Chamber 6 str trios as 3 angenehme und leichte Terzette, 2 vn, vc, i (Mainz, c1813, Munich, n.d.), ii (Mainz, n.d., Munich, n.d.), *D-Mbs*; 2 movts for str qt, *Mbs* [thematic catalogue in Riemann (1915)]

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H Riemann *Mannheimer Kammermusik des 18. Jahrhunderts, 2. Teil*, DTB, xxviii, Jg.xvi/2 (1915)

ROLAND WÜRTZ

Dimov, Bojidar (b Lom, Bulgaria, 31 Jan 1935). German composer and conductor of Bulgarian origin. He studied composition with Vesselin Stojanov and the piano with Mara Petkova at the Sofia Conservatory; leaving Bulgaria in 1958, he continued his studies at the Vienna Academy of Music as a pupil of Schiske in theory and composition, also attending Jelinek's 12-note seminars and Cerha's practical course in contemporary music. Dimov graduated in 1964, participated in several Darmstadt summer courses (attending seminars given by Cage, Ligeti and Stockhausen) and moved to Cologne in 1968. There he took part in Kagel's courses (1969) and was appointed to teach at the Rheinische Musikschule and the Pädagogische Hochschule. He is a member of the composers' association Gruppe 8, led by Humpert, and is also leader of the ensemble 'trial and error', which he founded in 1970 and which sees its task in 'the authentic realization of new musical and concert forms'.

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(selective list)

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MONIKA LICHTENFELD

Dimov Quartet. Bulgarian string quartet. It was formed in 1956 by Dimo Dimov (b Stara Zagora, 10 Feb 1938), Alexander Tomov (b Smolyan, 17 April 1938), Dimiter Chilikov (b Burgas, 14 Nov 1937) and Dimiter Kozev (b Sofia, 26 Dec 1938), who were all students at the Sofia Music Academy. The quartet gave its first concert in 1957; it won the gold medal at the 1959 music competition in Sofia, and the international string quartet competitions at Budapest in 1963 and Munich in 1965. In 1964 it started receiving state sponsorship, it has toured in the USA, Canada, Japan, Australia and elsewhere. Its repertory ranges from Haydn and Mozart to Webern, Penderecki and contemporary Bulgarian composers, and its performances are distinguished by stylishness, and subtleties of rhythm and accent, as well as by outstanding technique and tonal quality. Among its recordings are the quartets of Mozart, Beethoven, Schumann and Bulgarian composers. In 1972 the members of the quartet were appointed teachers at the Sofia Conservatory.

LADA BRASHOVANOVA

Di Murska, Ilma (b Zagreb, 4 Jan 1836; d Munich, 14 Jan 1889). Croatian soprano. She studied in Vienna and Paris with Mathilde Marchesi and in 1862 made her début as Martha (Flotow) in Florence. After appearances in Budapest, Berlin and Hamburg she was engaged at the Vienna Hofoper, where she sang for two seasons before going to London, where she first appeared at Her Majesty's Theatre in May 1865 as Lucia.

She sang regularly in London as a member of Mapleson's company until 1873, and again in 1879, by which time her voice had deteriorated. She sang Senta in the first performance in England of *Der fliegende Holländer* (1870); it was sung in Italian and was the first Wagner opera to be heard in London. She was considered one of the finest interpreters of the Queen of Night, and her repertory also included the Queen in *Les Huguenots*, Dinorah, Isabella in *Robert le diable* and Ophelia in *Hamlet*.

She made her American début in 1873 and returned to the USA in 1880 to teach, but soon went back to Europe and lived in comparative obscurity in Munich. Her voice had a compass of nearly three octaves, and her acting was said to have been original, though sometimes bordering on extravagance. Sutherland Edwards found her 'unrivalled in certain romantic and fantastic characters', and Klein summed her up as 'a phenomenal singer and a pure eccentric'.

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HAROLD ROSENTHAL

D'India, Sigismondo. See INDIA, SIGISMONDO D'.

D'Indy, Vincent. See INDY, VINCENT D'

Dinicu, Grigoras (b Bucharest, 3 April 1889; d Bucharest, 28 March 1949) Romanian violinist and composer. He studied at the Bucharest Conservatory (1902-6) with D. G. Kiriach (theory and solfège), Rudolf Malcher, Gheorghe A. Dinicu and Carl Flesch (violin), Dimitrie A. Dinicu (chamber music) and Alfonso Castaldi (orchestra) and later with Cecilia Nitzulescu-Lupu and Vasile Filip (violin). He was a violinist in the orchestra of the Ministry of Public Instruction (1906-8) and solo violinist with the Bucharest PO, directed popular music concerts (1906-46) and was leader of the Bucharest Pro Musica (1938-40). In addition, he made tours abroad, collected and arranged Romanian popular melodies and composed several pieces for violin and piano. Among these *Hora staccato* (1906) has achieved particular popularity as a violin encore; others include *Hora spiccato*, *Hora de concert*, *Improvisation à la Dinicu*, *Hora marisurului*, *Hora de la Chişorani*, *Hora Expoziţiei de Paris*, *Orientale à la tzigane* and *Sirba lui Tanţu*.

ANDREW LAMB

Diniz, Jaime (Cavalcanti) (b Água Preta, Pernambuco, 1 May 1929). Brazilian musicologist. He studied philosophy at the Olinda Seminary and theology at the Seminário Central do Ipiranga in São Paulo (1950-56), where he also studied the organ with Furio Franceschini and composition with Pedro Sinzig; in the late 1950s he studied the organ, sacred music, composition and musicology with Potiron and Bihan at the Institut Grégorien and the Conservatoire in Paris, and with Anglès at the Pontificio Istituto di Musica Sacra in Rome. On his return to Brazil he established the music department of the Federal University of Pernambuco (1960), where he became the conductor of the university

madrigal choir and (from 1962) a lecturer in music history, music education and composition, while also working as a parish priest in Recife. In 1961 he was appointed a member of the Brazilian Academy of Music. His work as a musicologist has revealed hitherto unknown documents and music manuscripts of colonial church music from the states of Pernambuco and Bahia. His discovery in 1967 of the manuscript copy of the *Te Deum* by the 18th-century composer Luiz Álvares Pinto, one of the earliest extant works of colonial repertoire, was an important contribution to the history of Brazilian colonial music.

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GERARD BÉHAGUE

Diomedes. See CATO, DIOMÉDES

Dionigi, Marco (b. Poli, nr. Rome, d. probably at Parma, shortly before 4 May 1668). Italian music theorist. He settled at Parma, where until 1648 he was a priest at the Collegio di S. Girolamo attached to the church of S. Pietro. Before 1648 he was nominated apostolic prothonotary. On 13 February 1649 he was appointed *guardiacoro* of the third Office in Parma Cathedral, the cathedral records show that his successor was named on 4 May 1668 because of his death. He wrote a two-part treatise on plainsong, *Li primi tuoni, overo Introductione nel canto fermo* (Parma, 1648, enlarged 2/1667). It is a manual for practical use, but it also includes a certain amount of theoretical discussion, especially in the second part.

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Dionysiac artists (Lat. *Dionysiaci artifices*). Religious associations led by priests of Dionysus; see TECHNITAI.

Dionysiou. Monastery on MOUNT ATHOS.

Dionysius Trebellianus. See TREIBER, JOHANN PHILIPP.

Dionysus [Dionysos; Bacchus; Bakchos]. Greek god, chiefly representing the unreasoning, irresistible life-force. His worship probably came into Greece from both Thrace and Phrygia. Among Homer's Olympians he is a newcomer, seldom mentioned; only one passage in the *Iliad* (vi, II.132-6) has any substance. During the 6th century BC, this Hellenized Thraco-Phrygian deity appropriated the characteristics of Zagreus, a non-

Olympian Zeus figure worshipped in Crete, and came under the refining influences of Orphic doctrine (see ORPHEUS), receiving a place of honour at Delphi in the religion of Apollo. Although the syncretistic relationship to Zagreus suggests a measure of identity with Zeus (see Euripides, ed. Nauck, frag.475), Dionysus was generally taken to be his son, born to Semele.

The mythic tradition concerning the birth of Dionysus and the one circumstantial Homeric reference foreshadow later references in associating strangeness, violence and madness with him. They do not, however, link him with music; this link was given special prominence in modern thought by Nietzsche's assertion in *The Birth of Tragedy* that plastic art is the province of Apollo and music that of Dionysus. This has distorted the true picture: on the one hand, Apollo cannot be dissociated from music, and on the other, the Attic festivals of Dionysus accorded only secondary - though real - importance to choral and instrumental performance (e.g. that of the dithyramb).

The actual relationship between these two deities was complex, as one detailed example may show. Since the Hellenic age, the symbolic distinction - real or supposed - between the Apollonian lyre or kithara and the Dionysiac aulos has influenced the interpretation of Greek culture. The aulos was undeniably the instrument of Dionysus's followers and worshippers, yet in Greek art and literature the god himself is never represented playing it. The 7th-century poet Alcman, however, stated that Apollo was an aulos player (Edmonds, frag.83), this is an apparent transference to Apollo of a Dionysiac attribute. Eventually Plato (*Laws*, §672c, I.8-d, I.3) was to link the two: he maintained that musical consciousness was given to men 'by the Muses, Apollo and Dionysus'. He nevertheless sought to banish the aulos from the god's liturgy (*Republic*, §399d, II.2-5, e, II.1-3). At Athens, such worship had become a quiet and decorous affair; hence Plato tolerated the Phrygian mode (*Republic*, §399a, I.3-c, I.4), although it



Dionysus represented as a kitharode, singing ecstatically to the accompaniment of his barbiton and attended by two satyrs playing clappers: detail from a cup (c.490 BC). Attic red-figure style (attributed to the 'Brygos painter'), in the Bibliothèque Nationale, Paris

was pre-eminently an aulos mode just as the Dorian was a kithara mode (Aristotle, *Politics*, §1342b, ll.1-3). These affinities were an important aspect of the relationship between Apollo and Dionysus. For Aristotle (*Politics*, §1341a, ll.18-24; §1342b, ll.4-5), the festivals of Dionysus, with their emphasis upon drama, were apparently the only proper occasions for the 'exciting' music of the aulos.

Greek vase-painters occasionally showed Dionysus - and often his followers - with the barbiton (see ALCAEUS). The aulos, already discussed, was still more closely associated with the satyrs and maenads who attended him. Clappers, cymbals and double-headed, tambourine-like drums originally had particular connections with his cult. Euripides used the actual metre of Dionysiac cult-hymns in the *Bacchae* when the maenads sing of their ecstasy, recalling the drums' deep rumble (l.156) and the clear tones of the aulos (ll.127-8). All these instruments, together with the syrinx, are mentioned by later writers in descriptions of Dionysus's power (e.g. Ovid, *Metamorphoses*, iv, ll.391-3, and Nonnus, *Dionysiaca*, xx, ll.327-32; xxiv, ll.151-4). The *rombos*, or bull-roarer, often associated with the rites of Cybele, is a Dionysiac instrument in Euripides' *Helen* (ll.1362-3).

The altar of Dionysus at Olympia was placed with that of the Muses (Pausanias, v, §14, x), an inscription from Naxos even gives him Apollo's epithet, 'Mousagetēs', 'leader of the Muses'. In Italy, where he was worshipped as Bacchus, music continued to have an important place in his liturgy (Livy, xxxix, §8, ll.5-6; Catullus, lxi, ll.261-4; and Ovid, *Metamorphoses*, xi, ll.15-18 are representative sources). Roman artists frequently took for their subjects satyrs and maenads, in many instances holding or playing an instrument, the god himself rarely appears. Only upon Greek soil could his cult truly flourish, and it is by virtue of the religious sensibility and musical culture of Greece that we must reckon with Dionysus.

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WARREN ANDERSON

Dioxeian (Gk.: 'through a higher [note]'). The earliest Greek name for the interval of a 5th, found in the writings of Philolaos of Crotona (6th-5th century BC). By the time of Aristoxenos it had been replaced by the term DIAPENTE.

Di Paula [di Paula di Catanzaro], **Innocentio** (b ?Catanzaro, Calabria; fl 1615). Italian composer. He is known only by *Libro primo delle canzone villanesche* (Naples, 1615⁹), for three voices, which he dedicated from Catanzaro. Most of the pieces in it are settings of four or five four-line stanzas, all have two sections, which in about half the pieces cadence at the same pitch. The pieces are competently written and very short, with only touches of chromaticism and triple metre. The book also includes pieces by Francesca (one) and Fabio

Mancuso (four) of Catanzaro, the latter of whom published a book of five-part motets (now lost) at Naples in 1615, according to G. O. Pitoni (*Notitia de contrapuntisti e de compositor di musica*, MS, I-Rvat, C.G., 1/2, c1725, p.441)

KEITH A LARSON

Dirck van Embden [Dirck Pieterszoon]. See PERS, DIRCK PIETERSZON.

Direct (Fr. *guidon*; Ger. *Wächter*; It. *guida*; Lat. *custos*). The symbol placed at the end of a staff (or page) to indicate the first note of the next staff. It is found in musical sources from the 11th century onwards, in the earliest manuscripts sometimes as an alternative to using a clef on the next line. It is the equivalent of the 'catchword' in literary works. The direct is sometimes used nowadays without reference to pitch but merely as a sign of continuation, and may therefore be regarded as the musical equivalent of '&c.'. The direct may take one of several slightly varying forms, the common basis of which is rather similar to the later mordent sign.

Direction (Fr.). CONDUCTING.

Direct psalmody. The chanting of a psalm without textual addition or repetition, that is without antiphon or respond, and without antiphonal alternation between choirs. There are two distinct types: the first and most common is the elaborate solo chant known as the TRACT. The other, less common but simpler, is the straightforward chanting of a psalm to a repeated psalm tone without addition or alternation. See PSALM, §II

THOMAS H CONNOLLY

Direzione (It.). CONDUCTING

Dirge. A burial song or (less commonly) one sung in commemoration of the dead, a song of mourning or an instrumental piece expressive of similar sentiments. The word is a contraction of 'dirige', the first word of the first antiphon in the first nocturn at Matins in the Roman Office for the Dead ('Dirige, Domine Deus meus, in conspectu tuo viam meam'). When, as often happened, the invitatorium ('Venite, exsultemus Domino') was omitted, the office would begin directly with the antiphon, and so in late medieval English the word 'dirge' came to be used in reference to the service as a whole. However, as in the similar case of 'placebo' (the initial word at Vespers in the same Office for the Dead), it soon took on a more general meaning and could be used for any song in the vernacular sung at a burial. In this sense a dirge has much the same connotation as a THRENODY or a lament, though each term carries its own shade of meaning. The dirge has perhaps the most doleful character of them all; it is more specifically associated with the time of burial and often has a march-like tread, reminiscent of a funeral procession.

As a poetic form the dirge is peculiarly English, and most settings of dirges have therefore been composed by Englishmen. The best known of medieval dirges is the anonymous 15th-century *Lyke-wake Dirge* from the north of England, which has been set a number of times, notably by Stravinsky in his *Cantata* (1952) and by Britten in his *Serenade* (1943). Both settings employ exact repetition to achieve that sense of fateful monotony that might be considered a hallmark of the true

dirge, but the two composers employ very different methods to avoid any tedium that might result from this. Stravinsky divided the poem's eight stanzas into four pairs, which he used to form a prelude, postlude and two interludes for other English lyrics, contrasted in mood. Britten's setting is a passacaglia in which the normal roles are reversed, the solo tenor continually repeating the melody, while the orchestral accompaniment changes for each strophe. Its processional character (the tempo marking is 'Alla marcia grave'), and its crescendo to a central climax followed by a gradual lessening of volume and intensity, recall Vaughan Williams's impressive setting of Whitman's *Dirge for Two Veterans* in his cantata *Dona nobis pacem* (1936).

Among Shakespearean dirges that for Fidele in *Cymbeline* ('Fear no more the heat o' the sun') has attracted several composers. Vaughan Williams set it for two voices and piano in 1922, and Gerald Finzi's setting for baritone and piano (or string orchestra) was included in the cycle *Let us Garlands Bring*, dedicated to Vaughan Williams on his 70th birthday in 1942. Among purely instrumental dirges must be mentioned the Dirge-canon which precede and follow the setting of Thomas's *Do not go gentle into that good night* in Stravinsky's *In memoriam Dylan Thomas* (1954).

MAI COLM BOYD

Dirigieren (Ger.) CONDUCTING.

Diringus, Richard. See DERING, RICHARD.

Diruta, Agostino (b c1595; d after 1647). Italian friar, organist and composer, nephew and pupil of Girolamo Diruta. In 1617 while still a friar and a student of theology he was organist at S Stefano, Venice. In the dedication of his *Messe concertate* (22 October 1622) he stated that he had been organist and choirmaster at Asola for two years. He titled himself as a priest and bachelor of theology. In 1630 he identified himself on a title-page as organist and choirmaster of S Agostino, Rome, a position he still held in 1647, the date of his last known work.

WORKS

- Sacrae cantiones, 1-4vv (Venice, 1617)
 Davidis exultantia cantica, 1 3vv, op 2 (Venice, 1618)
 Messe concertate, 5vv (Venice, 1622)
 Completa concertata, con l'antifona della BVM e con un Miserere, 5vv, bc, op 5 (Venice, 1623)
 Sacri motetti a gloria di Giesu et ad honore di Maria, libro primo, 1, 2vv, op 6 (Venice, 1630)
 Sacri motetti, 1 3vv, bc (org), op 7 (Venice, 1630)
 Messa e vespero, 5vv, bc (org), op 9 (Venice, 1630)
 Sacrae modulationes Eremitici ordinis Divorum, 2-8vv, op 10 (Rome, 1630)
 Salmi interi per il vespero, 4vv, bc (org), op 12 (Rome, 1630)
 Messe concertate, libro secondo, 5vv, bc (org), op 13 (Rome, 1631)
 Viuarum marianum in quo Dei parae virginis letitiae et hymni, 4 6vv, bc (org), op 15 (Rome, 1631)
 Psalmi vespertini, 3vv, op 16 (Rome, 1633)
 Davidicae modulationes, 3vv, bc (org), op 18 (Venice, 1641, 2/1646 with added litanies)
 Hymni pro vesperis, totius anni, 4, 5vv, org, op 19 (Rome, 1646)
 Poese heroicæ morali e sacre, 1-5vv, op 20 (n.p., n.d.) [ded. Rome, 15 Nov 1646]
 Il secondo libro de' salmi che si cantano ne' vesperi, 4vv, op 21 (Rome, 1647)

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CLAUDE V PALISCA

Diruta [Mancini], Girolamo (b ?Deruta, nr. Perugia, c1554; d after 1610). Italian organist, teacher and music theorist. He was the author of the first com-

prehensive treatise on organ playing, in the form of a dialogue under the title *Il transilvano*, published in two parts (Venice, 1593, 1609).

1. **LIFE.** In a letter dated 1 February 1602 from Chioggia to the magistrates of Deruta, Diruta pleaded that after 30 years of work he desired to return to his homeland. This would indicate that he began his career as an organist in about 1572. On 19 June 1574 he entered the Franciscan monastery of Correggio, near Reggio Emilia, at the same time as Battista Capuani, who may have been his first teacher. He apparently went to Venice in about 1580: he acknowledged that he had as preceptors Zarlino, Costanzo Porta, and Claudio Merulo (*Il transilvano, seconda parte*, iii, 11). Merulo left Venice in 1584, so Diruta must have studied with him before that. If he did study with Porta, a fellow Franciscan, it may have been when Porta was in Ravenna (1580-85) or Bologna (1585-9). Merulo was more than satisfied with his pupil's accomplishments, for in a letter printed in *Il transilvano* (1593), he said: 'I take infinite pride that he was my product, because in this doctrine [of playing the organ] he has brought both to himself and to me singular honour, as may be expected of a person of much genius'.

In 1593, as revealed by the title-page of his book, Diruta was organist of Chioggia Cathedral. He was still there in 1602, as testified by the letter cited above, but the desire expressed in it must soon have been fulfilled, for in 1609 he identified himself as organist of Gubbio Cathedral.

On 10 April 1593 Diruta dedicated the first part of his dialogue to Sigismund Bathory (1572-1613), Prince of Transylvania and nephew of the King of Poland. Diruta's link with this prince may have been through Istvan de Jósika, probably the 'Transilvano' who speaks in the dialogue. Jósika was sent to Italy in 1591 to negotiate the prince's marriage to Leonora Orsini, niece of Grand Duke Ferdinand I of Tuscany. The second part of the dialogue, though dated 1609 on the title-page, was dedicated on 25 March 1610 to her as Duchess Leonora Orsini Sforza, for the engagement to Bathory was broken off and she married Alexander VII Sforza in 1592. Another mission of Jósika in Italy was to engage musicians for the prince's court at Gyulafehérvár, and it was probably in this connection that Diruta met him, for a fellow pupil of his teacher Merulo, Giovanni Battista Mosto, was choirmaster at Gyulafehérvár between 1589 and 1595, and Antonio Romanini, the prince's organist, was represented in *Il transilvano* by a 'Toccata dell'ottavo tuono'. In addition to the Transylvanian and Diruta, a third interlocutor figures briefly in the dialogue, the Venetian gentleman Cavaliere Melchior Michele, a papal legate, who was frequently sent to negotiate with Sigismund Bathory, and who in the dialogue and probably in actual fact introduced Diruta to Jósika.

2. **WORKS.** Diruta's treatise on playing the organ, which he praises as the king of instruments, was published on the instigation of Merulo, who believed that certain rules were necessary for playing his own and similar compositions, and the treatise probably sums up Merulo's own teaching. Diruta concerned himself with a multitude of the organist's preoccupations: the position of the player at the instrument, fingering, diminutions and ornamentation, the application of the rules of counterpoint, the church modes and the most suitable regi-

composed music, but the *commune* was adequate for playing 'di fantasia' or impromptu.

Diruta's toccatas, written in *contrapunto commune*, consist entirely of passage-work in one hand against chords in the other, unlike those of his contemporaries Andrea Gabrieli and Merulo, who used this technique in alternation with chordal and sometimes imitative passages. Diruta's pieces are true études in that each exercises some specific technical device, such as conjunct figuration (*di grado*), figurations in which there is a leap from a strong to a weak beat (*di salto cattivo*), or in which the leap is from a weak beat toward a strong (*di salto buono*). His typical ricercars contain a fugal section on one or a succession of subjects followed by a triple-time chordal closing section. His 21 organ hymns and eight *Magnificat* settings – one for each tone – are uniformly 16 semibreve measures long and incorporate the intonation and termination of each chant in such a way that the organist can expand the central section by improvising. They all treat imitatively motifs drawn from the standard hymn melodies and *Magnificat* tones.

The only compositions by Diruta known separately from *Il transilvano* are a set of motets in five parts on cantus firmi from the antiphons of the principal feasts. Only the soprano and alto partbooks survive.

WORKS

Il primo libro de contrapunti sopra il canto fermo delle antifone delle feste principali de tutto l'anno, 5vv (Venice, 1580)

WRITINGS

Il transilvano dialogo sopra il vero modo di sonar organi, et istrumenti da penina (Venice, 1593/R1978)

Seconda parte del Transilvano dialogo diviso in quattro libri (Venice 1609/R1978), both parts ed. in BMB, 2nd ser., cxxxii (n.d.), 3 pieces ed. in AML, iii (n.d./R)

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 CLAUDE V. PALISCA

Dis (Ger.). Dg; before the early 19th century also Ep. See PITCH NAMES.

Discant [descant, descaunt(e), deschant, deschaunt(e), dyscant, verb: *discanten*] (Middle Eng., from Lat. *discantus*: 'singing apart'; verb: *discantare*; Old Fr. *deschant*, *descant*; verb: *deschanter*). Type of medieval polyphony having a plainchant tenor, characterized by essentially note-against-note, contrary movement between the voices and the interchange of the consonances octave, 5th and 4th. In the 12th and 13th centuries it was further characterized by the use of the RHYTHMIC MODES, by formally balanced phrase-shapes, and by the fact that the plainchant basis was melismatic. It was not itself a musical form but a technique – in origin a technique for the improvising of two-voice polyphony. In the written repertory it is found within organal plain-

chant settings and clausulas; and, by abandonment of the plainchant basis and principle of melismatic tenor, also in the conductus. Settings survive for two, three and four voices.

I. Discant in France, Spain and Germany. II. English discant.

I. Discant in France, Spain and Germany

1 Etymology, definition 2. The distinction between organum and discant 3. Organum and discant in the 'Magnus liber' and its recensions 4. Discant in three and four voices 5. Later discant: England and Germany. 6. Later discant: France

1 ETYMOLOGY, DEFINITION. The Latin word 'discantus' came into existence in the 12th century from the Greek *diaphonia*, either by direct translation or by analogous word-formation. From the beginning, the word carried the implication not merely of 'sounding apart' (i.e. the concept of interval and its measurement, as in the Greek term), but also, more concretely, of 'singing apart'. It thus implied polyphony, which was developed in the West as a method of performing plainchant. This second implication then reflected back upon the original Greek term. Hence in medieval treatises on music the terms 'organum', 'diaphonia' and 'discantus' frequently occurred as synonymous terms for 'polyphony'. 'Discantus', however, as the latest of the three terms, occurred much less often with this general meaning, as will be discussed below. In addition there is the erroneous definition occasionally encountered of 'discantus' as genuine *biscantus* (i.e. 'double cantus' or 'double-song'), this probably has its forerunners in the numerous (and often incorrect) etymologies in musical treatises – 'diaphonia, a dya quod est duo' and 'diaphonia duplex cantus est' (see F. Reckow: 'Diaphonia', *HMT*, i (1972), §111b).

The meanings of the term 'discantus' as it occurred between the 12th and 17th centuries are all intimately interconnected:

- (i) polyphony in general;
- (ii) a certain type of polyphony (either to be distinguished from organum, or to be understood as improvised polyphony as distinct from notated polyphony),
- (iii) the part that is added to the tenor – thus the part that brings this kind of polyphony into being;
- (iv) the highest part (usually sung by boys) of a polyphonic setting (therefore equivalent to cantus, superius and soprano);
- (v) the high register of chorally constructed instruments, e.g. recorders, cornets, viols and organ stops.

Although polyphony can be seen as the basic factor of each of these categories, a simple historical link should not be presupposed without careful consideration. The first two definitions are the most closely connected and have the greatest historical significance; only these, and with them the third, are discussed here.

2. THE DISTINCTION BETWEEN ORGANUM AND DISCANT. It is necessary to establish initially whether the first definition is a case of the part standing for the whole, which would make the second definition the original; or conversely, whether the second is a narrowing-down of the first. In other words, was the word 'discantus' formed with the intention of providing a separate term for a new or specific type of polyphony? Current research seems to suggest that this was the case.

Despite this uncertainty, an issue possibly of greater importance has been clarified: the question of how the

terms 'organum' (in the restricted sense) and 'discantus' – terms that are normally contrasted within the generic concept of organum (in its wider sense) – differ from one another. For Riemann it was a question of whether there was any difference in kind, or whether the two were simply separated in time. In his *Geschichte der Musiktheorie* (Leipzig, 1898, 2/1921) he tried to draw a sharp distinction between 'organum treatises' – those up to Johannes Afflighemensis – and 'discant treatises' – those after him. He saw as real distinguishing features in the latter the rule of the contrary motion between the parts and the gradual increase in importance of the 3rd and the 6th. Against this, Steinhard (1921, p.220) argued that the treatises cited by Riemann did not represent a new style, but merely gave greater emphasis to the principle of contrary motion within the same style. However, this view rested no more than Riemann's on a thorough examination of all the surviving theoretical and practical sources. As usually happened with medieval concepts of this kind, when the concept as a whole went through a process of reformulation, its individual terms also underwent shifts of meaning and usage. Such shifts, however, do not happen in isolation: the things to which the terms refer change also, and these changes do not necessarily come about and become visible all at the same time. Moreover, in the case of 'discantus' it would scarcely be possible to undertake a definition without constant reference to organum – itself a considerably more complex concept.

Two different kinds of polyphony are intimated as early as Guido of Arezzo's *Micrologus* (c1025–6): one is characterized by parallel movement of the voices, the other admits changes in the interval between the voices. However, no further distinction is made, least of all a distinction of terminology. For this reason Eggebrecht has preferred to regard parallel organum, even in Guido's day, as a technique no longer practised. He sees it as a means of demonstration, or as a kind of technical preparation for the 'old organum' which was the first genuinely polyphonic organum (see Eggebrecht, 1970, p.25).

The basis of this improvised (therefore solo) style was a plainchant melody (or specific parts of one) most of whose notes lay above or between the added organal voices. From this stage of technical development there was a growing tendency after about 1100 to place the newly added organal voice or voices above the tenor. The real reason for this development should be sought in practical considerations of performance. Johannes Afflighemensis's solution (see *De musica cum tonario*, ed. J. Smits van Waesberghe, CSM, 1, 1950, p.157), which implies continual part-crossing and in which the organal voice 'alter per alienos sonos apte circueat', ought presumably to be seen not only as an injunction to avoid extending the total range too much and to assimilate the range of the new voice to that of the first voice, but also as an experiment in texture. However, this solution seems already to have been found unsatisfactory in France, although evidence of it is encountered in German traditions at a much later date (see Göllner, 1957); for, in a note-for-note setting the *vox principalis* and the *vox organalis* (i.e. the voice with the chant, and the added voice) can be heard only as an upper and a lower part. Ultimately the natural effect of the lower part as the supporter of the texture was soon realized and was exploited as such. In allotting this function to the most essential voice – the voice carrying the plain-

song – the other voice, the one most modern in style, was automatically brought into the foreground of the texture. At any rate, the placing of the *vox principalis* at the bottom of the texture, as the 'tenor', became the rule by the mid-12th century at the very latest.

The most important writings about 1100, probably all of French origin (the so-called Milanese, Berlin, Bruges and Montpellier tracts), described post-Guidonian organum – the 'new organum' in its earliest form – in a thorough and rather technical way and mentioned only one form. It was still an improvisatory technique, and was characterized by the prescription of unison or octave at the beginning, and of unison alone at the end. It employed all the intervals designated as *consonantiae* (thus including the 5th and 4th), interchanging them according to certain prescribed rules that allowed for – indeed, required – both parallel and contrary motion. It also featured a free alternation between syllabic and more or less melismatic delivery, in other words, between the elementary harmonic framework and a practical, ornamented performance involving, inevitably, other intervals as well.

The difference between the syllabic and melismatic types became fully evident only a generation or so later when the ornamentation of the *vox organalis* developed from being an optional extra into an essential component part. It is no coincidence that there is a sudden increase in written documents containing this music, among them particularly the so-called St Martial and Calixtine manuscripts (see ex 1). The term 'organum'

Ex 1 shows musical notation for a polyphonic organum setting of the Mass. The notation is in square neumes on a four-line red staff. The Tenor voice (bottom line) and the Organal voice (top line) are shown. The lyrics are: 'I Rex im - men - se, pa - ter pi - e, e', 'lei - son 4 Chri - ste, fi - li pa - tris sum - mi,', 'e lei - son. 7 Con - so - la - tor, dul - cis', and 'a - mor, e - lei son.'

might remain as a generic concept, but it now became necessary to have separate names for the two different styles of performance. This was accomplished first in two anonymous treatises (ed. Schneider and La Fage), where clear distinctions are made between, on the one hand, 'organum' in the special sense in which tenor notes were long-sustained and the *vox organalis* had

freedom to indulge in extensive melismas and, on the other hand, 'discantus' – a style that maintained 'equalitas punctorum', i.e. an approximately equal rate of movement in all the voices. Thus the distinction had nothing to do with contrary motion, a feature relatively common to both; it was primarily a matter of sustained-note tenor combined with melismatic *vox organalis* as against note-for-note settings in two parts ('punctus contra punctum'), or, more generally, of the dissimilarity or similarity of the parts concerned. (Cf ex.1 and ORGANUM, ex 9.) Thus the very form that diverged further from previous usage continued to be referred to as 'organum', while that which owed much more to tradition was called by the new name, 'discantus'. This may be because 'organum' had lost its specific meaning, but may also be due to a certain 'belief in progress' that was characteristic of this period ('organum' was indeed initially the more significant term, although the relationship was later reversed).

The technical production of an organal voice and a discant voice was in principle very much the same. However, dependence on the movement of the tenor meant that in discant the choice of intervals and the way the voices combined with each other had to be very directly controlled. It was for this reason that the theorists always attached special importance to it.

The rules described earlier, derived as they were from improvisatory practices, now underwent certain modifications. First and foremost, as part of a general change in the status of consonances the 4th receded gradually into the background and was replaced by the 3rd and the 6th. The latter were at first used only when they moved directly by step to a perfect consonance, but with their gradual acceptance as consonances this rule ceased to be observed.

In the St Martial manuscripts organum and discant occur side by side, but organum was already predominant. A generation later, at the beginning of what is often called the Notre Dame period, it was quite patently the principal form. The balance was radically shifted when, in about 1180, modal rhythm was finally developed and systematized and began to permeate both forms of music (see RHYTHMIC MODES). The view that this new rhythm came to be linked in some way specially with discant, giving it a particular modernity, is a misleading one. The two must have been very closely associated right from the beginning, because the passing and intermediary notes of the old discantus must have played quite a significant part in the development of the first mode (from which the other five were only developed later, evidently on the basis of literary models).

3 ORGANUM AND DISCANT IN THE 'MAGNUS LIBER' AND ITS REVISIONS. This development can be seen most clearly in the context of polyphonic plainchant settings. The most important collection of *organa dupla*, known as the *Magnus liber organi*, survives today only in versions dating from the 13th century. The original form of the cycle (1163–82), which is attributed to the 'optimus organista Leoninus' (Anonymous IV: CS, 1, 342), cannot now be reconstructed with any confidence as to detailed points of style; and yet (and this is the most important point) it cannot possibly have been wholly and exclusively in modal rhythm. In the surviving versions it is clear that through successive layers of reworking the melismatic organum sections became more and more repressed and were replaced by more

modern modal-rhythmic sections. The result is that, far more than in earlier examples, the repertory of two-voice organum seems to consist of individual sections (see CLAUSULA) of differing structure. (Anonymous IV ascribed this adaptation to the 'optimus discantor Perotinus', but he could only have been referring to the most important and not the sole adaptation; cf MAGNUS LIBER, ex.1; see also LÉONIN and PÉROTIN.) In this process, of course, it was not just arbitrary sections of the organum that were revised but, rather, those that were particularly suitable: above all, melismatic passages in the plainchant, passages whose text invited emphasis, tenor sections with an essentially striking structure (i.e. symmetrical note-patterns or phrases with some kind of sequential organization), passages that could be transformed into discant-like structures with as few changes as possible, sections that were traditionally used for this, etc. In any case, the prevailing distinction between organum and discant, that of sustained notes and melisma as distinct from note-against-note, was heightened by the presence or absence of modal rhythm in the voices. This was given authority in the theoretical writings of Johannes de Garlandia and Franco. With modal rhythm, the relative amount of movement in the various voices became standardized (However, quite apart from modal rhythm, the setting of relatively few duplum notes against any one tenor note remained a basic constituent of the new type of discant; the traditional definition of discant as 'aliquorum diversorum cantuum concordantia' could still be justified.)

The fitting of such discant sections into pieces of organum was particularly popular, and this undoubtedly has much to do with the modernity of modal rhythm. There was at the same time a reversion to the much earlier principle of executing not a whole chant but only certain parts in polyphony (particular words, sections, especially tropes), and of interpolating these into the monophonic context of plainchant. In keeping with this principle there were sections ('clausule sive puncta') that were, even by polyphonic standards, so often set in polyphony and so frequently incorporated into chant at the appropriate points, that they were assembled into special clausula-fascicles in manuscripts, ready for optional use in this way. Ludwig (1910) thus spoke of them as 'substitute sections' (*Ersatzteilen*).

Over and above this piecemeal interpolation of discant phrases, however, the incursion of modal rhythm also becomes noticeable in the two-voice *Magnus liber*. Gradually too the dupla sections with sustained-note tenor were transformed into modal rhythm or else were composed anew. It soon became essential to introduce a separate name for the intermediate form that occurred between the extremes of non-modal organum and modal-rhythmic discant; with Johannes de Garlandia this contingency came to be called COPULA.

As a whole it may be said that the modal rhythm in this repertory initially permeated the upper part (duplum) and only subsequently the tenor – starting with phrases of plainchant that were especially suitable. The reason for this was presumably the inviolability of the plainchant tenor, though there were probably structural considerations as well. Also connected with the swift further development of rhythm, and particularly with the rapid breakthrough of the system of modes, is the fact that during the 13th century the organum sections too became interpretable in terms of measured

rhythm (*fractio modi, modi irregulares* etc) and that from this time monophonic plainchant (*musica plana*) can be distinguished from polyphony as a whole (*musica mensurabilis*).

However, the solving of the technical problems of notation (which have caused much misunderstanding in the study of these areas since the 19th century) was not the only prerequisite for this. Above all, there were the technical achievements in composition, developed in the most far-reaching way within the context of the numerous modal-rhythmic clausula compositions. Composers learned to utilize the melodic line with its new rhythmic properties as a formal device and as a means of fashioning larger units. The frequent repetition of tenor cadences was linked primarily with an acceleration of tenor rhythm. The rational rhythmic arrangement of the tenor part progressed from groups of irregular longs and duplex longs, by way of regular sequences of single notes and ligatures, to complicated formulae lasting several groups of tones - a development that originated in a more basic artificial need, and one in which the roots of the later phenomenon of isorhythm with color and talea are to be found (see ex.2). With their increasing command of the techniques

Ex. 2

of composition composers began to experiment with voice-exchange, imitation, retrogression, hocket etc, as in ex. 3.

Ex.3

Alongside this development - perhaps the first in the history of Western music to spring directly from a formal, constructional idea - there existed others, including developments in subjective response, such as the increasing acceptability of the 3rd as a consonant interval for example, a complete change of melodic style, etc. Yet the future of discant writing was seen not so much in the clausula itself as in the motet - a form that arose out of the clausula by the addition of new text to the upper parts, and which was by then very widely used. This turn of events can be explained not least as a result of the waning interest in plainchant setting as a whole in favour of forms containing repetition patterns.

4. DISCANT IN THREE AND FOUR VOICES. Modal rhythm and discant setting, moreover, were prerequisites for a progression from two-voice to real three- and four-voice compositions, a development that evidently occurred for the first time with Pérotin about 1200. Only 'voices' that are fixed in an exact rhythm can be combined to form a shaped phrase. This is so even when, as was the case with Pérotin, the voices were composed not all simultaneously in relation to each other, but either independently or each one in relation to the tenor alone - and even though, in the spirit of successive composition, some voices might be omitted from or added to existing compositions. These two factors for the first time undeniably produced 'compositions' in the modern sense.

Such compositions were designated *tripla* or *quadrupla* - terms that served as qualifying adjectives to the noun 'organa'. The fact that these discant compositions could be so designated, merely according to their number of voices, demonstrates once again the capacity of the term 'organum' to function both as an overall term

for polyphony, and hence as a specific term for the category of plainchant settings. This does not, however, alter the fact that from the structural point of view these are discant settings, at least as regards the upper voices. Moreover, as these developments proceeded a differentiation in terminology becomes evident between the style of setting or method of composition on the one hand, and the form or type of music on the other.

This distinction had, however, already emerged in a different way, for not only did discant develop within the context of organum, i.e. of liturgical plainchant setting, it also developed in combination with the early forms as well to produce the second great genre of composition in Parisian music around 1200 and after, the polyphonic CONDUCTUS. The conductus was independent of plainchant, was newly composed as to text and tenor part, and was used no more than paraliturgically. As well as the problems it has in common with clausula composition, there are specific notational problems arising out of the syllabic underlay of text and simultaneous declamation in all voices. For this very reason, however, conductus generally presents the 'purest' and most skilful discant setting of the period, making use of modal rhythm and adhering largely to note-for-note and melisma-for-melisma movement among voices. Significantly, conductus began to fade in France just at the time when it began to duplicate the motet in function and in content. The two differed only in the origin and style of the tenor, and partly in the language of the text.

5 LATER DISCANT: ENGLAND AND GERMANY Outside the centres of development, and especially in England, conductus and the particular style associated with it proved considerably more durable, with the result that modern scholars (e.g. Handschin) have sometimes spoken of a 'conductus style'. As can be seen from the pieces in the 11th fascicle of *D-W* 677, which are almost certainly British, and the large group of pieces in the so-called Worcester Fragments, the sustained-note style was hardly ever adopted in England. Only discant technique was really ever cultivated. This was at least partly because improvised forms of discant had a longer and less interrupted history in England, the result being what is known as English discant (see §11 below), and meant that the combining of parts to form harmony (in modern terms, the harmonic idiom) could develop more quickly and more concentratedly (see ex.4). As a result this tradition was to play an important part in the development of the new sonority of the 15th century on the Continent as well. In German-speaking lands, on the other hand, both conductus and, to some extent, primitive note-against-note 'organum' remained derivative and peripheral, marking the end of a tradition.

6 LATER DISCANT: FRANCE In France itself, after Parisian polyphony had ceased to flourish, discant technique was the only new method of composition to be pursued. Organum was still cultivated for some time as a traditional form, but interpreted mostly according to mensural rhythm, which had evolved meanwhile from further developments in modal rhythm. Thus, according to Franco (c1280), organum was already 'partim mensuratum', and at the beginning of the 14th century Odington called it a 'genus antiquissimum'. Otherwise it was rewritten entirely in mensural notation, no new

Ex.4

composition taking place whatsoever. All 13th-century liturgical pieces based on plainchant, including the rapidly increasing number of settings of the Ordinary of the Mass, adopted exclusively discant technique whether they were in the direct tradition of the *Magnus liber* or stemmed from peripheral or older traditions such as that of the Spanish Las Huelgas Manuscript.

From the time of Franco to that of Philippe de Vitry the focal point of interest was the motet. Alongside this the secular song was beginning to develop (including in its sphere polyphonic settings of secular songs in the troubadour and trouvère traditions), and by the time of Machaut it had reached maturity and was at the centre of composition activity. The first aspect of development in all areas was rhythm. After the modal system had become outdated, the shortest note value available was further subdivided several times over, and similarly the tempo of the basic value was several times decelerated (see Besseler, 1926, p.214). With the basic possibility of dividing each notational value into two or three, an unprecedented rhythmic diversity was achieved that was exploited to the full in those examples of late 14th-century *Ars Subtilior* that today can be deciphered only with difficulty (see ex.5). The syncopations, suspensions, anticipations, complementary and counter-rhythms naturally also affect the overall structure, and in par-

ticular the harmonic structure of a piece. Nevertheless, so full a use of the rhythmic possibilities did not occur in all the voices of a composition to the same extent; for here too, it is evident that the practice was at first to differentiate between the relative movement of each voice, before the gradual equalization of movement set in during the 15th century as a result of influences from other techniques of composition, particularly from Italian canonic writing and English conductus techniques.

In another respect the development of discant followed the same pattern, though less dramatically. In the treatises of the *Ars Nova* the earlier advocacy of con-

trary motion took on the status of a general rule, to be relaxed only in the case of dissonances (imperfect consonances); these might occur in parallel movement, but with no more than four at a time in succession, and at first only in movement by step. In addition, they no longer had to be resolved on to the nearest consonance, they might now lead into a more remote consonance (for musical examples see Apfel, 1953). Finally, one dissonance might follow another (Philipottus Andreas, Antonius de Leno). Greatest emphasis was now laid, as it had previously been on the succession of (perfect) consonances, upon the carefully balanced succession of consonances and dissonances and their resolution. Also dissonance on the penultimate became the rule, and when necessary was reinforced by accidentals to ensure the effect of leading note and cadence in the modern sense. (It should be noted that the nature of the phrase was obviously altered by such cadences.)

This particular use of accidentals, even more than the handling of dissonances, shows that composers were beginning to discover the intrinsic dynamic and harmonic potential. Although harmony continued to be the product of several independently moving parts, it now emerged more and more independently into the foreground. Together with this change in aspect of the tonal system came the fact that the Greek notions of interval were finally replaced by the Latin ones, that the distinction between major and minor 3rds became a less important factor than hitherto, and that the acceptability of the two as consonances was exchanged with that of the 4th. Discant was also designated 'contrapunctus' for the first time as early as the treatises of the Vitry school and of Jehan des Murs. This designation, which had been developed from an earlier definition of 'discantus' soon became prevalent once the school of opinion gained ground that no longer construed musical style as the product of several 'voices' but viewed it rather as a combination of sound. The rules governing successions of consonances in discant soon became transformed into the part-writing rules of counterpoint. Thus counterpoint now stood in the same relationship to discant as discant had done previously to organum. Finally, in the 15th century, counterpoint achieved dominance.

II. English discant. Discant against a 'cantus planus' ('playnsong') is reported, in more or less detail, in several 14th- and 15th-century English treatises. The various descriptions show that with respect to contrapuntal rules and procedures discant in England did not differ from the general European discant tradition of the time. It involved, in the main, note-against-note counterpoint, with the cantus firmus in the lower of the two voices, contrary motion as the basic condition, prohibition of dissonances and of parallel 5ths and octaves, and recommendation of imperfect consonances, of which the various English authors respectively allowed three, four or five in parallel succession. (While 'the old techyng was that a man shal never take none imperfite acord bot if he hade a perfite after him', the English with their traditional fondness for imperfect consonances welcomed the proliferation of 3rds and 6ths in discant with such remarks as 'the mo imperfite tones that a man synges in the trebull, the meriere it es', and 'this maner of singyng is mery to the synger and to the herer'.)

Three characteristics set the English tradition apart from that of the Continent: (i) the recognition, by the

Ex 5 *En un vergier*

1 En un vergier
2 Li ver gier est clos fort
par de
men su re
say et u ne flour flour

CONTRATENOR
TENOR

ms A

20

mid-14th century, of the possibility that the cantus firmus might be carried by the upper voice, to which the lower voice could fit a discant; (ii) the differentiation of voice ranges ('degrees') in which a discant above a cantus firmus could be accommodated, and the designation of the voices as mene, treble and quatreble (also referred to as 'degrees'); and (iii) the 'sight', which was a technical device applicable to the improvisation of a discant. The latter two features emerged in the late 14th century.

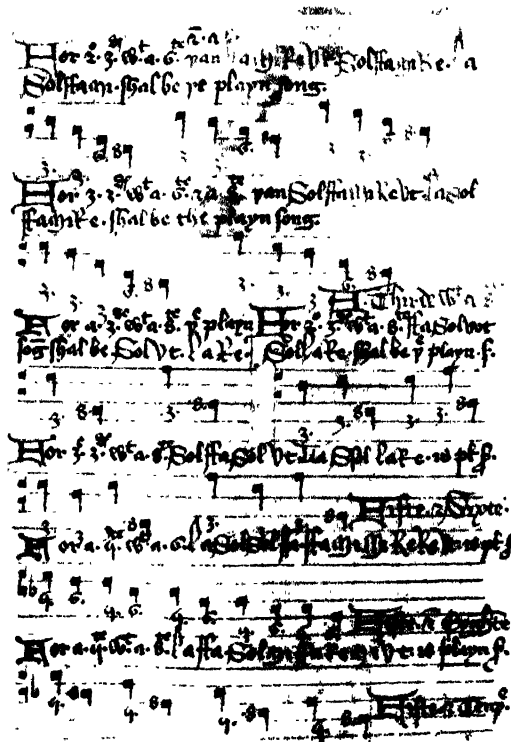
Pseudo-Tunstede (CS, iv, 294a; also iii, 360b), who wrote his treatise in 1351, and the approximately contemporaneous Anonymous V (CS, i, 367-8) both recognized that a discant could be sung below a cantus firmus, the former pointed out succinctly that the same contrapuntal rules apply for this as govern the invention of a discant above the plainchant. The far more detailed description by Pseudo-Chilston (see below) in essence demands the same contrapuntal procedure, except that he differentiated between countertenor and counter ('countir'). The former shares its range with the plainchant, so that, according to whether a passage of the cantus firmus lies high or low, the countertenor may correspondingly either descend as far as an octave below or ascend up to an octave above. The counter, on the other hand, lies below the plainchant; it may form a unison with it, but cannot cross it. 'Properli', the largest interval the counter can form under the cantus firmus is an octave, however, 'yf ye have a low voice, whan the plainsong gothe hye', the counter may also utilize the 10th, 12th, 13th and 15th.

The other two special features of discant in England are reported in the following treatises, all of which survive in English manuscripts datable from the first half of the 15th century, although some of the treatises were probably written in the later years of the 14th century: (1) Anonymous, *GB-Lhm Add.21455*, f.9; (2) Anonymous, in the same manuscript, ff.9v-10; (3) Richard Cutell (*Opinio Ricardi Cutell de London*), *GB-Ob* 842, ff.48-48v (Cutell is documented as a member of the college at St Paul's in 1394 and as cardinal a year later); (4) Anonymous, *GB-Cec* 410, II, ff.13v-15v; (5) Anonymous, *GB-Lbm Lansdowne* 763, ff.113v-116v (the so-called 'Pseudo-Chilston', who, in addition to his treatment of discant, countertenor and counter, and a passing reference to gymel, also discussed faburden); (6) Leonel Power, in the same manuscript, ff.105v-113. The last two items of this list are part of the compilation of musical treatises made by John Wylde some years before 1450. All but the second treatise (which is in Latin, and designates the discanting voice as medius, triplex and quadruplex, respectively) are in English.

The three 'degrees' of discant are defined in terms of the consonant intervals each may form with the cantus firmus. For the mene these lie between unison and octave, for the quatreble ('this degree of descant longth to a childe to syng') between octave and 15th, while the treble is variously defined; chiefly, its intervallic range lies between 5th and 12th.

Although the rules of discant contained in the treatises address musicians generally, including composers ('for hem that wil be syngers, or makers, or techers', as Power put it in his first sentence), the sight system as an aid in the craft of improvising a discant (i.e. 'first-species' counterpoint) seems specifically applicable to singers and teachers. In order to enable a singer to improvise a proper discant *supra librum* it

instructs him to visualize, in the staff on which the plainchant is written, the intervals he chooses to sing above the successive pitches of the cantus firmus. This is easily done in the case of Pseudo-Chilston's countertenor, but requires mental transposition (called 'fictus visus' by the Latin Anonymous) for all the other voices, since, as the author of the Latin treatise pointed out, the higher ranges of traditional discant, especially of a boy treble or quatreble, would otherwise force the performer to imagine a cumbersome staff of a great many lines (or leger lines). Power, who did not discuss the mene, stipulated mental downward transposition of an octave (see illustration and ex.6).



the respective downward transposition intervals for the treble and quaterle are the octave and the 12th, while the counter imagines his part a 5th higher than it sounds (a 12th higher for the 13th and 15th, since 'ther is no sight benethe the plainsong within 4 rwlis and 4 spacis that will serve it, but yf ye chonge your sight')

The term 'sight' actually had several related meanings: (i) imaginary transposition; (ii) the range of a 'sighted' voice (both 'in sight' and 'in voice'); (iii) that voice; (iv) discant by means of 'sighting'. In the later 15th century Hothby and Guilielmus Monachus still reported the treble sight of English discant, calling it *discantus visibilis* and *perfectio ocularis*. Their testimony as well as that of Nicolaus Burtius shows that the practice not only continued in England, but had also been adopted on the Continent.

The English treatises have been misinterpreted repeatedly in two important respects: English discant has been said by Bukofzer first to involve two simultaneously discanting voices, which secondly combined with the plainchant in the lowest voice to form mostly parallel 6-3 chords. This view has been proved invalid (by Georgiades, 1937; Kenney, 1959; Sanders, 1965). The hypothesis that an unwritten tradition of such parallel discant existed in England before the 15th century (Scott, 1971) is supported neither by factual evidence nor by probability. While in the 13th century 'discantus' was an umbrella term comprising the various species of polyphonic music (for two, three or four voices), in the course of the 14th century it became restricted to the meaning described in this article, i.e. one 'first-species' counterpoint above a cantus firmus. Only Pseudo-Tunstede (CS, iv, 294; also iii, 361a) reported a type of discant polyphony consisting of more than two voices, i.e. cantus firmus, two (or three) higher voices paralleling it in 5ths, octaves (and 12ths) in ornamental fashion, and one discant. Yet, in effect, this passage clearly remains within the bounds of tradition by describing how one discant can be applied to a cantus firmus, amplified by old-fashioned doubling. As the author pointed out, it sounds like a complex affair ('plures homines discantare apparent'), although 'in rei veritate' there is only one discantor. The remark of Anonymous V (CS, i, 366b) that 'totus generalis modus cantandi consistat aut in octavo aut in sexto', which might be cited in support of 6-3 chord parallelism in discant, is not elaborated and remains inconclusive. All other authors restricted the use of parallel imperfect intervals (see above).

English composers of the 14th and early 15th centuries wrote a considerable number of discant compositions (*res factae*) that are sometimes mistakenly associated with the conductus. Most of these consist of three voices, with the cantus firmus allotted to the middle voice. In its simplest and least attractive aspect this style is nothing more than note-against-note discant (see ex.7). But in most cases at least the top voice was given a somewhat livelier profile; subsequently, the bottom voice, too, often received more attention from the composers (see ex.8). There is no question, however, but that almost invariably only minimal adornments of a strictly functional style are involved; the rarity of 6-3 chord parallelism (see CANTILENA) corresponds to the restrictions placed by the treatises on the use of parallel imperfect consonances. (The hypothesis forwarded by Scott that the organ may have supported composed discants rests on purely circumstantial evidence.)

Ex.7 GB-WO Add. 68 (no. 85 in Dittmer's edn)

Ex.8 GB-Lbm Add. 57950 (CMM, xlvii no. 115)

The significance of these compositions is twofold. In the first place, the gradual expansion of the overall range brought with it the genesis of the counter, and allowed composers to turn more or less tentatively to designing bottom voices that had the quality of giving greater support than was possible by the generally conjunct style of Gregorian melodies. Secondly, since most of these compositions are settings of choral chants, both their stylistic modesty and their liturgical purpose indicate that such music was not solo polyphony (as in the preceding centuries), but was intended for a small chorus. The emergence of the latter as a new performing medium of cantus firmus polyphony obviously required a relatively simple repertory. The institution of the performance of ritual polyphony by balanced choral groups is a corollary of the expansion of the two-voice framework to two octaves. These various circumstances bear witness to the gradually increasing importance and musical expertise of the choirs of non-monastic institutions, such as collegiate churches, colleges and court chapels.

For bibliography see ORGANUM AND DISCANT: BIBLIOGRAPHY
RUDOLF FLOTZINGER (I), ERNEST H. SANDERS (II)

Discantus (Lat., 'singing apart'). See DISCANT, §I

Discography. A term concerned with the description, listing and study of sound recordings. It may be defined as the method and practice of describing sound recordings, a listing of sound recordings according to the procedures of this method and practice; or the study of one or more aspects of sound recordings in historical or other context. In current usage the term may be applied to all types of sound recording: disc, tape, wire, cylinder, piano and organ rolls, and audio-visual media.

In order to define a sound recording sufficiently, a full discography contains the details of the music, performance, recording etc., details of the type of recording and sometimes comments on the actual content. The principal sources of information are the labels and containers, ideally, these should give details of composer, title of the music (with details of the edition used), performer, name of label, name of manufacturer, name of series, issue number, matrix number, take number, and patent and copyright information. There may also be details of the date of recording and issue, duration, language of text and coded information about the location of the recording studio. Description of the physical form of a sound recording usually follows a standard pattern conforming to the type of recording; for a disc or set of discs the number of sides, diameter, speed, type of groove and number of channels are listed. The primary sources are, in fact, the discs themselves.

The secondary sources include recording studio logs, manufacturers' and dealers' catalogues and advertising materials, reviews, biographies of recording artists and organizations, and catalogues of archives and personal collections; of these the most useful are manufacturers' catalogues and catalogues of archives and personal collections. Other types of discography include subject groupings (art music, jazz, spoken word), catalogues of the works of one composer or one performer, catalogues of a country's recordings, or more specialized lists, for example arranged by quality, or research catalogues of a manufacturer's past output.

Early lists of recordings that were the results of ethnomusicological research include those of Béla

Vikár, Erich von Hornbostel, Bartók and Kodály. Supplementing these, and of more use to the general record collector, are periodicals containing a discography. Probably the first of these was the *Gramophone* (London, 1923-) devoted to reviews of recordings and articles about recording artists. This was followed by *Disques* (Philadelphia, 1930-), *Disques* (Paris, 1934-) and the *American Music Lover* (New York, 1935-). One of the most comprehensive series is that contained in *Audio Record Review*. Many record buyers use comprehensive composite trade discographies, each representing a large number of record labels. Of these the Schwann *Long Playing Record Catalog* (1949-), the *Bielefelder Katalog* (1953-), the *Gramophone Long Playing Classical Record Catalogue* (1953-) and the *Harrison Tape Guide* (1955-) have histories of continuing usefulness. The Library of Congress compilation, *Music and Phonorecords* (1953-), since 1963 books on music have been included), provides valuable lists of records in catalogue card format.

The beginning of discography as a practice embodying standards comparable to those of bibliography is considered to date from 1936, the year of publication of Delaunay's *Hot discographie* and of the first edition of *The Gramophone Shop Encyclopedia of Recorded Music*, the latter listing art music on American and European labels. Both the areas represented by these pioneer works were enriched by more comprehensive discographies, notably those of Rust and Jepsen for jazz and *The World's Encyclopedia of Recorded Music* for art music. A third area that has been intensively cultivated is the reconstruction of catalogues of early makers by such discographers as Deakins, Bennett, and Girard and Barnes. A striking example in this category, exceeding the scope and detail of the originals, is the comprehensive catalogue of Victor recordings being compiled by Theodore Fagan and W. R. Moran; entries in it include date and place of recording, based on the Victor studio logs, and speeds (revolutions per minute) determined by comparison with the printed score and other available documentation. An important discography combining artist listings as main entries and manufacturers' output is Bauer's catalogue (1947). Current developments in discography include attempts to standardize cataloguing procedures as well as to compile bibliographies of discography. Both these developments should eventually contribute to a comprehensive international union catalogue providing identification of recordings and locations throughout the world - a discographic counterpart of *RISM*.

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EDWARD E. COLBY

Discordable [discordant, discordé]. See SCORDATURA

Discordato. See SCORDATURA

Disertori, Benvenuto (b Trent, 16 Feb 1887, d Milan, 22 Jan 1969). Italian engraver and musicologist. After studying music and art at Trent and the University of Vienna, he took the chair in engraving at the Accademia Brera, Milan (1931) and taught at the Scuola di Paleografia at Cremona (1950-53). He was famous for his engravings and watercolours of Tuscany and Umbria, and also became known for his research in the history of instruments and instrumental tablature. His editions of frottoles by Bossinensis are important studies of the early history of accompanied song, as are his several introductory chapters.

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CAROLYN M. GIANTURCO

Disineer, Gerhard. See DIESENER, GERHARD.

Disis (Ger). DXX; see PITCH NAMES.

Disjunct. A term applied to a melodic line that moves by leap (i.e. in intervals of more than a 2nd) rather than in conjunct motion (by step).

Disposition. (1) The arrangement of different stops among the keyboards or divisions of a harpsichord or organ

(2) SPECIFICATION.

Dissonance. A discord, or any sound which, in the context of the prevailing harmonic system, is unstable and must therefore be resolved to a consonance (for a discussion of the theory and history of consonance and dissonance, see CONSONANCE).

Di Stefano, Giuseppe (b Motta Santa Anastasia, nr Catania, 24 July 1921) Italian tenor. He was educated at a Jesuit seminary in Sicily. One of his fellow students, an opera enthusiast, hearing him sing a popular song, was so excited by the natural beauty of the voice that he suggested he should take up singing as a career. He then went to Milan to study with Luigi Montesanto. He made his début in April 1946 at the Teatro Municipale, Reggio Emilia, as Massenet's Des Grieux, and first sang at La Scala in March 1947. Although not originally engaged for the 1947-8 season at the Metropolitan Opera, he made his début there in February 1948 as the Duke in *Rigoletto* and continued to appear there until 1952, returning again for the 1955-6 and 1964-5 seasons. Di Stefano confined himself until 1953 to the lighter parts in the repertory, such as Wilhelm Meister in *Mignon*, Elvino in *La sonnambula*, Fritz in *L'amico Fritz* and Nadir in *Les pêcheurs de perles*. His singing at that time was notable for its beautiful tone and the use of an exquisite *pianissimo*, the voice possessing a rich, velvety sound (though some critics even then faulted his bel canto style). In the 1953-4 season, however, he began to take on heavier parts; his singing became rougher and less elegant, and the voice larger and less pure. By the end of the 1956-7 season he had added Don José, Canio, Turiddu, Radamès, Alvaro in *La forza del destino* and Osaka in Mascagni's *Iris* to his repertory; thus, when he made his British début at Edinburgh in 1957, his Nemorino had less vocal charm than many people had hoped for. He sang Cavaradossi at Covent Garden in 1961, but during the 1960s his appearances became sporadic. In the 1973-4 season he was Callas's partner (as he had been in many recordings made during the 1950s) in the concert tour she undertook after her long period of silence.

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HAROLD ROSENTHAL

Distin. English family of brass instrument manufacturers, musicians, music sellers and publishers active in the 19th century.

John Distin (1793–1863) in 1833 formed with his four sons a brass ensemble known as the Distin Family Quintet, which toured from 1837. In 1844 the family went to Paris, where they tried the new instruments of Adolphe Sax and immediately adopted them for their quintet. In 1845 John Distin established a firm, Distin & Sons, to sell music at 31 Cranbourn Street, Leicester Square, London, and in the following year they became the British agents for the 'saxhorns'. John Distin's eldest son, George, died in 1848, and it was as a quartet that the family toured the USA in 1849.

Henry Distin (*b* London, 22 July 1819; *d* Philadelphia, 11 Oct 1903), the second son, who had received his early training in music at the RAM, took over the family firm in 1849. In 1850 the firm began its own manufacture of brass instruments (which eventually led to a breach with Sax, who transferred his agency to the firm Rudall, Rose & Co. in 1853). Additional premises were opened about 1857 at 9 Great Newport Street, Long Acre, which became the principal place of business after 1859, when 31 Cranbourn Street was given up, the new premises were expanded in 1862, and again in 1866. The firm published much band music in the series *Distin's Brass Band Journal*.

During his lifetime Henry Distin obtained 13 patents for improvements in the design and manufacture of brass instruments: nine in England and four in the USA. He was one of the few British horn makers to adopt rotary valves, his own 'light valve' being patented in 1864. His efforts at improving valved brasses culminated in 1867 with a prize medal at the World Exhibition in Paris. In 1868 he sold the firm to Boosey & Co (which continued it as Distin & Co. until 1874). Henry Distin subsequently lost most of his wealth in several unfortunate business endeavours. In 1877 he went to the USA, where he was associated for a time with Moses Slater of New York and then with J. W. Pepper of New York and Philadelphia. It was during this period that he constructed an alto horn with seven bells which the player wore in a semicircle around the chest and shoulders. About 1884 Henry Distin established his own firm in Philadelphia; the factory, with his son, William, as foreman, was in Cressona, Pennsylvania. In 1887 the entire operation was moved to Williamsport. Henry Distin retired in 1889, leaving the management of the firm to Brau C. Keefer.

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 W C SMITH/PETER WARD JONES, ROBERT E ELIASON

Distler, Hugo (*b* Nuremberg, 24 June 1908; *d* Berlin, 1 Nov 1942). German composer and organist. The illegitimate son of a manufacturer and a dressmaker, he went to school in Nuremberg, passing his final school examination at the Realgymnasium in 1927. During his

school years he learnt to play the piano and had instruction in music history and theory. Distler began his studies at the Leipzig Conservatory in the conducting class, with piano as his secondary subject; however, after a short time Grabner advised him to abandon these courses to take up composition and the organ. Friendships that were to last throughout his life quickly developed between Distler and his teachers Grabner and Ramin. His studies with Grabner, in particular, grew into a fruitful discussion, with the teacher learning from the pupil. Furthermore, Högnér, who taught liturgical organ playing at the conservatory from 1929, exercised great influence on Distler. In this way he had contact with two of the leading figures in the *Orgelbewegung*, a movement directed to a return to the organ sound of the Baroque and pre-Baroque. Grabner's tuition stemmed from Riemann's counterpoint teaching, and so from the Protestant chorale; the religious and sensitive Distler avidly assimilated these various influences, and rapidly developed them. Performances by St Thomas's choir under Karl Straube made him thoroughly familiar with new works and with the music of the 16th and 17th centuries, and the Leipzig Bach tradition encouraged him to study the work of the former Kantor. Finally Schütz's music was an important stimulus.

Distler's first two works were published during his student days, but his most fruitful years began only after he became organist of the Jakobikirche, Lübeck, where he produced a quantity of vocal music, particularly in collaboration with Bruno Grusnick and his Lubecker Sing- und Spielkreis. It was at this time, when he directed a children's choir and also the choristers of the Jakobikirche, that most of his sacred works were composed. His work with the musical youth movement resulted in the Lubecker Singtage, first held in 1932, whose focal point was community singing with Fritz Jöde.

In October 1933 Distler was appointed head of the chamber music department at the Lübeck Conservatory, and at about the same time he began teaching at the Church Music School, Spandau, Berlin. The motets of the *Geistliche Chormusik*, modelled on Schütz, are particularly profound works of the period; the *Totentanz* from this collection is the most notable expression of Distler's individual style. The year 1935 was taken up with the restoration of the Jakobikirche's organs, since Distler himself controlled the collection of funds and the work, and when it was completed he published a book on the organs. Difficulties arose in increasing measure as a result of the hostility of the Nazis to those who acknowledged the Church, and to church music. Despite his honourable appointment to the Staatliche Hochschule für Musikerziehung und Kirchenmusik in Charlottenburg, Berlin, Distler decided in April 1937 to move to Stuttgart to teach at the Württemberg Hochschule für Musik.

In Stuttgart Distler had at first to counter state antagonism, which was resisted through the solidarity of the professors at the Hochschule. Gradually his duties extended; he assumed the direction of the Essling Singakademie and then began work with the Stuttgart Hochschule choir. At the same time government pressures grew, and only the intervention of Gerhard Maasz was able to avert the denunciation of Distler's work as 'degenerate art' at the music festival in Düsseldorf in 1938. Distler achieved his greatest public success when the Stuttgart Hochschule choir gave the première of

sections from the *Mörke-Chorliederbuch* at the festival of German Choral Music in Graz in 1939; the event was regarded as the climax of the festival, but the dissemination of the work took place only after the war.

Distler was made professor in Stuttgart in May 1940, and this freed him from immediate war service. On 1 October 1940 he was appointed by Fritz Stein to succeed Kurt Thomas as teacher of composition, organ and choral conducting at the Staatliche Akademische Hochschule für Musik in Charlottenburg, Berlin. There he was contented in his work, although major compositional projects proved abortive; the *St John Passion* soon had to be abandoned and the enormous oratorio *Die Weltalter* stagnated after the complete formulation of the text. The burden of increasing aerial attacks, the deaths of friends, professional strain (Distler was made director of the Berlin State and Cathedral Choir on 1 April 1942 in succession to Alfred Sittard) and finally, and in particular, the hostility of the authorities and the constant threat of recruitment into military service, all contributed to the overburdening of his physical resources and profound spiritual depression that led to his death.

The basis of Distler's work was the rediscovery of old forms and genres, and his highly effective word-painting evolved from the music of Schütz. Distler's vocal music goes beyond its models in rhythmic and harmonic freedom, creating a quite individual style which was spread by choirs in Germany and abroad during the years after World War II, and which in turn stimulated further creative work. The organ pieces are similarly new in principle; something of their originality came from Distler's work with Baroque organs, primarily in north Germany. In both vocal and organ works the distinctive features of Distler's style are its pregnant rhythms and its harmonic boldness within a tonal milieu.

WORKS SACRED VOCAL

- op
2 Herzlich lieb hab ich dich, O Herr, 2 chorus 4vv, 1930
3 Deutsche Choralmesse, chorus 6vv, 1931
4 Kleine Adventsmusik, speaker, children's chorus, fl, ob, vn, org/hpd, vc, 1931
5 Der Jahrkreis, 52 motets, chorus 2/3vv, some with insts, 1932-3
6/1 Christ, der du bist der helle Tag, chorus 3vv, 2 vn, bc, 1933
6/2 3 kleine Choralmetten, chorus 4vv, 1933
7 Choral-Passion, 2 solo vv, chorus 5vv, 1933
10 Die Weihnachtsgeschichte, 1933
11/1 Wo Gott zum Haus mit gibt sein Gunst, 4 solo vv ad lib, chorus 4vv, 2 ob, str, hpd/org/pf, 1933
11/2 Nun danket all und bringet Ehr, S. T. chorus 4vv, str. org, 1941
12 Geistliche Chormusik, chorus 4vv, 1934-6, 1941 Singet dem Herrn ein neues Lied, Totentanz, Wach auf, du deutsches Reich, Singet frisch und wohlgemut, Ich wollt, dass ich daheim war, Wachet auf, ruft uns die Stimme, In der Welt habt ihr Angst, Das ist je gewisslich wahr, Furwahr, er trug unsere Krankheit
13 Liturgische Satze über alt evangelische Kyrie- und Gloriaweisen, chorus 2 8vv, 1933-5
17 3 geistliche Konzerte, S/T, org/hpd, 1937
— St John Passion, inc
Many other motets, etc

SPECULAR VOCAL

- 3 Lieder (P. Brockhaus), A, pf, 1931
9/1 Das Lied von der Glocke, solo vv, chorus, orch, 1933-4
9/2 An die Natur, S, chorus 4vv, str qt, 1934
16 Neues Chorliederbuch, 8 vols., chorus 4-8vv, 1936-8
19 Mörke-Chorliederbuch, 3 parts, 1938-9
Pt. 1, mixed chorus Vorspruch, Ein Steinlein wohl vor Tag, Jedem das Seine, Die traurige Krönung, Lieb in den Tod, Um Mitternacht, Auf dem Spaziergang, Der Gärtner (1), Suschens Vogel (1), Kinderlied für Agnes, Ritterliche Werbung, Handwerkerlied, Der Feuerreiter, Schon Rohtraut, Die Tochter der Heide (1), Der Knabe und das Immelein,

Nimmersatte Liebe, Storchensbotschaft, Suschens Vogel (2), Wanderlied, Denkes, O Seele, Sehnsucht, Lebewohl, Frage und Antwort (1)

Pt. 2, female chorus Er ists, Jägerlied (1), Verborgenheit (1), Die Tochter der Heide (2), Mausfallensprüche, Die Soldatenbraut, Gebet (1), Der Gärtner (2), Gebet (2), Das verlassene Maglein, Lied vom Winde, Erstes Liebeslied eines Mädchens

Pt. 3, male chorus Der Tambour, Der Gärtner (3), Frage und Antwort (2), Jägerlied (2), Agnes, Verborgenheit (2), Jung Volker, Jung Volkers Lied, Der Liebhaber an die heisse Quelle zu B., Lammwirts Klageged, Lied eines Verliebten, An Philomele

- 21/1 Lied am Herde (F. Dietrich), Bar, pf/chamber orch, 1941
21/2 Kleine Sing- und Spielmusik, vv, insts, 1941
Kleine Sommerkantate, 2S, str qt, 1942
Der Mond ist aufgegangen, female chorus lv, vn, va, ob, n d
Wiegentlied, lv, pf, n d
Die Weltalter, oratorio, inc

INSTRUMENTAL

- Kleine Sonate, pf, 1927
Kammermusik, fl, ob, pf qt, 1927
Konzertante Sonate, 2 pf, 1930
Chamber Concerto, hpd, 11 insts, 1931
8/1 Partita Nun komm, der Heiden Heiland, org, 1932
8/2 Partita Wachet auf, ruft uns die Stimme, org, 1934-5
8/3 Kleine Orgelchoralbearbeitungen, 1935-8
14 Concerto, hpd, str orch, 1935-6
15a Sonate über alte deutsche Volkslieder, 2 vn, pf, 1935-6
15b 11 kleine Klavierstücke für die Jugend, 1935-6
Konzertstück, pf, orch, 1937
18/1 30 Spielstücke für die Kleinorgel, 1938
18/2 Organ Sonata (Trio), 1938-9
18/2 Organ Sonata (Trio), 1938-9
20/1 String Quartet, a, 1939, arr 20/2, Konzertstück, 2 pf, 1940

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'Neue Unterrichtswege in der Berufsausbildung des praktischen Kirchenmusiklers', *Lubecksche Blätter*, lxxvi (1934), 147
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'Lubeck musikalische Vespere in St Jacobi', *Musik und Kirche*, viii (1936), 90
'Wie mein Jahrkreis entstand', *Lied und Volk*, iii/10 (1936)
'Gedanken zum Problem der Registrierung alter, speziell Bachscher Orgelmusik', *Musik und Kirche*, xi (1939), 101
'Warum neue Musik für historische Instrumente?', *Zeitschrift für Hausmusik*, viii (1939), 188, repr in *Neues Musikblatt*, xviii (1939), June-July
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'Hugo Distler Weg und Werk', *Die neue Schau*, viii/2 (1947)
H Grunow 'Hugo Distler', *Neue Musikzeitschrift*, ii (1948), 173
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KLAUS L. NEUMANN

Distler, Johann Georg (b Vienna or nearby, 1760; d Vienna, 28 July 1799). Austrian composer and violinist. He was a favourite pupil of Haydn in the 1770s and also studied the violin. In 1781 he became a violinist in the Stuttgart court orchestra, and in 1790 was promoted to concert leader. In 1789 he was also named *Kapell-direktor* there and in 1791 music director. In 1796, because of mental illness, he returned to his family in Vienna, where he died. Two of his sisters, Franziska and Elisabeth, were singers, as was his sister-in-law, Christiane Marianne Regina Distler, wife of his brother Joseph Anton Thomas, an actor. The Mme Distler who sang in the Stuttgart opera in 1799–1800 was perhaps his widow Luise, who lived there.

Distler's two sets of three-movement string quartets opp 1–2 (Basle, 1791, 2/1795) were very popular, op.1 being republished in Augsburg, Paris and London. According to Schilling 'The facility and agreeableness of his ideas, along with his correct treatment of them, were probably the principal reasons for this'. A later set of six, op.6 (Augsburg, 1798), has mostly four movements, with a minuet as the second. Distler also published a popular violin concerto (Basle, 1791) and two trios for clarinet, violin and viola, op.7 (Augsburg, n.d.). A flute concerto is in autograph in the library of the Gesellschaft der Musikfreunde, Vienna. Six string quintets were advertised by Traeg in 1797, but no copy is known.

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Distropha, tristropha [double apostrophe, bistropha; triple apostrophe]. In Western chant notations, groups of *apostrophen* (see APOSTROPHE), known collectively as *strophicus*, usually of the same pitch. They were distinguished from simple repeated *virgae* or *puncta* (see VIRGA and PUNCTUM) probably by the manner of their performance, although it is not certain what this may have entailed. Aurelian of Réôme spoke of a staccato reiteration (GS, i, 57), an interpretation favoured by most modern writers (for illustrations see NEUMATIC NOTATIONS, Table 1).

Ditfurth, Franz Wilhelm Freiherr von (b Rinteln an der Weser, 7 Oct 1801; d Nuremberg, 25 May 1880). German folksong collector. After abandoning his law studies at the University of Marburg (1820–25), he made the acquaintance of Spohr in Kassel. This, together with his interest in published folksong collections, inspired him to devote himself to poetry and music and especially to collecting folksongs. He took theory lessons with Moritz Hauptmann in Leipzig and also studied the music of the 15th and 16th centuries. From 1858 he was director of the Department of Old Music at the Germanisches Nationalmuseum in Nuremberg. He collected folksongs from Franconia and historical songs from Germany and Austria from the period 1618–1871.

EDITIONS

- Frankische Volkslieder* (Leipzig, 1855)
- 100 historische Volkslieder des preussischen Heeres von 1675 bis 1866 (Berlin, 1869)
- Die historischen Volkslieder des bayerischen Heeres von 1620–1870* (Nordlingen, 1871)
- Historische Volks- und volkstümliche Lieder des Krieges von 1870–71* (Berlin, 1871–2)
- Die historischen Volkslieder des siebenjährigen Krieges* (Berlin, 1871)
- Die historischen Volkslieder der Freiheitskriege von Napoleons Rückzug aus Russland 1812 bis zu dessen Verbannung nach St Helena 1815* (Berlin, 1871)
- Historische Volkslieder von 1756 bis 1871* (Berlin, 1871–2)
- Die historischen Volkslieder von der Verbannung Napoleons nach Elba 1815 bis zur Gründung des Nordbundes 1866* (Berlin, 1872)
- Die historischen Lieder vom Ende des siebenjährigen Krieges 1763 bis zum Brande in Moskau 1812* (Berlin, 1872)
- Deutsche Volks- und Gesellschaftslieder des 17. und 18. Jahrhunderts* (Nordlingen, 1872)
- Die historischen Volkslieder des österreichischen Heeres von 1638–1849* (Vienna, 1874)
- 52 ungedruckte Balladen des 16., 17. und 18. Jahrhunderts (Stuttgart, 1874)
- 110 Volks- und Gesellschaftslieder des 16., 17. und 18. Jahrhunderts (Stuttgart, 1875)
- 100 unederte Lieder des 16. und 17. Jahrhunderts (Stuttgart, 1876)
- Alte Märlein und Schwanke* (Heilbronn, 1877)
- 50 ungedruckte Balladen und Liebeslieder des XVI. Jahrhunderts (Heilbronn, 1877)
- Die historischen Volkslieder vom Ende des dreissigjährigen Krieges bis zum Beginn des siebenjährigen* (Heilbronn, 1877)
- Die historisch-politischen Volkslieder des dreissigjährigen Krieges*, ed. K. Bartsch (Heidelberg, 1882)

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HORST LEUCHTMANN

Dithyramb (Gk. *dithyrambos*). Name for Dionysus (cf PAEAN) and hence primarily a song in his honour. Although probably older, the term first appeared in a text (frag.77d) of Archilochus (fl early 7th century BC), where dithyrambs were already choral. They were made more literary by Arion (c600 BC) and were introduced in Athens by Lasus (6th century BC), perhaps in an elaborated form (see Pseudo-Plutarch, *De musica*, §xxix and §1141b–c). They became the subject of contests in Athens in the late 6th century BC and were written by eminent poets such as Pindar and Bacchylides. After about 480 BC a considerable stylistic change (associated with Melanippides and later Timotheus of Miletus and others) occurred, in which the aulos accompaniment seems to have become more important and in which solos, including the ANABOLE, were introduced; this development continued into the 4th century BC (Plato,

Laws, iii, §700*d*) and the dithyramb subsequently diminished in importance though surviving at Athens until at least AD c200.

Revivals of the term have generally been intended to evoke the wild and vehement qualities of Dionysus (Bacchus), even though these were not always evident in ancient dithyrambs. The term was revived in the 19th century by Tomášek for pieces in his opp.52 and 65 (c1815) for piano. They are sectional works, often ternary in form, with alternating stormy and lyrical episodes. The idiom of his day and his limited harmonic resources prohibit any marked Bacchic frenzy, but the occasional use of double octaves in syncopated rhythms indicates his intentions. Schubert, who certainly knew Tomášek's pieces, himself gave the title 'Dithyrambe' to a song (D801, 1824). The poem by Schiller is entitled *Der Besuch* and is an evocation of the gods of Greece; in it Bacchus leads the procession of Olympians, and Schubert conceived the song as a stormy and passionate bacchanal. There are also more recent examples, for instance a typically excited one for organ by Basil Harwood (op.7, 1892) and by contrast the last movement of Stravinsky's *Duo concertant* for violin and piano (1931–2), whose 'effect is that of an exalted threnody' (E. W. White: *Stravinsky: the Composer and his Works*, London, 1966, p.335).

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MAURICE J. E. BROWN

Ditonus (Lat., from Gk. *ditonos*). The interval equal to the sum of two whole tones, usually perceived as a major 3rd. The term is found mainly in ancient medieval treatises on music, though some modern writers use the word 'ditone' for the interval of a major 3rd in equal temperament. The pentatonic scale C–E–F–G–B–C (or any transposition thereof) is sometimes called the 'ditonic scale' because the largest interval in it (C–E and G–B) is the *ditonus*.

Ditson, Oliver. American firm of music publishers. The company traces its history to the oldest music publishing firm in the USA, that of Ebenezer Batelle, who opened the Boston Book Store at 8 State Street in 1783 and shortly thereafter began selling music as well; two years later Benjamin Guild purchased the store and added a music publishing section and a circulating music library. Guild managed the firm until his death in 1796, when it was taken over by William Pinson Blake. William Pelham succeeded Blake the same year, and Pelham, in turn, was succeeded by William Blagrove in 1804. Seven years later, the business became the property of Samuel H. Parker who engaged an apprentice, Oliver Ditson (b 1811), in 1823. Ditson left the company three years later to work for Issac R. Butts, another Boston music publisher.

In 1833 the Parker building was destroyed by fire, but the following year the firm reopened at a new site at 107 Washington Street. In 1835 Ditson rejoined Parker and began publishing and copyrighting under Parker's auspices, and in 1836 the firm of Parker & Ditson was formed. After Parker's death in 1842, Ditson acquired the remaining interest in the publishing company. Three years later John C. Haynes joined Ditson, becoming a partner when the Oliver Ditson Co. was founded in 1857. A period of vast expansion followed, during

which Ditson bought more than 50 catalogues of other publishers throughout the country. By 1890 it was the largest music publishers in the USA with a catalogue listing over 100,000 titles including vocal music (45,000), octavo music (4000), instrumental music (48,000) and books (3000). The company acquired the old houses of Miller & Beacham of Baltimore, William Hall & Son of New York, and John Firth & Son, also of New York, and during the same period established the new companies of J. E. Ditson in Philadelphia, C. H. Ditson in New York, Lyon & Healy in Chicago, and the John Church company in Cincinnati.

Ditson published all types of music and music literature. From 1868 the firm also published *Dwight's Journal of Music*, which was successively renamed the *Monthly Musical Record* (1878), the *Musical Record* (1898) and, in 1901, *The Musician* (published until 1919). In 1897 the Ditson company initiated a series of educational books entitled *The Music Students Library*, the best known of these was the *Musicians Library*, begun in 1903, a projected 100 volumes of masterpieces of song and solo piano works, each to be edited by an authority in the field. In 1912 Ditson began a teaching series titled *Mitchell's Class Methods*, and in 1920 the 20-volume *Music Student's Piano Course*. The last of these series, *A Study Course in Music Understanding*, was designed for the non-specialist.

Oliver Ditson died on 21 December 1888. The firm continued to operate until 1937 when the entire catalogue was bought by Theodore Presser of Philadelphia.

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W. THOMAS MARROCCO, MARK JACOBS

Dittersdorf, Carl Ditters von [Ditters, Carl] (b Vienna, 2 Nov 1739; d Neuhof, Pilgram, Bohemia, 24 Oct 1799). Austrian composer and violinist. A prolific and versatile composer, he was one of the most important figures of the Viennese Classical school, above all by virtue of his many symphonies and his Singspiels.

1. LIFE. Dittersdorf's father, originally from Danzig, worked as a costumier at the imperial court and theatre in Vienna and held the post of first lieutenant in the Viennese citizens' militia. Comfortable financial circumstances enabled him to give his children an extensive education and in addition to attending a Jesuit school the young Ditters received private instruction in music, French and religion. At the age of seven Ditters began violin lessons with a local teacher named König. Later, through the influence of his second teacher, Joseph Ziegler, he was accepted in the orchestra of the Benedictine church on the Freyung. There he was heard by the renowned horn player Hubaczek, whose efforts gained him a post at one of Vienna's foremost musical establishments, that of the Prince of Sachsen-Hildburghausen. Assuming the post on 1 March 1751, Ditters began a disciplined study of music in a stimulating environment. Trani, his violin teacher, soon discovered his flair for composition and commended him to Giuseppe Bonno, who offered him instruction in composition and introduced him to Fux's *Gradus ad Parnassum*. Except for a brief escapade that took him to Prague, he remained in the prince's service until 1761, when the prince left Vienna to assume the regency in Hildburghausen. Circumstance forced the prince to dis-

band his orchestra, but he secured employment for his musicians with Count Durazzo, theatre director at the imperial court.

Ditters, employed by Durazzo as a soloist and also as an orchestral musician at the opera and at court, experienced his first prolonged contact with dramatic music, which later became the focus of much of his effort as a composer. Early in 1763 he accompanied Gluck to Italy for the première of Gluck's *Il trionfo di Clelia*. There he gained some distinction as a violin virtuoso and met Padre Martini, Farinelli and other notable musicians.

Ditters's contract with Durazzo at the imperial theatre expired in the winter of 1764. Personal difficulties with Durazzo's successor, Count Wenzel Sporck, drove him to accept a post as Kapellmeister to the Bishop of Grosswardein rather than to sign a contract with Sporck. He entered the bishop's service on 1 April 1765, succeeding Michael Haydn, who had left Grosswardein in 1762. In his new post Ditters assembled a reputable orchestra and a small company of singers. Though continuing to compose instrumental music, he also began to write his first vocal works, which included the oratorio *Isacco* and several operas.

When the bishop disbanded his Kapelle in 1769, Ditters left Grosswardein and undertook travels. At Troppau he met his next employer, Count Schaffgotsch, Prince-Bishop of Breslau, and agreed to make an extended visit to his castle of Johannsberg near Jauernig. Early in 1770 he was named Knight of the Golden Spur through the prince-bishop's efforts on his behalf. In the autumn of that year he accepted posts as Kapellmeister to the prince-bishop and as *Forstmeister* in the district of Neisse.

As Kapellmeister Ditters worked at improving the orchestra and also persuaded the prince-bishop to build a theatre. By the spring of 1771 he had assembled a competent group of performers. Works introduced that season included his oratorio *Davide* and his comic opera *Il viaggiatore americano*. On 3 March 1772 he married Nicolina Trink (Demoiselle Nicolini), a Hungarian soprano at Johannsberg who had previously been a court singer at Grosswardein during Ditters's tenure there as Kapellmeister. The next year, on 5 June, Empress Maria Theresia granted him a certificate of nobility, by which he acquired the additional surname 'von Dittersdorf'. His ennoblement was a prerequisite to his appointment as *Amthauptmann* of Freiwaldau, which went into effect on 4 November 1773. In December of the same year, he conducted two successful performances of his oratorio *Esther* in Vienna. The oratorio, written for the Tonkünstler-Sozietät at Florian Leopold Gassmann's request, was regarded by Dittersdorf as his best work in that genre. After Gassmann's death (20 January 1774), Emperor Joseph II expressed interest in employing Dittersdorf to succeed Gassmann as imperial court Kapellmeister. But Dittersdorf, back in Johannsberg, showed no interest in the offer. Apparently, he remained active at Johannsberg until the court was temporarily dissolved during the War of the Bavarian Succession (1778-9). After the war he returned to his post as Kapellmeister; little else is known of his activities until 1786.

In Vienna in 1786, Dittersdorf conducted the first public performance of his oratorio *Giohbe*, also written for the Tonkünstler-Sozietät. His 12 symphonies based on Ovid's *Metamorphoses* and a Singspiel *Doctor und Apotheker*, which had been commissioned in Vienna,



Carl Ditters von Dittersdorf lithograph (1816) by H. E. von Winter

also received premières in that year. The success of *Doctor und Apotheker* led to commissions for two further Singspiels (*Betrug durch Aberglauben* and *Die Liebe im Narrenhause*), which were both well received, and an Italian opera (*Democrito corretto*), which failed. On 24 November 1786, while still in Vienna, Dittersdorf petitioned Friedrich Wilhelm II of Prussia for a post. Having no luck, he returned to Johannsberg in February 1787.

While conditions deteriorated at Johannsberg, new opportunities arose elsewhere in 1793, when Duke Friedrich August of Brunswick-Oels opened his court theatre at Oels. For this theatre Dittersdorf wrote at least 11 new Singspiels as well as a prologue *Die befreiten Gwelfen* and a dialogue *Der schöne Herbsttag*.

After the prince-bishop's death on 5 January 1795, Dittersdorf received only a small pension. Handicapped by arthritis and troubled by financial problems, he was offered lodgings by Baron Ignaz von Stillfried on the baron's property in Bohemia. He continued to compose and remained there with his family until his death, two days after dictating the final pages of his autobiography.

2. WORKS. Gifted with great fluency in composition, Dittersdorf wrote extensively in many genres, including orchestral, chamber and keyboard music, church music, oratorio and opera. The wide circulation of prints and manuscript copies of his works reflects the recognition he enjoyed throughout Europe during his lifetime. Relatively few autographs survive, however, which renders dating and authentication difficult, particularly of non-dramatic vocal works and instrumental music. For dramatic works, the substantial number of extant holographs and known dates of composition or first performance lessens the problem.

Within Dittersdorf's instrumental music, the sym-

phonies, approximately 120 works, stand out as a highly significant contribution. The more than 40 solo concertos form a second important group. Violin concertos figure prominently, Dittersdorf having been a virtuoso on the instrument, but he also wrote concertos for viola, cello, double bass, harpsichord, oboe and flute. The remaining instrumental works consist of divertimentos, cassations, serenatas, parthias, dances, duos, trios, quartets, quintets and miscellaneous piano works.

The development of Dittersdorf's style may be seen clearly in the symphonies, which were composed over a long period, comparable to that of Haydn's symphonic output. The evolution is particularly telling in the *allegro* themes, which range in content from groups of loosely connected motifs in the earliest style to tightly constructed musical sentences and paragraphs in more advanced works. Stylistic development is also evident in the progressively greater contrast and specialization of themes. Like the symphonies of Haydn, Dittersdorf's reveal a wealth of novel and convincing solutions to problems of form, from the earliest works to the latest; especially striking are his manifold, and progressively more sophisticated, patterns of theme distribution in first-movement sonata form.

A specially distinctive feature of Dittersdorf's instrumental music is its almost Haydnesque wit, a trait found most notably in minuets of the late symphonies and characterized by unexpected phrase extensions, deceptive cadences and various rhythmic surprises. Folk elements, too, often occur in the melodies, much in the manner of Haydn. In the design of phrases and themes, Dittersdorf incorporated both asymmetrical and symmetrical patterns, though these are occasionally subject to excessive repetition or sequence. Dittersdorf's harmonic language was mainly diatonic; his later instrumental works, however, sometimes incorporated chromatic harmonies and other enrichments such as altered mediant and submediant key relationships at important structural junctures. Of note is Dittersdorf's penchant for writing programmatic works, which include the *Sinfonia nel gusto di cinque nazioni*, a set of 12 symphonies based on literary extracts from Ovid's *Metamorphoses*, and *Il combattimento dell'umane passioni*, a seven-movement work, variously designated as 'divertimento' or 'symphony', and depicting human emotions.

Among vocal genres Dittersdorf's operas, operettas and Singspiels have far greater historical importance than his oratorios, masses and other sacred works. Three early attempts at opera, dating from the years in Grosswardein, are mentioned in his autobiography but are apparently lost. From the years at Johannesburg 11 operas are known, all Italian. According to a letter of 16 December 1776 from Dittersdorf to Prince Esterházy, nine of these operas were sent to the prince, of which five were performed at Eszterháza under Joseph Haydn's direction. All but one of the works sent to the prince are extant (in *H-Bn*).

Dittersdorf's most significant dramatic works are his Singspiels, written mainly for Vienna (1786–90) and for the ducal theatre in Oels (c1794–9). His first Singspiel, the highly successful *Doctor und Apotheker*, and his subsequent works in the genre, particularly *Betrug durch Aberglauben* (1786) and *Die Liebe im Narrenhause* (1787), helped to crystallize the form as it was to persist well into the 19th century. As Riedinger has shown, Dittersdorf attained a goal towards which

other Viennese Singspiel composers had also directed their efforts: the successful fusion of Singspiel in Hiller's style with *opera buffa*. He achieved this by incorporating folklike music, generally characteristic of the former, and the large-scale ensembles and finales of the latter. Although Dittersdorf's contribution to other genres, particularly the symphony, was also significant, it was through innovations in the Singspiel that he made his most lasting impression on music history.

WORKS

Edition C. D. von Dittersdorf *Ausgewählte Orchesterwerke*, ed J. Liebeskind (Leipzig, 1899–1904/R1970) [L]

(thematic index in Pulkert, in preparation)

DRAMATIC

- Il viaggiatore americano in Joannesberg (farce, S. I. Pintus), Johannesburg, 1 May 1771, lost
L'amore disprezzato (Pancratio, Amore in musica) (operetta buffa), Johannesburg, 1771, *A-Wgm*
Il finto pazzo per amore (operetta giocosa, 2), Johannesburg, 3 June 1772, *H-Bn*
Il tutore e la pupilla (dramma giocoso, 3), Johannesburg, 1 May 1773, *Bn*
Lo sposo burlato (operetta giocosa, ?Dittersdorf), Johannesburg, 1773 or 1775, *Bn*, also as Der gefoppte Brautigam (trans. Dittersdorf)
Il tribunale di Giove (serenade with prol), Johannesburg, 1774, *GB-Lm*
Il mascalco (operetta giocosa, 2), Johannesburg, 1 May 1775, *H-Bn*, ? identical with Der gelehrte Hufschmied (Kaffka)
La contadina fedele (opera giocosa, 2), Johannesburg, carn 1776, *Bn*
La moda o sia Gli scompigli domestici (dramma giocoso, 3), Johannesburg, 3 June 1776, *Bn*
L'Arcifanfano, re de' matti (opera giocosa, 3, ? C. Goldoni), Johannesburg, by 1776, *Bn*
Il barone di rocca antica (operetta giocosa), Johannesburg, by 1776, *Bn*
I visionari, Johannesburg, by 1776, lost
Doctor und Apotheker (Der Apotheker und der Doctor) (Singspiel, 2, G. Stephanie jr. ? after L'apothicaire de Murcie), Vienna, National 11 July 1786, *A-Wgm*, *Wn*, *B-Bc*, *D-Bds*, *Dlb*, *SWI*, vocal score (Mainz, c1786, Vienna, 1787), ed E. Fischer and F. Gessner (Berlin, 1943)
Betrug durch Aberglauben oder Die Schatzgräber (Der glückliche Betrug, Die dienstharen Geister) (Singspiel, 2, F. Eberl), Vienna, Kärntner, 3 Oct 1786, *A-Wgm*, *Wn*, *D-Bds*, modern edn (Leipzig n.d.)
Democrito corretto (opera giocosa, 2, G. Brunati, after J. F. Regnard), composed 1786, Vienna, National, 24 Jan 1787, *A-Wgm*, *Wn*, *D-Bds*, known under various titles incl. Silene (trans. Dittersdorf), Der neue Democrit (trans. H. G. Schmieder), perf. as Democrit der Zweyte, Hamburg, 27 July 1791, with altered text
Die Liebe im Narrenhause (Singspiel, 2, Stephanie), composed 1786, Vienna, Kärntner, 12 April 1787, *A-Wgm*, *D-Bds*, *Rp*, *F-Pc*, as Orpheus der Zweyte, Hamburg, 1788, with altered text and music, vocal score (Mainz, 1790)
Das rote Kappchen oder Hilft's nicht so schadt's nicht (Die rote Kappe, Das Rotkappchen) (comic operetta, 3, Dittersdorf, after F. Livigni Giannina e Bernadone), Vienna, Kärntner, 1788, *A-Wgm*, *D-Bds*, *LÜh*, vocal score (Mainz, 1792, Leipzig, 1792), ? also perf. Johannesburg, c1787
Im Dunkeln ist nicht gut munkeln oder Irrung über Irrung (25,000 Gulden) (comic opera, 2, C. H. Spiess), Vienna, Wiedner, Feb 1789, *A-KR*, also attrib. Piccini, see Riedinger, 231ff
Hieronymus Knicker (Lucius Knicker, Christostomus Knicker, Hokus Pokus oder Die Lebensessenz) (Singspiel, 2, Dittersdorf), Vienna, Kärntner, 7 July 1789, *A-Wgm*, *D-Bds*, *Dlb*, *Mbs*, ? also perf. Johannesburg, c1787, Vienna, Kärntner, 1787, vocal score (Mannheim, c1791, Leipzig, n.d.), ed R. Kleinmichel (Leipzig, 1890, Vienna, n.d.)
Die Hochzeit des Figaro (Singspiel, 2, ?Dittersdorf, after Beaumarchais), Brno, 21789, music lost, ? identical with Der Barbier vom Dorfe
Der Schiffspatron oder Der neue Gutsherr (Singspiel, 2, J. F. Junger/Dittersdorf), Vienna, Wiedner, 1789, *A-Wgm*, *D-Dlb*, as Der Gutsherr oder Gürg und Hannchen, Dresden, 1799; vocal score (Leipzig, 1793)
Hokus-Pokus oder Der Gaukelspiel (comic opera, 2, C. A. Vulpius/Dittersdorf), Vienna, Kärntner, 1790, *Dlb*, ov. (Mainz, c1794)
Der Teufel ein Hydraulikus (comedy, 3, J. F. E. Albrecht, after P. Weidmann Der Betelstudent), Grätz, 1790, *Dlb*
Der Fürst und sein Volk (pasticcio, 1, G. C. Claudius), Leipzig, 1795
March 1791, music lost, collab. F. A. Pterlin, F. G. Bertoni
Das Gespenst mit der Trommel (Geisterbanner) (Singspiel, 2, Dittersdorf, after Goldoni, Conte Caramella), Oels, 16 Aug 1794, *A-Wgm*, *D-Bds*, *Dlb*

- Don Quixote der Zweyte (Don Chisciotto) (Singspiel, 2, Dittersdorf), Oels, 4 Feb 1795, *Dlb*
- Gott Mars und der Hauptmann von Barenzahn (Gott Mars oder Der eiserne Mann) (Singspiel, 2, Dittersdorf), Oels, 30 May 1795, *Dlb*
- Der Durchmarsch (F. X. Girzik), Oels, 29 Aug 1795; arr Dittersdorf from J. B. Panek: Die christliche Judenbraut
- Der Schach von Schiras (Singspiel, 2, Dittersdorf, after A von Kotzebue: Sultan Wampum), Oels, 15 Sept 1795, *Dlb*
- Die befreiten Gwelfen (Die Gwelfen) (prol), Oels, 29 Oct 1795, *Dlb*
- Ugolino (serious Singspiel, 2, Dittersdorf, after H W von Gerstenberg), Oels, 11 June 1796, *Dlb*
- Die lustigen Weiber von Windsor (Singspiel, 2, Dittersdorf, after Shakespeare, arr G. C. Römer), Oels, 25 June 1796, *Dlb*
- Der schöne Herbsttag (dialogue, 1, after Metastasio: Vero omaggio), Oels, 29 Oct 1796, *Dlb*
- Der Ternengewinnst oder Der gedemütigte Stolz (Terno secco) (Singspiel, 2, Dittersdorf, after It. text), Oels, 11 Feb 1797, *Dlb*
- Der Mädchenmarkt (Singspiel, 3, K. A. Herklotz, after Saintfoix), Oels, 18 April 1797, *Dlb*, ? identical with Il mercato di ragazze, 1798
- Die Opera buffa (comic opera, 2, C. F. Bretzner), Vienna, Kärntnerthor, 1798
- Don Corbaldi ossia L'usurpata prepotenza (drama, 2), composed c.1798, ? Dresden, 1798

Ein Stück mit kleinen Liedern, opera based on Frau Sybilla trinkt keinen Wein and Das Reich der Toten, comic opera based on Amore in musica (trans Dittersdorf) perf Grosswardein, c.1767, lost, see writings (1801)

Der alte Überall und Nirgends, frag; Der reisende Schulmeister (trio, 1, A-Wgm, Auguste et Theodor: Die Nacht und Ungefähr (comedy)

VOCAL

(data approximate)

- Isacco, figura del redentore (Metastasio, trans Bishop of Grosswardein), oratorio, Grosswardein, 1766
- Il Davide nella Valle di Terebinto (Pintus), oratorio, Johannesburg, 1771, also known as Davide penitente
- L'Esther ossia La liberatrice del popolo giudaico nella Persia (Pintus), oratorio, Vienna, 19, 21 Dec 1773, A-Wgm, Wn, D-Bds, ov in L ix Giobbe (Hiob) (Pintus), oratorio, Vienna, 8-9 April 1786, A-Wgm, D-Bds
- Cantatas with orch Cantate auf das Geburts-Fest seiner Majestat des Königs (Berlin, 1781), Cantate auf Lichtmess, D-Bds, 2 cantatas, Grosswardein, 1765, 2 listed in Breitkopf suppl., 1778, 7 further works
- Sacred 4 masses, 4vv, insts, org, A-Wn, D-Bds, *Dlb*, PL-WRu, 12 further masses, A-KN, KR, D-Mbs, Requiem, Kyrie et Gloria, 5 offertories, antiphon, 4 5vv, insts, org, PL-WRu, 6 offertories, D-Rp, 8 litanies, 12 arias seu offertoria ex canticis Salomonis etc., 4vv, 2 vn, 2 fl/ob, 1-2 va, org (2 hn, vc ad lib) (Augsburg, 1795), c.160 arias, offertories, graduals, motets, 22 miscellaneous works
- Secular Das Mädchen von Kola ein Gesang Ossians, ana (Leipzig, 1795), 3 arias, S, insts, D-Bds, *Dlb*

ORCHESTRAL

(data approximate, for further details see Krebs)

- Syms [thematic index in Grave] extant publ sets 6 symphonies 4, 8, op 1 (Amsterdam), 6 as op.4 (Paris, 1769), 3 as op 5 (Paris, 1769), 3 as op 6 (Paris, 1773), 4 as op 7 (Paris, 1773), 6 as op 13 (Paris, 1781), 3 symphonies expriment 3 métamorphoses d'Ovide, nos 1-3 (Vienna, 1785), L. i-iii [3 MS syms on Ovid's Metamorphoses, nos 4-6, *Dlb*, H-Bn, L iv-vi, nos 7-12 lost, except in arrs for pf 4 hands by Dittersdorf]; further extant edns listed in RISM, A/1/2, incl Sinfonia nel gusto di 5 nazioni, 4 insts (2 ob, hn ad lib) (Paris, 1767), many sources, esp. A-Gd, KR, LA, Ssp, B-Bc, CS-Bm, KRu, Pnm, D-Bds, *Dlb*, DO, HR, Rtt, SWI, GB-Lbm, H-Bn, I-Gd(I), Fc, US-Wc; 3 syms ed in DTÖ, lxxxii, Jg xliii/2 (1936/R1960), 3 further syms, L vii-viii, xi (incl Grande symphonie Le carnaval ou La redoute), c12 in contemporary anthologies, 59 authentic syms listed in Breitkopf suppl. (1766-87), c210 syms attrib Dittersdorf, of which c120 may be authentic
- Concs 18 for vn, incl 2 in A-Wgm, 16 listed in Breitkopf suppl. (1766-77); 3 for 2 vn, 1 ed in Concertino (Mainz, 1964), 5 for va, incl 3 listed in Breitkopf suppl. (1776-7); 1 for vc, D-SWI; 2 for db, incl 1 in SWI; 1 for va, db; 1 for fl, ed in Corona, liv (Wiesbaden, 1948); 4 for ob, incl 3 listed in Breitkopf suppl (1775), 5 for hpd: 1 publ (Berlin and Amsterdam, 1776), 1 in Bds, autograph, 1799, 1 in *Dlb*, 3 listed in Breitkopf suppl. (1772-3), 1 ed in NM, xli (1929); Grosses Concert, 11 insts, 1766, 2 for str qt, orch, *Dlb*, 2 concertinos, 1 for 2 vn, 2 va, 2 ob, 2 hn, bn, b

CHAMBER

(data approximate)

- Ensemble 15 divertimentos, incl Il combattimento dell'umane passioni, Mbs, ed. in L. x, 4 in A-Wgm, B-Bc, D-Bds, 5 cassations, 2 publ (Paris, 1768), 4 serenades, str, 2 hn, Bds, *Dlb*, 1 ed in DTÖ, lxxxii, Jg xliii/2 (1936/R); 35 parthias, wind insts, 3 ed. H. Riemann,

Collegium musicum, ci (Wiesbaden, 1948); Petit ballet en forme d'une contredanse, *Dlb*, L ix: 24 dances for the Redoutensaal, 1794 Str 6 qnts, 2 vn, va, vc, b, autograph 1782, Bds: 6 qnts, 2 vn, v, 2 vc, autograph 1789, Bds, *Dlb*: 6 str qts (Vienna, 1788); 6 sonatas, 2 vn, b, op 1 (Paris, 1767), ed. in HM, xcii (1952); 6 sonatas, 2 vn, va, op 2 (Amsterdam); [6] Trii, 2 vn, b, op 6 (Paris, 1771); 12 other trios, 2 vn, b, listed in Breitkopf suppl. (1767-73); 3 str trios; Vn Sonata, 2 vn duos, duo for va, vc/b: A-Wgm; 14 duos, vn, b, incl. 2 in Wgm, listed in Breitkopf suppl. (1769-71)

Kbd Sonata, autograph 1799, D-Bds; 12 sonatas, 4 hands, 1796-7, 6 sonatas, 4 hands [based on 6 Ovid syms], 12 sonatas, 1796-7 [based on qts and trios], 12 lieder, romances and arias with variations, 72 preludes: announced in AMZ, i (1798-9), Intelligenz-Blatt, v; 20 English dances (Hamburg, n.d.); further miscellaneous works

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MARGARET H. GRAVE

Dittmer, Luther A. (Ibert) (b Brooklyn, New York, 8 April 1927). American musicologist of German descent. He took the AB in 1947 and the AM at Columbia University in 1949; he also took courses at the Juilliard School of Music and under Kinkeldey at Harvard. In 1949 he began studies at the University of Basle, where he was taught by Handschin (musicology), Wilhelm Altwegg (Germanic studies) and Albert Bruckner (Latin palaeography); he received the doctorate at Basle in 1952 with a dissertation on the Worcester Fragments. He taught at Wagner College (1953-4), Adelphi College (1954-8) and the Manhattan School of Music (1955-7). In 1958 he became associated with Brooklyn College and the PhD music course at the City University of New York. He was director of the Institute of Mediaeval Music, which he founded in 1957. In 1976 he became head of the music department at the University of Ottawa.

Dittmer's interests include French and English polyphonic music of the 13th and 14th centuries and 16th-century Huguenot music, and as director of the Institute of Mediaeval Music he has provided scholars with facsimiles of MSS including the major Notre Dame sources and translations of theoretical writings. He has also compiled a complex catalogue of the Worcester Fragments with transcriptions of as many of the polyphonic pieces as could be deciphered. His translations of theorists (which have been criticized for in-

accuracies) include writings on the Notre Dame School and on mensural notation.

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PAULA MORGAN

Dittrich, Paul-Heinz (b Gornsdorf, Erzgebirge, 4 Dec 1930). German composer. He studied composition with Finke and choral conducting with Ramun at the Leipzig Musikhochschule (1951–6). After working as a choir-master in Weimar (1956–8) he attended Wagner-Régeny's composition master classes at the German Academy of Arts, Berlin (1958–60). He was artistic director and conductor of a Berlin folk ensemble (1960–63), and thereafter lectured as Oberassistent in theory and composition at the Berlin Hochschule für Musik. From the early 1970s his music became more widely known through performances in West Germany, notably at the 1973 Donaueschingen Festival (*areae sonantes*). Dittrich has developed from early alterations with the traditions handed on by his teachers to an independent preoccupation with linguistic and phonetic ideas, in both instrumental and vocal music, aiming at a 'phonetic-instrumental poetry' through a mixture of tones, noises and speech. In 1972 his *Schlagzeilen* received first prize at the Boswil composers' competition.

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Divertimento (It.: 'diversion', 'recreation', 'enjoyment'; Eng. and Ger. by usage; Fr. *divertissement*). A musical form, prominent in the Classical period.

1 The word 2 Form 3 History

1. THE WORD 'DIVERTIMENTO'. Following its original Italian meaning, 'divertimento' is generally understood, first, to denote a work primarily designed for the entertainment of the listeners and the players, it presupposes on the composer's part a certain lightness of approach, though without excluding the possibility of high artistic achievement, such as is found in divertimentos by Haydn, Boccherini and Mozart. Second, a divertimento could serve as background music for some social gathering such as a conversazione or a banquet. H. C Koch (1802) defined the divertimento as follows: it normally had solo instrumentation; it was neither polyphonic nor extensively developed like the sonata, it was intended to please the ear rather than express different shades of emotion; historically it stood between the parthia and the quartet or quintet. This meaning seems to have crystallized about 1780; before then it was more variously applied, but almost exclusively to music for solo instruments. Its true historical meaning, then, is 'a solo work' rather than 'a diverting work'.

Various other forms of outdoor music or table music (SERENADE, CASSATION, FINALMUSIK, NOTTURNO, NACHTMUSIK, PARTITA, FELDPARTHIE, FELDMUSIK, TAFELMUSIK) are related to the divertimento; the titles all have different shades of meaning, but the categories often overlap. Some scholars have regarded 'divertimento' as a generic term for all such outdoor music, others have regarded it as simply the most generally applicable collective term; still others view each form as a separate entity. It should be added that Hausswald, in his work on Mozart, has taken the serenade as the most general category.

The inexactitude with which titles were applied, by composers, copyists and publishers, makes it still harder to differentiate between the various types of work allied to the divertimento (or to divertimento-like music in general). Titles were freely interchanged; a work described by any of those listed in the preceding paragraph might equally appear in other sources as 'sinfonia', 'sonata', 'trio', 'trattenimento' or 'allettamento'. The lack of effective copyright laws made control of a title virtually impossible in the 18th century. The form, the number of instruments used, the function, the place or even the hour of performance might affect the title chosen. Sometimes titles were coupled to provide clearer definition (Mozart, *Serenata notturna* K 239). One title did not necessarily exclude another but might suggest a different emphasis. 'Divertimento' often replaced 'sonata' in south German music in 1760–75, and was common in the Latin countries; the frequency of the term's

use helped it to become regarded as a comprehensive one. From 1780 onwards the title 'divertimento' was the commonest among those applied to music of a light character. The ways in which the various related titles have been applied, and their individual meanings, are discussed in separate entries under the headings concerned.

2. FORM. Studies of the divertimento – and this applies equally to the serenade and the nocturno – have generally been confined to Mozart's works and have not examined the form in wider contexts; and the significance of the divertimento's normal cyclic structure has not been fully recognized. It may comprise from one to nine movements, and occasionally as many as 13, and is thus suite-like in its movement structure.

From the time of Wagenseil, the Austrian divertimento for harpsichord usually had three movements, Allegro–Andante–Allegro, or Allegro–Minuet–Presto or Allegro; this is the form used by Haydn in his youth. In his keyboard pieces of the 1750s or 60s the title 'partita' can be found alongside that of 'divertimento', though other Austrian composers preferred the term 'divertimento'. Earlier divertimentos, with a more polyphonic texture (such as those by Porsile, J. C. Mann, Wagenseil and Asplmayr), often followed this three-movement plan, but composers varied the choice and arrangement of movements by including dance-like ones as in the earlier suite. Their divertimentos have up to nine movements. Haydn partook of this tradition. While he retained the three-movement plan in his keyboard divertimentos, in the *Divertimenti a tre* and in the nocturnos for orchestral performance, he favoured a five-movement divertimento form for the *Divertimento a quattro*, *a cinque*, etc; this was widely used by his contemporaries and may have influenced Mozart, who generally preferred the divertimento in five or more movements (though his divertimentos for wind alone are mostly in four). A five-movement structure, consisting of Allegro first and last movements, minuets second and fourth, and a central Andante, was almost a norm during the 1760s. The further evolution of this form, by the omission of the second minuet, led Haydn to the classical four-movement string quartet.

The form of the typical divertimento first movement is characteristically *galant*. It follows the structure usually described as 'rudimentary sonata form': the movement is binary (with repeats of both sections), reaching the dominant (relative major in the rare minor-key movements) at the end of the first, with the principal subject reappearing immediately after the double bar (less often the second subject), and a shortened reprise after a modulating passage. (This avoidance of thematic or motivic elaboration no doubt led to the use of the term 'divertimento' for free interludes in fugues.) In its cyclical formation, and in the structure of its first movement, the divertimento forms a clear historical link between the suite or partita and the sonata.

3. HISTORY. The earliest known use of the term 'divertimento' as a title is in a collection of vocal works by Carlo Grossi: *Il divertimento de' grandi: musiche da camera, o per servizio di tavola* (Venice, 1681). This title makes clear the closeness of the divertimento to banqueting music, a relationship maintained to some degree during much of the 18th century. The term was first applied to instrumental music in Giorgio Buoni's *Divertimento per camera* for two violins and continuo

op.1 (Bologna, 1693) and (in its French form) by Johann Fischer in his *Musicalisches Divertissement*, a collection of overtures and suites (Dresden, 1699–1700). (The term 'DIVERTISSEMENT' had been used in France from the late 15th century; it was extensively applied in the 17th and 18th centuries to a 'diverting' interpolation within a larger stage work.) During the early 18th century terms like 'trattenimento', 'allettamento' and 'ballo' were often used by Italian composers for sonatas of a lighter kind, rather than 'divertimento'; Francesco Durante, however, wrote *Sei sonate divisi in studi e divertimenti* for keyboard possibly in 1732.

In the pre-Classical and early Classical periods the divertimento was much cultivated, particularly at the courts, large and small, of south Germany, Austria, Bohemia and to some extent north Italy, and encompassed all types of music for solo instruments. The forces employed varied a great deal, as is to be expected in a repertory largely created for occasional use. Three main types of instrumentation are found: for keyboard, with or without accompanying instruments; for wind ensemble (commonly based on two oboes, two bassoons and two horns), and for strings (trio, quartet or quintet), often augmented by two horns, sometimes flute, oboe or both.

The divertimento for keyboard was closely akin to the sonata. Among those who wrote solo keyboard divertimentos are Wagenseil, Haydn and Joseph Schuster; the more popular accompanied form was used by Georg Benda, Leopold Hofmann, Rosetti, Piccini (according to the Breitkopf catalogue), F. X. Richter, Vanhal, Haydn and Mozart (K 254). The wind repertory includes several six-part divertimentos by Mozart and three by Haydn; Mozart also wrote divertimentos for less usual wind combinations, notably a set for clarinets and basset-horns and others for two each of oboes, english horns, clarinets, bassoons and horns. Wagenseil composed divertimentos for two each of oboes, english horns, bassoons and horns, which also exist as 'Suites de pièces' for obbligato piano with two clarinets, two bassoons and two horns. The divertimento for strings, with or without other instruments, is the most important category. In this form the divertimento is sometimes difficult to distinguish from other genres, like the string trio, the quartet, and even the symphony and the concerto; it is likely that in some cases the composers had orchestral rather than solo performance in mind. Among those who wrote divertimentos for strings, sometimes with one or more of flutes, oboes and horns, are Asplmayr, Dittersdorf, Hofmann, Holzbauer, Kammel, Mann, Monn, Pichl, Vanhal, Gassmann (a large number for trio and quartet), Jommelli (a set for quartet), Boccherini (sets for quartet and for flute with string quintet) and several Mannheim composers, including J. W. A. and C. Stamitz and G. Toeschi, as well as Michael and Joseph Haydn and Leopold and Wolfgang Mozart. Joseph Haydn wrote several divertimentos including the baryton, some for string quartet and quintet, a number with flute, oboe and strings and a small group of late works for two flutes and cello; a set of six published as his op.31 (HX:12), for flute, horns and strings, are largely arrangements. Mozart's most important divertimentos are those for strings and two horns, K 247, 287/271b and 334/320b, substantial, six-movement works though generally in a light vein; they were composed for various Salzburg families. Mozart's

string trio K 563, a piece of orthodox chamber music, is entitled 'divertimento' presumably because of its six-movement form. There are very few divertimentos from north Germany (C. P. E. Bach made no contribution to the form) and a small number from France, where the title 'divertissement' was sometimes used for sonata-like works of a light character.

Many of the divertimentos of the period 1760–80 have the lowest part marked simply 'basso', a term which designated the lowest part and was not an instrumental specification. Recent research (by Bär and Somfai) suggests that this part, possibly even in string quartets, was played not only on a cello but also on a double bass, and perhaps by a bassoon as well. In works performed in the open air, the part was normally played on a double bass alone or with bassoon (a bassoon is specified with the 'basso' of Mozart's K205/173a, with violin, viola and two horns). But it is unlikely that a double bass was used to double or replace the cello in string quartets written after 1770.

Changing attitudes to music and changing social conditions brought about the end of the divertimento's existence in the last years of the 18th century. Neither Beethoven nor Schubert wrote divertimentos, though Beethoven's op.25 Serenade is one in all but name and Schubert was among the composers (who also include Steibelt, Moscheles and Kuhlau) to use the term 'divertissement' for light and brilliant works for the piano. In the 20th century several composers have applied the title to music of a comparatively easy-going, diverting character: they include Busoni (for flute and orchestra, op.52, 1920), Bartók (for strings, 1939), Berkeley (for chamber orchestra, op.18, 1943), Stravinsky (a concert suite, 1949, from his ballet *The Fairy's Kiss*) and Henze (for two pianos, 1964).

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Divertissement. French term used since the 17th century, partly as an equivalent of the Italian *DIVERTIMENTO* but also in wider senses for music, usually with spectacle, intended for entertainment or diversion. It could apply, in the 17th and 18th centuries, to a simple pastorate or to an entire month's entertainment of which the pastorate was but one modest part; a chamber cantata might be subtitled 'divertissement' (for example, Bernier's fifth book of cantatas 'en manière de divertissements'), and all six volumes of Mouret's music composed for the Nouveau Théâtre Italien are grouped generally as 'divertissements'.

Two general categories of divertissement may be distinguished. The first and more important is the divertissement of vocal solos, ensembles and dances used as a portion of a larger stage work and often, but not exclusively, ancillary to the main action. Such are the divertissements found within the acts of pastorales, *tragédies lyriques*, *opéras-ballets*, productions of the Théâtres de la Foire, parodies and *opéras comiques*. Divertissements in spoken drama, whether within or between the acts (where they were sometimes called 'intermèdes'), were more closely related to the action, for example those by Lully and Charpentier for the *comédies-ballets* of Molière and those by Charpentier, Lalande, Collin de Blamont, Mouret, Gillet, J.-B. Quinault, Rameau, Grandval and Blaise for the plays that P. and T. Corneille, Fuzelier, Piron, Legrand, Regnard, Dancourt, Boissy and Marivaux wrote for the French and Italian theatres. Divertissements were written by Campra, Charpentier, Collasse, Desmarests, Clérambault and Blainville for insertion between the acts of Latin tragedies performed each August at the Jesuit Collège Louis-le-Grand to mark the end of the academic year.

Many divertissements of the Lully–Quinault *tragédies lyriques* show skilful liaison between dance and dramatic action. In the divertissement of Act 2 of *Roland* (scenes iii v), for example, the bucolic levity of a village wedding offers the greatest possible contrast to the mounting anger of the distraught hero. Cahusac elevated the *dance en action* to a dramatic principle in his texts for Rameau (*Les fêtes de Polymnie*, *Les fêtes de l'Hymen et de l'Amour*, *Zais*, *Naïs* and *Zoroastre*). Later in the century, Jean-Georges Noverre made this the basis of his *danses en pantomimes*.

A second category comprises works entitled 'divertissement' which are self-contained musical entertainments, usually on a pastoral or allegorical theme, in single or multiple acts such as Campra's *Venus, feste galante* (1698), a divertissement in prologue and one act. Works meeting this description, however, were not

always called 'divertissement'. At the height of the *grand siècle*, this type of divertissement marked such events as victories and royal births, and was often handsomely staged (see the Chauveau engravings in Félièben's *Les divertissements de Versailles*, 1676). All the main composers of the period were expected to write such *pièces d'occasion*, many of which are lost (the ten divertissements by Collin de Blamont, for example). Also in this category are the *grands divertissements* ordered by Louis XIV in 1664 and 1674: these spectacles, mounted at great expense and often lasting for days or even weeks, were a series of divertissements, usually with a central theme. The first of them, *Les plaisirs de l'île enchantée*, for example, was a three-day celebration in honour of the queen and queen mother based on Ariosto's *Orlando furioso*.

As the centre of gravity shifted from court to Parisian town houses or country châteaux during the last years of Louis XIV's reign and during the regency, musical patronage shifted from king to noblemen and even to wealthy middle-class gentlemen. This resulted in displays such as the famous 'Grandes nuits' of the Duchess of Maine at her château at Sceaux for which Mouret, Bernier, Marchand, Bourgeois and Collin de Blamont composed a series of divertissements in 1714 and 1715.

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Divider [dividing dominant]. See **TEILER**.

Divine Liturgy (Byzantine) (Gk. *hē theia leitourgia*). In the Eastern Christian rites, the Eucharist, corresponding to the Mass of the Roman rite. In the strict sense the term 'liturgy' is confined to the anaphora, or consecration prayers, followed by the communion and dismissal rites. The Greek rite, unlike the Roman, has three liturgies in normal use, other Eastern rites, especially the Syriac rites, use dozens of early anaphoras. Two of the three Byzantine liturgies, those regularly used, contain anaphoral prayers attributed to St Basil and St John Chrysostom respectively; that of St Basil is celebrated at major feasts, and that of St John Chrysostom at ordinary feasts. Apart from their anaphoras, their content and structure is practically identical, and they are thus treated together here. The third liturgy, that of the Presanctified ('previously consecrated') Host, represents the ceremonial for days in Lent when no consecration takes place. The following account concerns the musical content of the Byzantine liturgies in the late Middle Ages.

See also **BYZANTINE RITE**, **MUSIC OF THE**

1 Liturgies of St Basil and St John Chrysostom 2 Liturgy of the Presanctified

1 **LITURGIES OF ST BASIL AND ST JOHN CHRYSOSTOM**. The chants occurring in the first part of the Mass, the Mass of the Catechumens, are as follows:

(a) Three opening antiphons (selections from the Psalter, normally Psalms xcī, xcii and xciv) or three typika

('typical' psalms: Psalms cii and cxlv and the hymn *Ho monogenēs huios* ('O only-begotten Son') and the Beatitudes); followed by the eisodikon (invitatory formula), 'O come let us worship', from Psalm xciv.

(b) The Ordinary 'Multos annos' acclamations of the celebrant; during the Byzantine Empire, imperial acclamations naming members of the ruling house were also sung.

(c) The **TRISAGION**, found in three versions: *Hagios ho Theos* ('Holy God, Holy and Mighty'), the Ordinary Trisagion; *Hosoi eis Christon* ('Who in Christ is baptized'), the Trisagion for feasts of the Saviour; and *Ton stauron sou proskynoumen* ('The Cross do we adore'), the Trisagion for feasts of the Holy Cross.

(d) Chants before the Epistle: the announcement *Psalmos tō Daud*, and the florid responsorial prokeimenon (corresponding to the Roman gradual or the Ambrosian psalmellus), whose text is drawn from the Psalter. A yearly cycle of Proper prokeimena is found in the old Constantinopolitan psaltikon.

(e) Chants before the Gospel: the announcement *Alleluia psalmos tō Daud*, and the florid responsorial alleluia and verse (corresponding to that of the Roman and Ambrosian rites). A yearly cycle of some 60 chants is found in the psaltikon.

(f) Dismissal of the catechumens and invocation of the faithful *Hosoi pistoi*, corresponding to Latin formulae such as *Si quis catechumenus est*. The Mass of the Faithful follows.

(g) Offertory - the *chēroubikon*, found in three versions *Hoi ta chēroubim* ('We who mystically represent the cherubim'), the Ordinary *chēroubikon*; *Sigēsātō pasa sarx* ('Let all mortal flesh keep silence'), for Holy Saturday and some other occasions; and *Tou deipnou sou tou mystikou* ('Of thy mystical Supper'), for Maundy Thursday.

(h) Creed, sometimes preceded (at the Kiss of Peace) by *Patera huion kai hagion pneuma* ('Father, Son and Holy Spirit'). Greco-Latin creeds found in 9th- and 10th-century Western manuscripts may indicate that the creed was sung at an early date in the East; but the creed was not sung during the Eucharist in the East after the Iconoclastic period (725-842). The 'Nicene' and 'Constantinopolitan' creeds were sung in association with annual commemorations of the Acts of ecumenical councils, to music (notated only in 11th-century lectionary (ekphonic) neumes) which was evidently simple. A setting of the creed by Mark of Corinth, in the plagal mode on E, dates from the mid-15th century; an anonymous 'new' late 15th-century melody is in the authentic mode of G.

(i) Chants with the anaphora. The anaphora of St Basil may be preceded by a sung introduction, *Axion kai dikaion estin* ('It is worthy and right'). The triple Sanctus is the chief anaphoral chant in the East as in the West, but the Eastern Sanctus, unlike the Western, exists in a single main melodic tradition, occasionally elaborated in a florid manner in southern Italy in the 13th century and in the Byzantine Empire in the 14th and 15th. The same traditional music is sung for the Amen responses following the Words of Institution, and for the hymn at the anamnesis, *Se hymnoumen se eulougoumen* ('We praise thee, we bless thee'). Hymns in honour of the Virgin may be inserted: in the liturgy of St Basil, *Epi soi chairei Kecharītōmenē pasa hē ktisis* ('All creation rejoices in thee'), in the liturgy of St John Chrysostom, *Axion estin hōs alēthōs* ('It is very meet

to bless thee').

(j) Communion chants (koinōnika) An early cycle of some 30 Proper koinōnika for the year occurs in the moderately florid style of the asmatikon. This Constantinopolitan collection also transmits sets of melodies in each of the eight modes for two Ordinary koinōnika: one for Saturdays, based on *Gaudete justi* (Psalm xxxii.1) and one for Sundays, based on *Laudate Dominum de caelis* (Psalm cxlviii.1).

(k) Post-communion hymns, sacerdotal benediction and incidental hymns. The Ordinary post-communion, *Plērōthētō to stoma hēmōn* ('Let our mouth be filled'), exists in settings from the 13th century. The benediction, *Eiē to onoma Kyriou* (*Sit nomen Domini*, Psalm cxii.2) is also sung, and another early hymn, *Eidomen to phōs to alēthion* ('We have seen the true light'). Incidental hymns may be sung: the ninth ode of the Good Friday kanōn, *Tēn timōteran tōn chērouhim* ('You who are more honourable than the cherubim'), and a Proper apolytikion (dismissal hymn) and Proper kontakion.

2. LITURGY OF THE PRESANCTIFIED. The third Byzantine liturgy is attributed in some Byzantine sources to 'St Gregory the Dialogist', i.e. St Gregory the Great. Its framework differs in a number of respects (besides the absence in it of a consecration prayer) from that outlined above, there are links with Hesperinos (Byzantine Vespers), and although the origin of this liturgy is usually considered late, its theme of light reflects the early rite of Lucernarium and gives it an archaic aspect.

Five Ordinary chants particularly distinguish this liturgy. The vesper hymn *Phōs hīlaron* ('Glad some light of the Father's glory') is sung at the Entrance and follows the opening set of vesper psalms. The Lenten Ordinary prokeimenon, *Kateuthynthētō hē proseuchē mou* ('Let my prayer be set forth', Psalm cxl.2) precedes the Epistle. There are Ordinary Lenten versions also of the chēroubikon (*Nyn hai dynamis tōn ouranōn*, 'Now the celestial powers') and koinōnikon (*Geusasthe kai idete*, 'O taste and see', Psalm xxxiii.8). The oldest settings of the latter chant are in the plagal mode on E, the asmatikon also transmits an early cycle of settings in each of the eight modes. Finally, there is a distinctive postcommunion, *Eulogēsō ton Kyriōn* ('I will bless the Lord at all times', Psalm xxxiii.1).

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KENNETH LEVY

Divine Office. A series of worship services performed in the course of each day and night in the Roman Catholic Church. Sources from as early as the 6th century give detailed information about the Office, though its origins are clearly much older; indeed, some features of the Office are also found in the Jewish prayer hours in which Christ and his disciples took part. In this article, and in those on the individual services, the Office is described as it is presented in manuscripts of the Middle Ages; for information on the structure and content of the Divine Office after the reform of the breviary called for by the Council of Trent and completed in 1568 under Pius V, and that of Pius X (1911), see Righetti, Pascher and Miller. Vatican Council II called for a fundamental renewal of the Divine Office; the Latin text to implement this was published in 1972 under the title *Liturgia horarum* (LITURGY OF THE HOURS).

The Divine Office consists of eight services, each traditionally associated with a particular time of day: Matins, a long service, originally called Vigils, beginning after midnight (often about 3 a.m.); Lauds, at day-break, Prime, at 6 a.m., Terce, at 9 a.m.; Sext, at noon, None, at 3 p.m., Vespers, at twilight; Compline, before retiring. Prime, Terce, Sext and None are often referred to together as the LITTLE HOURS. The services in the Divine Office are composed of psalms and canticles with antiphons, lessons followed by responsories, hymns, versicles with responses and prayers. The arrangement of these in the Office in the course of the day and year follows a fixed pattern, referred to as the cursus. There are two somewhat different cursus: the Roman cursus, followed in churches, which was not given a precise description until Amalar of Metz (c.830); and the monastic cursus, followed in monasteries, for which there is an outline in the Rule of St Benedict (c.530).

Of the material in the Divine Office, some is unchanging: for example, the canticle *Benedictus Dominus Deus Israel* is always chanted near the end of Lauds, and the *Magnificat* near the end of Vespers. Some of it changes through the course of the week according to a regular pattern: each week all of the psalms are chanted, with some assigned to each day. This arrangement is shown more or less explicitly in the liturgical psalter, breviary, antiphoner or ordinal of a particular church, monastery or religious order. The psalms in the weekly cycle are sung with antiphons; other sung texts that change from one day of the week to the next in a regular scheme include the Lauds canticles and their antiphons, the antiphons for the *Benedictus* at Lauds and the *Magnificat* at Vespers, the antiphons for the invitatory of Matins, and (in some later sources of the Roman cursus, and in the monastic cursus) the hymns for various services of the Divine Office. The whole of this may be referred to as the 'Sunday and ferial Office', an annual series of Matins lessons which covers the whole Bible (at least in principle) is combined with it.

From time to time a Proper Office is substituted for the Office of the feria, either of the Proper of the Time

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- J. Guy Ropartz ou la recherche d'une vocation. L'œuvre littéraire du maître et ses résonances musicales* (diss., U of Rennes, 1967, Paris, 1967)

Articles and collections of verse

GUY BOURLIGUEUX

Djordjević, Vladimir R. (b Brestovac, 1 Dec 1869; d Belgrade, 12 June 1938). Yugoslav ethnomusicologist

from his association with Agricola in 1505–6, when both were members of the chapel of Philip the Handsome. The *Missa 'Quem dicunt homines'*, based on a motet by Richafort, may have been written in competition with a similar mass by Mouton when they were in the French royal chapel. His *Missa 'Gaude Barbara'*, based on a motet by Mouton, could have been written in homage to his colleague. All three masses illustrate the chief feature of parody technique (see PARODY (i)), still novel at the beginning of the 16th century: the basing of a new work on the principal motifs, and not merely a theme or single voice, of an older one. Divitis, along with Mouton and other musicians of the French royal chapel, played an important role in the shaping of this technique, which was to dominate mass composition in the 16th century.

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MARTIN PICKER

Divoto (It.: 'dedicated', 'devoted'). An expression mark that appears rather earlier in music than one might expect. The anonymous *A Short Explication* of 1724 said that the word 'signifies a grave, serious manner, or way of playing, or singing, proper to inspire devotion'.

For bibliography see TEMPO AND EXPRESSION MARKS

Dix, Aureus [Aurius, Audius, Aureo] (b 1668 or 1669; d Prague, 7 July 1719). Bohemian lutenist and composer. He was a friend and possibly a pupil of Count JAN ANTONIN LOSY. His death certificate states that he died of consumption and that he was then 50.

Dix had a high reputation in his day and both Baron and Walther mention him with approval. He also had some reputation as a teacher. Bohumír Dlabáč described a lute tutor by Dix, but this has not been located. Nor have two sonatas for two lutes listed in a Breitkopf catalogue of 1761.

For a long time it was believed that no compositions by Dix had survived, but in 1955 two suites were found (in *C-S-Bm*), and since then seven more pieces have come to light. While it is difficult to generalize from so few sources, one can say that his pieces, all in the standard dance forms of the time, are in a squarer, less ornamented style than those of his contemporaries. The suites are melodically attractive and exploit the lute well, showing that Dix deserved his title of 'supreme Prague lutenist'.

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ADRIENNE SIMPSON

Dixie Jass Band. See ORIGINAL DIXIELAND JAZZ BAND

Dixieland jazz. A term sometimes used to refer to NEW ORLEANS JAZZ as a whole, at other times to TRADITIONAL JAZZ, but most often to the work of certain white jazz musicians of the early New Orleans school. In this sense the term derives from the name of the first important group of this sort, the Original Dixieland Jazz Band, whose success just after World War I gave rise to many similarly named white jazz groups. Though largely a species of New Orleans style, the music of these groups differed from contemporary black jazz in being more dependent on the repertoire and character of middle-class dance music (e.g. quadrilles), marches, and on written scores, with some devices of black jazz incorporated for special effects. (The precise relationship of black jazz and white during this period is disputed, several writers maintaining that black groups more often imitated their white counterparts rather than the reverse). After the appearance in the early 1920s of the New Orleans Rhythm Kings, a white group showing a much fuller understanding of the vocalized timbre, flexible intonation and relatively free rhythm of black jazz, it became less necessary to distinguish between the two types of music. See also JAZZ, §3.

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BRADFORD ROBINSON

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STANA ĐURIĆ-KLAJN

Djurić-Klajn, Stana. See ĐURIĆ-KLAJN, STANA

Đlabač, Bohumir [Godefridus] **Jan** [Đlabač, Gottfried Johann] (b Cerhenice, nr. Český Brod, 17 July 1758, d Strahov, Prague, 4 Feb 1820). Czech art historian, lexicographer, librarian and choirmaster. He studied music at school in Český Brod and Dobřichov, and became a chorister at the Břevnov Benedictine monastery in Prague (1771), and later at the Premonstratensian monastery in Strahov (1773). After studying philosophy at Prague University he entered the latter order in 1778, taking the monastic name Godefridus (in Czech Bohumir, in German Gottfried). During his theological studies at the Premonstratensian seminary of St Norbert in Prague he was choirmaster to the collegiate church of St Benedict (1782-5). After returning to Strahov, in 1786 he was appointed second librarian (first librarian from 1801) and later succeeded J. L. Oehlschlägel as choirmaster (1788-1807). He also served as archivist (1805-9) and annalist (from 1804).

Đlabač was a man of manifold interests. Prominently involved in the cultivation of the Czech language during the 'Czech national revival', he wrote Czech verses and translated into Czech such works as Francis Bacon's *Nova Atlantis* (1798); for his literary activities he was elected in 1793 to the Learned Society of Lusatia, and in 1796 to the Royal Bohemian Society of Sciences, which he later served as director (1813-18). As choirmaster at Strahov he conducted the Prague première of Haydn's *Die Schöpfung* (23 April 1800). His primary contribution to music, however, was his *Allgemeines historisches Künstler-Lexikon* (1815), the first encyclopedic survey of Bohemian cultural history. Based on authentic source material and direct accounts from contemporary artists, the work remains an invaluable aid to the study of Czech music, literature and fine arts.

Many music manuscripts copied by Đlabač for the Strahov church choir are in the Národní Museum in Prague, and his papers and inheritance are housed at the Památník národního písemnictví (formerly Strahov

monastery). He probably did not compose; he wrote only the words to the printed song attributed to him in *RISM* (music by J. Kuchař).

WRITINGS

ed J. A. Rieger 'Versuch eines Verzeichnisses der vorzüglichern Tonkünstler in oder aus Böhmen', *Materialien zur alten und neuen Statistik von Böhmen*, vii (Leipzig and Prague, 1788), 133-62, xii (Leipzig and Prague, 1794), 225-98

'Abhandlung von den Schicksalen der Künste in Böhmen', *Neuere Abhandlungen der Königlichen Böhmischen Gesellschaft der Wissenschaften*, iii (Prague, 1797), 107-39

Historische Darstellung des Ursprungs und der Schicksale des königlichen Stiftes Strahow (Prague, 1805-7)

Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien (Prague, 1815/R1973)

Biographie des M. Johann Campanus (Prague, 1819)

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C. A. Straka 'Bohumir Jan Đlabač jako regenschori', *HR*, xii (1919-20), 139, 211

R. R. Perlik 'Bohumir Jan Đlabač', *Cvrtl*, xlvii (1921), 1, 22 [with list of compositions acquired by Đlabač for the Strahov church choir]

C. A. Straka 'Đlabač, Bohumir Jan', *Český slovník bohovědní*, iii (Prague, 1926), 532ff

R. Mužíková 'Bohumir Jan Đlabač', *MMC*, iii (1957), 11-44

B. Pražáková 'Bohumir Jan Đlabač ve Strahovské knihovně [Đlabač in the Strahov library], *Strahovská knihovna sborník Památníku národního písemnictví*, i (1966), 133-71 [with list of writings]

I. Volek 'Obrozenský zjev o českou hudební minulost' [The Revivalist interest in the Czech musical past], *HY*, iii (1966), 599

J. Fukač 'Die musiklexikographische Methode B. J. Đlabačs und ihre kunstgeschichtlichen Hintergründe', *Sborník prací filosofické fakulty brněnské university*, H6 (1971), 63

MILAN POŠTOLKA

D la sol. The pitch *d'* in the HFXACHORD system.

D la sol re. The pitch *d'* in the HEXACHORD system.

Đługoraj, Wojciech [Albertus] (b 1557 or 1558, d probably after c1619) Polish lutenist and composer 'Gostinensis', indicating his birthplace, can refer to many places in different parts of Poland. He was in the service of the Polish nobleman Samuel Zborowski, an important political figure, who had him educated for the position of lutenist at his court but alienated him by his notorious brutality. In 1579 Đługoraj fled from his master and entered the Observants' monastery at Kraków, but he was expelled in 1581 because of his improper mode of life. He then became lutenist to an unknown master, but Zborowski sought him out and compelled him to return to his service. In 1583 Đługoraj revealed politically compromising letters to King Stefan Batory, thereby contributing to the execution of Zborowski and the banishment of his brother Krzysztof. From 1583 to 1586 he was a lutenist at the royal court. He then apparently left Poland for fear of the Zborowski family's vengeance and went to Germany, possibly to Stuttgart or Leipzig. The compilation of the great Leipzig lutebook of about 1619 (*D-LEm*, II.6.15) is attributed to him. Literary sources refer to him as an eminent virtuoso. His art most probably lay in skilful improvisation, as may be inferred from the comparatively small number of extant pieces by him and from the improvisational nature of his three most 'personal' compositions, two fantasias and a fugue. His surviving pieces indicate a marked interest in folk dances, both Polish and Italian (as in the villanellas); one of his fantasias also includes certain dance elements.

WORKS

6 villanellas, fantasia, finale, lute, 1603¹⁵, ed in WDMP, xxiii (1953, rev 2/1964)

2 villanelas, 3 Pol. dances, fantasia, fugue, volta, lute, *D-LeM* (lute tablature dated 1619, attrib 'A.D.', probably by Długoraj), *W* (dated 1603-4); 3 Pol. dances ed. in ZHMP, ii (1962)
Other anon. works probably by Długoraj, *LEM* II 6 15

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Z Sęszewska. Introduction to ZHMP, ii (1962)

PIOTR POŹNIAK

Długoszewski, Lucia (b Detroit, 16 June 1931). American composer. After a training in science at Wayne State University (BA 1949), she moved to New York to study the piano with Grete Sultan (1950-55), analysis with Felix Salzer (Mannes College, 1950-52) and composition with Varèse (1952-4). While appreciative of the sensitivities of composers such as Bartók and Webern, she has been chiefly influenced by the philosopher F. S. C. Northrop, oriental poetry and scientific philosophy. Her music, much of it commissioned for dance, reflects her interest in aesthetics, particularly radial empirical immediacy, and the 'undifferentiated aesthetic continuum' (see her article 'What is Sound to Music?', *Main Currents*, xxx/1, 1973, 3). She has developed the 'timbre piano' (1954) and families of percussion instruments (e.g. tangent rattles, ladder harps), and has performed widely on these instruments as musical director of the Eric Hawkins Dance Company (from 1954).

WORKS

(selective list)

For dance. Here and Now with Watchers, timbre pl, 1954-7, 8 (Clear Places, perc. orch, 1958-61, Early Floating, timbre pf, 1961, Cantilever II, pf, orch, 1964, Black Lake, timbre pf, orch, perc, 1964, Of Love, brass qnt, perc orch, 1971, Angels of the Innmost Heaven, brass qnt, 1972
Other works. Archaic Timbre Pf Music, 1953-6, Naked Wabin, fl, cl, timbre pf, perc, vn, db, 1956, Flower Music for Left Ear in a Small Room, chamber orch, 1958, Suchness Concert, perc orch, 1958-60, Skylark Cicada, vn, timbre pf, 1964, Naked Flight Nageire, chamber orch, 1966, Kiregi Spring and Tender Speed, chamber orch, 1972, Naked Point Abyss, timbre pl, 1973, Fire Fragile Flight, 17 insts, 1973; Abyss and Caress, tpt, chamber orch, 1973, Naked Sabi Leaping, fl, tpt, str orch, 1973-4

BRIAN FENNELLY

Dłuski, Erazm (b Szczuczynce, Podolia, 1857, d Otwock, nr Warsaw, 26 Feb 1923). Polish pianist, composer, conductor and teacher. At the St Petersburg Conservatory he studied the piano with Anton Rubinstein and composition with Nicholas Solovyev, and later orchestration with Rimsky-Korsakov. In 1891 he won first prize in the conservatory's annual Rubinstein Composers' Competition for his cantata *Wieża goryjska* ('The Gorian tower'). While still a student, he organized and conducted the concerts of the St Petersburg Amateur Music Group, and on graduating he became the director of a local orchestra, also working as an accompanist and singing teacher. He moved to Warsaw in 1919 and co-directed the opera class at the conservatory with Antoni Róžański from 1920. Dłuski was also made an honorary professor of the Brussels Conservatory.

Dłuski's two piano sonatas were particularly successful, and were performed by Rubinstein. However, Dłuski's main interest was in operatic and vocal music. He composed five operas, of which only one (*Urwas*, after Kalidasa) was performed in its entirety (Lwów, 25 February 1902; a concert performance had been given there in June 1901); the opera was characterized by many orientalisms and rich orchestration influenced by Rimsky-Korsakov. It was well received in St Petersburg (25 March 1902). Another opera, *Kobieta z kindzalem* ('The woman with a dagger'), was scheduled for perfor-

mance in St Petersburg during the 1903-4 season, but no information is available on whether or not it was given; the earlier opera *Romano* was performed in 1890 on the stage before its completion.

WORKS

(selective list)

Operas. *Romano*, 1895, lost. *Urwas* (2, after Kalidasa), 1900, perf. Lwów, 25 Feb 1902, vocal score (Lwów, n.d.); *Madame Sans Gêne* (after Sardou), *Narzęczona z Koryntu* [The bride of Corinth]; *Kobieta z kindzalem* [The woman with a dagger] (1, after Schnitzler), 1902, 2 perf. St Petersburg, 1903-4
Other works: *Wieża goryjska* [The Gorian tower], cantata, before 1891, Slovenian Rhapsody, orch, Str Qt, Pf Trio, 2 pf sonatas, works for vc

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W Poźniak 'Erazm Dłuski', *PSB*

L. T. Błaszczyk. *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors active in Poland in the 19th and 20th centuries] (Kraków, 1964)

W Poźniak. 'Opera po Moniuszce' [Opera after Moniuszko], *Z dziejów polskiej kultury muzycznej*, ii (Kraków, 1966), 301

ZOFIA CHECHLIŃSKA

Do (It., Sp.) C; see PITCH NAMES

Doane, William Howard (b Preston, Conn., 3 Feb 1832; d South Orange, NJ, 24 Dec 1915). American composer of gospel tunes. See GOSPEL MUSIC, §1.

Dobiáš, Václav (b Radčice, nr. Semily, Bohemia, 22 Sept 1909; d Prague, 18 May 1978). Czech composer. The most prominent pupil of Foerster (1930-31) and of Novák (his teacher at the Prague Conservatory), he worked in the Czech Ministry of Information before his appointment as professor of composition at the Prague Academy of Music. His early years were devoted to the composition of chamber music: the first three quartets, the *Řikadla* ('Rhymes') for nonet, the violin and cello sonatas and the Chamber Symphony are rooted in the folk music of the Krkonose mountains and have a distinctive melodic and rhythmic freshness. Further study with Hába led Dobiáš to adopt quarter-tone writing in the Violin Concertino and the Piano Suite (1941, 1939), but he abandoned this technique in composing the First Symphony (1943), a harsh and slightly pompous score written in defiance of the German invaders; its gloomy shadows linger in the Sinfonietta and the turbulent Sonata for piano, strings, wind and timpani. Dobiáš's sympathy with the Czech Army found expression in various orchestral works; the cantatas *Stalingrad* and *Buduj vlast, posilíš mir* ('Build your country, strengthen peace') sing the merits of the Red Army and reveal a composer writing to order on themes of social and political reform. In the Symphony no.2 (1956-7) he began to compose with greater personal conviction. His refined style and sure technique are shown to good advantage in several song cycles, and the relaxed melodic lilt of the community choruses has won them popularity. A set of marches for the gymnasts of the Spartakiad, and the Festive Overture (1966), also found wide favour. Dobiáš published several essays in *Hudební rozhledy*, *Rytmus* and *Tempo*.

WORKS

(selective list)

Orch. Chamber Sym., 1939, Vn Concertino, 4-tone, 1941, 2 sym., 1943, 1956-7, Sinfonietta, 1946; Sonata, pf, wind qnt, timp, str, 1947, Festive Ov., 1966; numerous marches and fanfares
Cantatas: *Stalingrad*, 1945; *Ceskoslovenská polka*, 1947, rev. 1948-9; *Buduj vlast, posilíš mir* [Build your country, strengthen peace], 1950
Chamber. 4 str qts, 1931, 1936, 1938, 1942; Sonata, vn, pf, 1936; *Řikadla* [Rhymes], nonet, 1938, Sonata, vc, pf, 1939; Lento, 3 harps, 4-tone, 1940; Suite, vc, pf, 1942, Pastorální dechový kvintet

[Pastoral wind qnt], 1943; Balada, vn, pf, 1944; 4 nocturna, vc, pf, 1944; Mala suita [Little suite], vc, pf, 1944, Quartettino, str qt, 1944; Tanec [Dance], vc, pf, 1946, Taneční fantasie [Dance fantasy], nonet, 1948; many other pieces

Pf Sonata, 1931, Suite, 1-tone, 1939; Sonata, 1940, 3 toccaty, 1941, 3 sonatinas, 1945-6, 3 poetické polky, 1950, many other pieces

Songs: Cigánské melodie [Gypsy melodies] (A Heyduk), 1926, 3 písně (K Toman), 1935, Přelud (J Urbánková), 1937, Lidické písně [Love songs], 1948, Sny [Dreams], 1956, many others

Other works: mass songs, choruses, incidental music, film scores

Principal publishers Český hudební fond, Hudební matice, Panton

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- A Sychra 'Novátorství a tradice', *HRo*, v (1952), 10
 M Ladmanová *Václav Dobráš* (diss., U of Prague, 1953)
 V Karbusický 'Musové písně Václava Dobráše', *HRo*, viii (1955), 8
 M Koubková and M Přihoda: *Václav Dobráš* (Prague, 1961)
 V Yegorova *Václav Dobráš* (Moscow, 1966)

BRIAN LARGH

Doblinger. Austrian firm of music publishers. Friedrich Mainzer opened a music lending library in Vienna on 1 August 1817 which from 1825 also sold antiquarian music. Ludwig Doblinger acquired this business on 12 July 1857. On 1 Aug 1876 it passed to Bernhard Herzmansky, whose son, also Bernhard Herzmansky, managed it until his death in 1954, when his nephew Christian Wolf assumed ownership and took over as business manager.

Doblinger expanded the firm to a music shop and music publishing house; in 1874 he obtained the publishing rights of J. P. Gotthard. Under Herzmansky the undertaking had considerable success, particularly with the publication of music by Bruckner and other leading contemporary composers. At the turn of the century the publishing output was reorganized, many publications were transferred to the newly founded Universal Edition and the emphasis was placed more on contemporary operetta, while between the wars light music and Viennese songs were particularly promoted. After 1945 the enterprise (which has continued to operate under the name of Doblinger) began to foster the interests of modern music research and to encourage the work of contemporary composers. Its popular house concerts and its impressive series *Diletto musicale* (1958), which includes pre-Classical and Classical Viennese music, give it a leading place in Austrian musical life. The firm also publishes the *Flautario* series for recorder and much music for church use.

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- 1876-1926 Ludwig Doblinger (Bernhard Herzmansky) *Musikalienhandlung. Verlag, Antiquariat und Lethanstalt. Wien-Leipzig* (Vienna, 1926)
 A Weinmann *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
 H. Vogt. 1876-1976 100 Jahre Musikverlag Doblinger (Vienna, 1976)

ALEXANDER WEINMANN

Dobneck, Johannes. See COCHLAUS, JOHANNES.

Döbriht, Johanna Elisabeth (b Weissenfels, 16 Sept 1692; d Darmstadt, 23 Feb 1786). German soprano. She was the youngest daughter of the opera singer Daniel Döbriht (1650-94) and the singer Katharina Elisabeth Grosse. She was trained at Weimar under Christoph Alt, and worked at the Leipzig opera. On 17 February 1711 she sang as guest in Graupner's *Telemach* at the newly opened opera house in Darmstadt, and was engaged there on 3 July to sing at the court and the church. On 6 September 1713 she married the composer and gamba player ERNST CHRISTIAN HESSE. She was considered the finest German

woman singer of her day. Quantz praised her 'beautiful, euphonious high register and the genuine womanliness of her acting'. She undertook various concert tours, and in 1740 was granted a pension, though she still often sang. Fiedler's beautiful portrait of her in old age is in a private collection in Munich.

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 W Kahl: *Selbstbiographien deutscher Musiker des 18. Jahrhunderts*, (Cologne and Krefeld, 1948) [under 'Quantz' and 'Heinichen']
 H Kaiser *Barocktheater in Darmstadt* (Darmstadt, 1951)
 E Noack *Musikgeschichte Darmstadts* (Mainz, 1967)

ELISABETH NOACK

Dobro. A Hawaiian steel guitar; see ELECTRIC GUITAR.

Dobroven, Issay Alexandrovich (b Nizhny-Novgorod, 27 Feb 1894, d Oslo, 9 Dec 1953). Norwegian conductor of Russian birth. He made his début as a pianist when he was five years old, and at the age of nine entered the Moscow Conservatory, where he studied piano with Igunnov and composition with Taneyev. After further study in Vienna with Leopold Godowsky, he began teaching and conducting in Moscow, but left after the Revolution to settle in Germany. Between the wars he held opera and concert appointments at Berlin and Dresden (from 1924); Sofia (Bulgarian Opera, 1927-8); Frankfurt and San Francisco (from 1930), and Budapest Opera (1936-9). In each centre he made Russian music his speciality. He conducted the German première of *Boris Godunov* in Dresden in 1922. In the mid-1930s Dobroven went to Oslo and became a Norwegian citizen. He escaped to Sweden in 1940, where he took engagements at the Stockholm Royal Opera and the Göteborg Philharmonic concerts. After 1945 he resumed travelling, and in 1949 initiated a notable series of Russian operas at La Scala, putting into practice his long-standing concern for the integration of music and drama by producing as well as conducting. His last operatic engagement was a revival of *Boris Godunov* at Covent Garden (December 1952-January 1953). He composed a piano concerto, in which he often played the solo part, and a number of chamber works.

NOËL GOODWIN

Dobrowolski, Andrzej (b Lwów, 9 Sept 1921). Polish composer. His early studies were with Rutkowski (organ), Belina-Skupiewski (singing) and Kurkiewicz (clarinet); then from 1945 to 1951 he studied composition with Malawski and theory with Łobaczewska. In 1947 he was appointed to teach at the Kraków Conservatory, from which he moved to become reader in theory and composition at the Warsaw Conservatory. He was also general secretary of the Polish Composers' Union for many years, and he has worked at the Experimental Music Studio of Polish radio in Warsaw. At the beginning of his compositional career he produced numerous orchestral works, undemanding pieces based on Polish folkdance themes. His contacts with Lutosławski, Serocki and others over the years 1958-64 caused him to work intensively to develop a more individual style. This first showed itself in the *Music for Strings and Four Groups of Wind Instruments* (1964) and, more significantly, in the *Music for Tape and Oboe Solo* (1965); the general features of his later works are craftsmanship and animated wit. From 1976 he taught at the Hochschule für Musik, Graz.

WORKS

(selective list)

Orch: *Wariacje symfoniczne*, 1949; *Ov.*, 1951; *Bn Conc.*, 1953; *Popular Ov.*, 1954; *Sym.* no 1, 1955; *Music for Str and 4 Groups of Wind Insts.*, 1964; *Music for Str.*, 2 Groups of Wind Insts and 2 *Loudspeakers*, 1967; *Music for Orch.*, no. 1, 1968, no 2 (*Amar*), 1970, no. 3, 1972-3, no. 4 (*A-La*), 1974, no 5 (*Passacaglia*), 1979

Vocal: *Suita ludowa* [Folk suite], chorus, orch, 1950, 3 *pieśni ludowe* [3 folksongs], *Mez*, orch, 1950; many other folk pieces, songs, incidental music

Inst: *Suita dziecięca* [Children's suite], pf duet, 1953, *Pf Sonata*, 1949, *Trio*, ob, cl, bn, 1956, 8 *studiów*, ob, bn, tpt, db, 1959, *Krabogapa*, cl, trbn, vc, pf, 1969; *Music for Tuba Solo*, 1972, *Music for 3 accordions*, harmonica, perc, 1977

With tape: *Passacaglia*, tape, 1960, *Music for Tape no 1*, 1963, *Music for Tape and Ob.*, 1965, and *Pf*, 1972, and *Db*, 1977

Principal publishers: Moeck, Polskie Wydawnictwo Muzyczne

BOGUSŁAW SCHÄFFER

Dobński, Julian (b Nowe, 31 Dec 1811 or 1812; d Warsaw, 2 May 1886). Polish tenor. From 1826 he studied in Evasio Soliva's class at the Warsaw Conservatory; he completed his studies in Italy, and sang in Turin and Genoa (1846-8). After making his début in *Il barbiere di Siviglia* on 20 September 1832, he performed in the Wielki Theatre in Warsaw in a wide range of operas by Donizetti, Meyerbeer, Weber, Hérold, Auber, Halévy and Verdi. On 1 January 1858 he created the role of Jontek in *Halka*, and Moniuszko wrote the aria 'Szumią jodły' for him, to replace a planned mazurka. Dobński also sang in concerts, captivating audiences by the beauty of his tone as well as by the dramatic power of his performances. On 25 February 1858, after a performance of *Ernani*, he received a solid gold diamond-encrusted wreath engraved with the titles of all the operas in which he had appeared, to mark his 25 years as a singer.

Having incurred the displeasure of the authorities for his part in the spring revolution of 1848, he left the country temporarily. However, he was later put in charge of the singing class at the Warsaw Music Institute (1861-4) and, from 1866, at the Conservatory. In 1863 he began to edit *Echo*, a collection of songs by foreign composers. He also wrote a few songs, including *Niezapominajka* ('Forget-me-not') and *Kochanek lutni* ('Lover of the lute').

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W Rudziński: *Stanisław Moniuszko, t. Studia i materiały* (Kraków, 1955)

W Hordyński: 'Dobński, Julian', *PSB*

IRENA PONIATOWSKA

Dobrzyński, Ignacy Feliks (b Romanów, Volhynia, 25 Feb 1807, d Warsaw, 9 Oct 1867). Polish composer, conductor, pianist and teacher. He was brought up at Romanów, the family residence of Count Iliński; there his father, the composer Ignacy Dobrzyński (b Warsaw, 2 Feb 1779; d Warsaw, 16 Aug 1841), was master of the chapel. Dobrzyński received his first music lessons from his father, and then (after 1825) studied with Józef Elsner at the Warsaw Conservatory. From 1845 to 1847 he travelled to various cities in Germany, including Berlin, Dresden, Bonn and Munich. In Warsaw he was active as a teacher, critic, impresario, pianist and conductor, and was also director of the Opera (1852-5).

As a composer Dobrzyński followed the Viennese Classical tradition, though his musical language incorporates elements of Polish folk music; in 1834 he won second prize in an international competition for composers in Vienna with his *Symfonia charakterystyczna w duchu muzyki polskiej* ('Characteristic symphony in

the spirit of Polish music'). His piano music shows clearly the influence of Chopin.

WORKS

(all MSS of unpublished works in PL-Wn, KJ and Wtm)

STAGE

Monbar, czyli Flubustierowie [Monbar, or The filibusters] (opera, 3, S Pruszkowa and L Paprocki, after K. van der Velde, 1838, Warsaw, 10 Jan 1863, arr. pf (Warsaw, 1863)

Konrad Wallenrod (drama, 3, K. Kaszewski and J. Królikowski, after Mickiewicz), 1859, Warsaw, 19 June 1859, inc.

Burgrafowie [The Burgraves] (drama, 3, Kaszewski, after Hugo), Warsaw, 22 Sept 1860, ov. arr. pf (Warsaw, 1860)

INSTRUMENTAL

Str qt, e, op 7 (Kraków, 1952)

Str qt, d, op 8, 1829

Str qt, E, op 13, 1830

Symphony, Bp, op 11, 1831

3 mazurkas, pf, op 16, 1831 (Leipzig, 1839)

Pf trio, op 17, 1831 (Leipzig, 1835)

Str qnt, F, op 20, 1831 (Leipzig, 1846)

Symphony, c, op 15, 1834, arr. pf 4 hands (Warsaw, 1862)

Str sextet, Eb, op 39 (Leipzig, 1841)

Str qnt, a, op 40, 1841 (Leipzig, 1847)

Duo, cl, pf, op 47, 1853 (Kraków, 1953)

Andante i Rondo alla polacca, fl, orch/pf, op 42, 1864 (Kraków, 1953)

Duo, cl, hn (Kraków, 1953)

3 fantasias, solo inst, orch

Overtures, polonaises, marches and pf pieces

VOCAL

Święty Boże [O holy God], cantata, 4vv, chorus, orch, op 61 (Leipzig, 1860)

Other cantatas, masses, secular cantatas and solo songs

WRITINGS

Szkola na fortepian [Manual of piano playing] (Warsaw, 1845)

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B Dobrzyński: *Ignacy Dobrzyński* (Warsaw, 1893)

A Nowak-Romanowicz and others: *Z dziejów polskiej kultury muzycznej* [A historical survey of musical culture in Poland], II (Kraków, 1966)

ALINA NOWAK-ROMANOWICZ

Dobszay, László (b Szeged, 2 Feb 1935). Hungarian musicologist. In Budapest he studied composition at the Academy of Music with János Viski (diploma 1957) and took a degree in Hungarian literature and history at the university (1959). He taught solfège, chamber music and theory at the Budapest Music School Organization (1956-66), where he reorganized the music analysis syllabus, and then became a research assistant at the Folk Music Research Group (later part of the Institute of Musicology of the Hungarian Academy of Sciences) in 1966, professor of musicology at the Budapest Academy of Music (1969) and senior lecturer in music theory at its teacher-training college (1971). In 1976 he took the *kandidátus* degree with a dissertation on the lament style in Hungarian folk music and music history. His research has been chiefly concerned with medieval music in Hungary, Hungarian folk music and the history of melody, and he has also written on music education and produced numerous school editions.

WRITINGS

A hungok világa I-VI [The world of sound I-VI] (Budapest, 1965-72) [Tonic Sol-fa manual for music schools]

'Der Weg einer sapphischen Melodie in die Volksmusik', *SM*, xiv (1971), 203

'"Dies est letitiae"', *Acta ethnographica*, xx (1971), 387

'Közepkori zenetörténetünk székesfehérvári vonatkozásai' [Connections of Hungarian medieval music history with Székesfehérvár], *Székesfehérvár évszázadai* (1972), 215

'Pozsonyi antifonálék' [Antiphoners from Pozsony], *Magyar könyvszemle*, lxxxviii (1972), 271

'The Kodály Method and its Musical Basis', *SM*, xiv (1972), 15

'Comparative Research into an "Old Style" of Hungarian Folk Music', *SM*, xv (1973), 15-78

with L. Vargyas and J. Szendrői: 'Balladák kapcsolatai a népekkel' (Zusammenhänge der Volksballaden mit Kirchenliedern).

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 'Die Umgestaltung von Barockmelodien in der ungarischen Volkspraxis', *SM*, xvi (1974), 15
 'Dallaminta a Peldák Könyvének verses tízparancsolatához, Modèle de mélodie au décalogue en vers du Livre des exemples', *Magyar könyvszemle*, xc (1974), 307
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 with B. Rajeczky and J. Szendrei *XVI-XVII századi dallamaink a népi emlékezetben* [Hungarian 16th- and 17th-century melodies in folk memory] (in preparation)
 Chapters in *Magyar zenetörténet* [The history of music in Hungary], i (in preparation)

MARIA PÁRKAI-ECKHARDT

Dochai. Choral chants which are appended to the prokeimena of Byzantine Vespers for the days of the week, for Sundays in Lent and for Easter week. See PROKEIMENON

Doche, Joseph Denis (b Paris, 22 Aug 1766, d Soissons, 20 July 1825). French composer. He received his musical education as a choirboy at Meaux Cathedral and became in 1785 *maître de chapelle* at the Cathedral of Coutances, Normandy. In 1791 he went to Paris, in 1794 he entered the orchestra of the Théâtre du Vaudeville, playing viola, cello and double bass, and in 1810 became conductor, a post he held until 1823, when he retired to Soissons.

From 1799 onwards Doche wrote new airs for a great number of vaudevilles produced at his theatre, starting with *Le maréchal ferrant de la ville d'Anvers* (12 May 1799). His collected vaudeville airs were published in 1822, with a supplement in 1823. Doche also wrote some comic operas, a mass, piano pieces and romances of which several collections were published.

Doche's son, Alexandre Pierre Joseph (1799-1849), was conductor at the Vaudeville theatre from 1828 to 1848 and wrote two one-act works for the Opéra-Comique: *Le veuf du Malabar* (27 May 1846) and *Ali* (13 March 1847). He died in St Petersburg.

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(selective list)

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 Les deux sentinelles (opéra-comique, Henrion), Paris, Théâtre de la Gaîté, 26 Sept 1803
 La musette du vaudeville, ou recueil complet des [428] airs de Mr Doche, 1 3vv (Paris, 1822)
 Songs and romances in many contemporary collections, incl. *Les diners du vaudeville* (Paris, 1796-1801) and *La lyre d'Anacréon* (Paris, 1799-1812)

ALFRED LOEWENBERG/BRUCE CARR

Docke (Ger.). JACK

Doctrine of musical figures. See FIGURES, DOCTRINE OF MUSICAL.

Doctrine of the Affections. See AFFECTIONS, DOCTRINE OF THE.

Documentatie in Nederland voor Muziek. See DOME-MUS FOUNDATION

Dodart, Denis (b Paris, 1634; d Paris, 5 Nov 1707). French physician and academician. He trained at the Faculty of Medicine in Paris, where he received his

doctorate in 1660 and accepted a chair in pharmacy in 1666. He served as personal physician to the Dowager Princess of Conti and other members of that house before being named medical adviser to Louis XIV. In 1673 he was named a member of the Académie des Sciences and in 1699 was appointed pensionary botanist. He carried out research in a variety of subjects, notably botany and medicine, and published his findings. His principal contribution to music is his 'Mémoire sur les causes de la voix de l'homme, et de ses différens tons', published in the *Mémoires de l'Académie royale des sciences* (1700), pp.244-93; it was later issued separately (Paris, 1703), and he published 'suppléments' in the *Mémoires* for 1706, pp.136ff and 388ff, and 1707, pp.66ff. Dodart dealt in this essay with the physical characteristics and formation of the human voice and its quality of expression; he intended it to form part of a projected history of music, which he did not complete.

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 R d'Amat 'Les Dodart', *DBF*

ALBERT COHEN

Dodd. English family of bowmakers and instrument sellers

(1) **Edward Dodd** (b Sheffield, 1705; d London, 1810). He is generally held to have been a bowmaker, and most 18th-century English bows are or have been attributed to him. Enough bowsticks exist to show that English bows of the period 1700-60 were often of very fine quality. Sandys and Forster cast doubt on his having made any, let alone most, of these bows (*The History of the Violin*, 1864), having noted briefly that he did indeed make bows (chap 11), they went on to state that his occupation was unknown (chap 26). The fact that his son (2) John Dodd had two occupations before becoming a bowmaker may also be indicative of Edward's having followed some other profession. Edward Dodd may turn out to be a myth of the 19th-century violin trade

(2) **John Dodd** (b ?London, 1752; d Richmond, Surrey, 1839). Son of (1) Edward Dodd. He was the greatest English bowmaker before Tubbs. According to Sandys and Forster (chap.26), he was a gunlock fitter and then a money-scale maker before turning to bows. He is said to have lived in Southwark (1786-9), then in Kew for several years, and finally at Richmond. Morris added that he was excessively fond of drink and finished his days in the workhouse. It seems probable that he began to make bows in the decade 1780-90, a time when in England, at least, the evolution of the modern bow was far from complete. Bow heads then were of two quite different types, the modern bow head being in a sense a compromise between them: the tall, often graceful 'swan' head type, with the hair towards the point considerably separated from the stick, and the more squat 'hammer' head, in use in Italy and France before it came to England. As continental makers quite often made the 'swan' as well as the 'hammer', there were probably players everywhere who had a distinct preference one way or the other. It seems clear that John Dodd made both, but whereas hammerhead bows are

often branded 'Dodd', the violin makers and dealers who applied their own names usually favoured the swan.

The great improvements in bow construction which occurred in France well before 1800 – the Tourte-pattern head and the metal ferrule where the hair meets the frog – seem to have come to England much later, perhaps only after the end of the war in 1815. Even then such makers as Thomas Tubbs and Louis Panormo more often than not omitted the ferrule, probably for the sake of speed and cost rather than at the players' request. The octagonally shaped stick was another novelty from the Continent. The last period of Dodd's work incorporated all the innovations, but many of the earlier sticks have also survived, having been modernized later, their plain ivory mountings either adapted or jettisoned. The choice of Pernambuco wood available to Dodd must have been an enviable one, for many of the sticks have a wonderful feel and appearance. A common 19th-century theory has it that the wood came to England not as material for dye-making but in the form of barrels: certainly it is common to find traces of nailholes grazing or even passing straight through a stick.

Modern players find the shortness of Dodd's violin and viola bows a serious deficiency; Tourte and his French followers had achieved the ideal. Dodd's cello bows, however, are usually found to be the perfect length, and the considerable number of comparatively heavy sticks suit players better than many French makes. At all times he was capable of giving perfection of form and finish to his work, signs of haste being visible only where the stick itself was of poor quality and the remuneration presumably inadequate.

(3) **Thomas Dodd** (fl c1785–c1830). Son of (1) Edward Dodd. He was mainly if not entirely a dealer in instruments, rivalling the shops of Betts and Forster from 1798, when he established himself in New Street, Covent Garden. In 1809 he moved to 92 St Martin's Lane, where he stayed until another move to Berners Street in 1823, at which point his interest turned away from bowed instruments to harps, and later to the piano. His two sons were also involved in instruments, but achieved little of consequence.

Most of the instruments made in Dodd's shop were of excellent quality, modelled after Stradivari and constructed, it is believed, by Bernhard Fendt and Lott Senior. Richard Tobin also appears to have worked for Dodd. Dodd himself was an enthusiastic experimenter with varnish, and probably varnished his assistants' work. It is likely that he followed a contemporary trend of branding the bows that he sold with the name of the shop rather than the name of the individual maker. He doubtless sold bows made by his brother (2) John Dodd, and perhaps those of other makers as well: Thomas Tubbs is one whose bows often have the Dodd brand. Unfortunately thousands of German bows from the end of the 19th century are also so branded. Many of them are quite good copies, though made of inferior wood; others are almost worthless.

(4) **James Dodd** (fl c1864). ?Grandson of (1) Edward Dodd. His father, James Dodd the elder, is said to have been a brother of (2) John Dodd and (3) Thomas Dodd, and to have made bows. He himself is known still to have been a bowmaker in 1864. Most of his bows were probably made for the trade, including the firm of Betts.

His early work, perhaps influenced by John, was his best, particularly the cello bows. Later he developed certain eccentricities and inaccuracies in his method. He used the brand 'J. Dodd' for many of his productions.

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CHARLES BEARE

Dodds, 'Baby' [Warren] (b New Orleans, 24 Dec 1898; d Chicago, 14 Feb 1959). Black American jazz drummer, brother of Johnny Dodds. He worked with Fate Marable's riverboat bands (1918–21) before joining King Oliver's group in 1922, and took part in Oliver's important 1923 recordings in Chicago. In the next two decades he was based mainly in Chicago, and played and recorded with, among others, Louis Armstrong, 'Jelly Roll' Morton and especially his own brother. He worked with Jimmie Noone, Sidney Bechet and Bunk Johnson in the 1940s, and occasionally led his own group. Dodds was the most important jazz drummer in the New Orleans style, and his equipment and technique became standard. His basic style derived from the press-roll, which he used with remarkable ingenuity and drive, but he was also noted for introducing coloristic effects on the floor-tom, cymbals and other auxiliary pieces. His most important work was done in the 1920s with Oliver (when he occasionally played melody parts on a slide whistle) and Armstrong; his style can best be studied from two recorded performances of 1946, *Spooky Drums* and *Maryland*, with his own explanatory narration, and from a recorded account of his technique.

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J Cooke and A. McCarthy 'Baby Dodds', *Jazz on Record*, ed. A. McCarthy (London, 1968), 68
A. McCarthy *Big Band Jazz* (London, 1974), 37ff

BRADFORD ROBINSON

Dodds, Johnny (b New Orleans, 12 April 1892; d Chicago, 8 Aug 1940). Black American jazz clarinetist and alto saxophonist. He played the clarinet from the age of 17 and worked occasionally with Kid Ory and other New Orleans groups until he was 25. He left New Orleans to work with Fate Marable and others in 1917–19, then joined King Oliver's group, playing in Chicago and elsewhere until 1923. He remained active in Chicago in the 1920s and 1930s, often appearing with his brother, the drummer 'Baby' Dodds, and Freddie Keppard.

Dodds was among the leading clarinetists in the New Orleans tradition, and his embellishing countermelodies to trumpet solos are regarded (along with Jimmie Noone's) as models of excellence in that style. He recorded very widely – with his own groups, with the established bands of Oliver and Keppard, and with studio groups specially assembled by Louis Armstrong and 'Jelly Roll' Morton; he was almost alone among important New Orleans musicians outside that city in eschewing later jazz styles in his playing. As a self-taught musician he had an uneven technical command, but his best blues performances, coloured by a vibrato

centred slightly beneath true pitch, are landmarks of the earliest period of recorded jazz.

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J. R. TAYLOR

Dodecaphony. A synonym for 'atonality' or, in some cases, '12-note serial composition'. See ATONALITY; SERIALISM; TWELVE-NOTE COMPOSITION.

Dodge, Charles (Malcolm) (b Ames, Iowa, 5 June 1945). American composer. He studied composition at the University of Iowa, Tanglewood and Columbia University and took special studies in computer music at Princeton University. He received a DMA degree from Columbia University in 1970 and was appointed to its faculty the same year. He was awarded a Guggenheim Fellowship in 1972. He has received commissions from the Fromm Foundation (1965), the Koussevitzky Foundation (1969) and Nonesuch Records (1970). Both his instrumental and his computer-generated music treat pitch, timbre and duration as distinct elements, specifically inter-related.

WORKS

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 Rota, orch, 1966
 Changes, computer music, 1969-70
 Earth's Magnetic Field, computer music, 1970
 Various compositions for chamber ensembles, electronic tape compositions with and without insts

JEROME ROSEN

Dodgson, Stephen (Cuthbert Vivian) (b London, 17 March 1924). English composer. He was educated at the RCM, where he has taught since 1965. He has worked, so far, on a modest scale, most of his music being written for particular performers, and being designed to divert and charm rather than to edify or promulgate great truths. His instrumental music is distinguished by skilled and discriminating handling of the materials of music; several song cycles reflect his sensitivity to English poetry. He is one of the few living composers to write with understanding for the guitar, harpsichord and clavichord. His music is always civilized, thoughtful, and marked by a distaste for extreme gestures. His works include four concertos, a symphony for wind instruments, vocal and chamber music, two suites for clavichord, music for harpsichord and piano and music for radio plays

HUGO COLE

Doe, Paul (Maurice) (b Norwich, 8 Sept 1931). English musicologist. He studied music at Worcester College, Oxford, with Harrison and Rubbra (1949-52), gaining the BA in 1952. From 1954 to 1956 he was a research student at Oxford, studying Tudor church music. In 1956 he was appointed an assistant in music at the University of Aberdeen, and became a lecturer at Birmingham University in 1959. He was appointed professor of music at Exeter University in 1971. Having served on the committee of Early English Church Music since 1970, he became general editor of the series in 1972. In 1975 he joined the editorial committee of *Musica Britannica*.

Doe's musical activities always centred on practical performance. From 1949 to 1951 he was the leader of

the National Youth Orchestra; at Oxford, and later at Birmingham, he led the university orchestra. His writings on and editions of early Tudor church music are marked by a careful attention to detail and a fine historical perspective; his edition for EECM makes available in a practical form seven of the 50-odd extant early Tudor *Magnificat* settings. From 1965 to 1977 he edited the *Register of Theses in Music* (printed in *RMARC*, iii onwards).

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 'Tallis's "Spem in alium" and the Elizabethan Respond Motet', *ML*, li (1970), 1
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 'Psalms', §III, 1, 'Tallis, Thomas', 'Tye, Christopher', *Grove* 6

EDITIONS

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Elizabethan Consort Music, MB (in preparation)

DAVID SCOTT

Doef [Doff] (Dutch). An ORGAN STOP.

Doelle, Franz (b Mönchengladbach, 9 Nov 1883; d Leverkusen, 13 March 1965). German composer. His early training was on the piano and cello. In 1911 he secured the position of first horn player in the orchestra of the Apollotheater in Berlin, where he later became musical director and house composer. He was then associated with the Komische Oper. Doelle composed operettas (*Sybill*, produced 1919) and, in the 1920s, music for many revues, some of it in collaboration with other composers. Two of his most popular songs were published in many vocal and instrumental arrangements: 'Ich habe in Mai von der Liebe geträumt' from the revue *Berlin ohne Hemd* (1926) and the foxtrot 'Wenn der weisse Flieder wieder blüht' from *Donnerwetter 1000 Frauen* (1928). Not only foxtrots but also tangos and idioms from jazz and other popular music were the basis of his songs. In the 1930s he turned most of his attention to composing music for films, including the following operetta films: R. Schünzel's *Viktor und Viktoria* (1933) and *Amphitryon* (1935), G. Lamprecht's *Prinzessin Turandot* (1934), and H. Maisch's *Königswalzer* (1935). From 1941 to 1943 he composed for the film director Herbert Selpin, and after the war he lived in retirement as a farmer.

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WILLIAM D. GUDGER

Doerr, Ludwig (b Speyer, 12 July 1925). German organist. He studied music from 1945 to 1949, first at the Episcopal Church Music Institute in Speyer, then at the Musikhochschule in Cologne under Joseph Zimmermann (organ) and Heinrich Lehmann (composition), and finally at the Musikhochschule in Stuttgart with Anton Nowakowski (organ) and Karl Marx (composition). In 1952 he became cathedral organist in Speyer and was also consultant on organs and church bells for the diocese. He became a lecturer at the Church Music Institute in Speyer in 1949, and its director in 1969. From 1953 to 1969 he also lectured at the Pädagogische Hochschule in Landau, and in 1964 he taught organ and Gregorian studies at the Musikhochschule in Saarbrücken. He became professor

and director of an organ class at the Musikhochschule in Freiburg in 1970 and cathedral organist there from 1972. Doerr has toured many European countries, has made recordings, and served on the juries of international competitions. He has given interpretation classes on Reger and Bach, on whose music his comprehensive repertory is centred, along with French Baroque music. He is fond of improvising, which he regards as a spontaneous creative process above and beyond its liturgical function. His recent compositions, like his colourful and powerful interpretations, have met with much acclaim.

GERHARD WIENKE

Doflein, Erich (b Munich, 7 Aug 1900; d Freiburg, 29 Oct 1977). German music teacher and musicologist. From 1919 he studied music under M. Auerbach, E. Praetorius and H. Kaminski, musicology under Max Schneider, art history under W. Pinder and philosophy under R. Hönigswald in Breslau and Munich. He took the doctorate at Breslau in 1924 with a dissertation on form and style in music. Subsequently he studied under Gurlitt and Erpf at Freiburg, where in 1928, with E. Keller and E. Katz, he founded an institute for private music teachers which remained in existence until 1937 as the town's music school. From 1941 to 1944 he was head of department at the regional music school in Breslau (Wrocław). After military service and captivity he was appointed professor, department head and acting director of the newly founded Hochschule für Musik, Freiburg (1947), where he remained until his retirement (1965). He was a co-founder (1948) and president (1956–60) of the Institut für Neue Musik und Musikerziehung, Bayreuth (later Darmstadt).

Doflein's work is characterized by an active participation, based on sober critical reflection, in the contemporary problems of music since about 1925. Article titles such as 'Fragmente zur Zeitdeutung' (1925) or 'Musik heute: Entwurf einer Diagnose' (1959) are typical. Through his particular interest in avant-garde music, Doflein tirelessly propagated a form of progressive musical education that would combine avant-garde music, older music suited to teaching purposes and musicological research under the name of music-educational theory. One result of this concept is the *Geigenschulwerk* (Mainz, 1931, 2/1951; Eng. trans., 1957), compiled by Doflein with his wife Elma (née Axtfeld), which contains more than 800 pieces from historical sources and for which he also gained the collaboration of such composers as Hindemith, Orff and Genzmer. Similar aims were pursued in his numerous editions of music for two violins, string trios, violin and piano, recorders, flute and piano.

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 HANS HEINRICH EGGBRECHT

Dogleg jack (Ger. *getreppte Docke*, *abgesetzte Docke*). A form of jack used on two- or three-manual harpsichords that do not employ a manual coupler. The dogleg jack is not bent, as its English name implies; but its lower third is partly cut away to form a step. This step rests on the end of an upper manual key while the uncut portion of the jack reaches down to rest on the corresponding key of the lower manual (see HARPSICHORD, fig.17). Consequently, when the dogleg register is engaged, it automatically sounds from both manuals. (This makes it impossible to play a *PIÈCE CROISÉE* unless the upper manual is provided with a second independent register of its own in addition to the dogleg.) Although most harpsichords having dogleg jacks, in particular those of the English and Flemish schools, do not have sliding keyboards, harpsichords of the German school often employ a short dogleg jack and a sliding lower manual whose keys are fitted with small padded blocks. When the lower manual is pushed inwards, these blocks are positioned beneath the uncut portion of the jacks, permitting them to be activated from the lower manual as well as from the upper. In this way, the upper manual jacks are coupled to the lower manual without actual coupling of the manuals themselves. When the lower manual is pulled outward, the blocks pass in front of the uncut portion of the jacks, and the jacks are activated only by the upper manual, thus making possible the performance of *pièces croisées*.

EDWIN M. RIPIN

Dognazzi, Francesco (fl 1603–43). Italian composer. In the dedication (not written by him) of his volume of 1643 he is said to have spent 40 years serving the Mantuan court. He is first heard of there in 1607, is recorded as a singer in S Barbara (the ducal church) between January and May 1611, and on the title-page of his volume of 1614 is called 'musicus' (probably meaning 'singer'). In 1619 he became 'superiore delle musiche', probably denoting the position of director of music at the court (as opposed to S Barbara), though by 1643 he held the post at S Barbara. Monteverdi indicated in two letters from Venice that he thought highly of Dognazzi, who had worked with him in Mantua and who visited Venice in November 1619 and possibly also in November 1620. He must have been a

fine singer, for he was paid a large fee to sing under Alessandro Grandi (i) at an important religious celebration at Bergamo in 1628: Grandi, who was anxious to employ the best singers northern Italy could offer, had no doubt met him while working with Monteverdi in Venice. As a composer he was undistinguished. He produced mainly secular music. There are 13 monodies and five duets in his collection of 1614; the tunes in the lighter pieces are unmemorable, but the solo madrigals are more convincing, and are in an up-to-date manner. On the other hand the five-part music of the 1643 volume is old-fashioned for its date, however, it was seen through the press for him and may have been regarded as a commemorative record of his long service at Mantua. Dognazzi himself saw through the press Amante Franzoni's second set of three-part *Fioretti musicali* (Venice, 1607) and five-part madrigals (Venice, 1608).

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Musiche varie da camera a 5 (Venice, 1643)
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JEROME ROCHE

Doh. The tonic note of the prevailing key (or, if this is minor, its relative major) in TONIC SOL-FA

Döhl, Friedrich (b Göttingen, 7 July 1936). German composer and teacher. He studied school music, the piano with Seemann and composition with Fortner at the Freiburg Musikhochschule (1956–64), concurrently studying musicology, German philology, art history and philosophy at the universities of Freiburg and Göttingen. In 1967 he took the DPhil at Göttingen with a thesis *Weberns Beitrag zur Stilwende der neuen Musik*. He was a scholar of the Studienstiftung des Deutschen Volkes (1957–64), a lecturer at the Düsseldorf Conservatory (1965–8) and a German Academy scholar at the Villa Massimo in Rome (1967–8). In 1969 he was appointed chief lecturer in music theory at the Free University of Berlin, where he was made professor in 1972, and in 1974 he took over the directorship of the Basle Academy of Music. He received the Förderungspreis of North Rhine-Westphalia in 1968 and that of Berlin in 1971. In his music he went through a phase of free and serial atonality before coming to terms with the serial technique of Webern, with whom he has a close spiritual affinity. Influenced by 'informal' painting, he developed after 1962 a spontaneous, associative style; from 1965 he has tended towards an ascetic, meditative and expansive manner in which sound and form, construction and expression are intimately connected. In some works of the early 1970s he collaborated with visual artists in an attempt to create a new 'intermedium'.

WORKS

(selective list)

Large-scale: Sternverdunkelung (Joel, N Sachs), cantata, Bar, chorus, org, insts, 1963. Melancolia, magische Quadrate, S, chorus, orch, 1967–8; Klang-Szene 1, 2 Hammond org, elec (5 players), 4 loud-

speaker groups, objects, lighting, 1970; Klang-Szene II, vocal ens, str, free jazz group, mechanical orch, elec, objects, lighting, 1971; Sound-Scene III 'Zorch', 3 pf, orch, 1972

Small-scale inst Pf Sonata no 1 'Rondos', 1959, Duo, vn, pf, 1960; Pf Sonata no 2 'Szenen', 1960; Pf Sonata no 3 'Spiegelungen', 1961, Octet 'Varianti', 1961, Canto W, fl, 1962, Improvisation I, org, 1962, Klangfiguren, wind qnt, 1962, Kartenspiele, 2 vn, 1962, Oculap, fl, pf, 1962, Passages (Pf Sonata no.4), 1962, Alumbblätter, 1 10 fl, 1963, Julianische Minuten, fl, pf, 1963, Toccata, fl, tpt, hpd, pf, 1963–4, Tappeto, after Ungaretti, vc, harp, 1967; Pas de deux, vn, gui, 1968, Klangmodelle I–II, pf, 1971; Deviazione, 1 player, 1971, Textur I, fl, 1971; Textur II, pf, 1971; Sound of Sleat, str qt, 1971–2, Cadenza [from Sound-Scene III], 3 pf, 1972, Sotto voce, fl, vc, pf, 1973

Small-scale vocal 7 Haiku, S, fl, pf, 1963; Fragment 'Sybille' (Holderlin), Bar, fl, va, vc, pf, 1963, Epitaph 'Tich yuang tuc', S, cl, ens, 1963, " wenn aber " (Holderlin), Bar, pf, 1969, Sull (Mikrodramen I), fl, speaker, apparatus, 1972, A & O (Mikrodramen II), speaker, apparatus, 1973, Textur III, speaker, 1973, Anna K (Mikrodramen III), speaker, bass drum, vc, tape, apparatus, 1974
WILFRIED BRENNECKF

Döhler, Theodor (von) (b Naples, 20 April 1814; d Florence, 21 Feb 1856). Austrian Jewish pianist and composer. As an infant prodigy he was Benedict's pupil in Naples, after 1825. In about 1829 he went to Vienna to study the piano with Czerny and composition with Sechter. In 1836 he began a series of international tours as a virtuoso. In Paris he was judged less remarkable than Thalberg, but an appearance as composer and soloist at a Conservatoire concert on 13 April 1838 gained him recognition. Further journeys to Germany and the Netherlands culminated in a stay at St Petersburg in 1843–5. Raised to the nobility by the influence of his patron the Duke of Lucca, he married the Russian Princess Chermetev in 1846. After this he gave no more public performances and settled in Florence in 1848. There, in 1880, his opera *Tancreda* was performed. Döhler wrote chiefly piano music, including a concerto op 7

EDWARD DANNREUTHER/DAVID CHARLTON

Dohnányi, Christoph von (b Berlin, 8 Sept 1929). German conductor. After studying law in Munich, he entered the Musikhochschule there in 1948 and won the Richard Strauss Conducting Prize in 1951, his final year. He joined his grandfather, the composer Ernő Dohnányi, in the USA, where he attended conducting courses given by Leonard Bernstein. In 1952 he was engaged by Solti as chorus master and conductor at the Frankfurt Opera. He was general music director in Lübeck (1957–63), Kassel (1963–6) and Frankfurt (1968–75), and was appointed to a similar post at the Hamburg Staatsoper in 1975. In addition he was chief conductor of the West German Radio SO at Cologne from 1964 to 1969. Dohnányi conducted the premières of Henze's operas *Der junge Lord* (Berlin, 1965) and *Die Bassariden* (Salzburg Festival, 1966), and has appeared frequently at major European festivals, the Bavarian and Vienna State Operas, and in the USA at the Metropolitan, New York, and the San Francisco Opera. His British début was with the LPO in April 1965, and in 1974 he first appeared at Covent Garden, conducting *Salome*. Dohnányi can be considered one of the most successful German conductors in the post-1945 period, as much for his technical ability as for his qualities of orchestral leadership and the expressive, spontaneous personality often reflected in his performances. He is more successful in works requiring intricate conducting technique than in those calling for a purely musical approach; he has been responsible for

widely praised productions of Schoenberg's *Moses und Aron* at Frankfurt and Vienna.

HANSPETER KRELLMANN

Dohnányi, Ernő [Ernst von] (*b* Pozsony [now Bratislava], 27 July 1877; *d* New York, 9 Feb 1960). Hungarian pianist, composer, conductor, teacher and administrator. Next to Liszt he ranks as the most versatile Hungarian musician, whose influence reached generations in all spheres of musical life. He is considered one of the chief architects of Hungary's musical culture in the 20th century

LIFE. He received his early training in Pozsony. His father, an outstanding amateur cellist, and Károly Forstner, cathedral organist, gave him lessons in piano playing and theory. Despite the absence of professional training, he showed an extraordinary appetite for music and made rapid progress. Having finished at the Gymnasium, he decided to obtain his formal education in music at the Budapest Academy. He was the first Hungarian of significant talent to do so and his example, as well as his personal intervention, induced Bartók (his friend from early schooldays) to follow the same course. Dohnányi studied the piano with Thomán and composition with Koessler, and received his artist's diploma in 1897, after three years. That summer he spent five weeks with d'Albert, preparing for his début.

In 1898 Richter took him to London, where a single performance of Beethoven's Fourth Piano Concerto laid the foundation for Dohnányi's world fame as a pianist. His op.1, the Piano Quintet in C minor (which he composed after 67 juvenile works), had already been acclaimed by Brahms in 1895, and Brahms himself arranged the première in Vienna. In 1899 his Piano Concerto op.5 received the Bösendorfer Prize and by 1900 he had established himself, in both Europe and the USA, as the greatest Hungarian pianist and composer after Liszt. He used his position to introduce the neglected works of Mozart, Beethoven and Schubert into the repertory and became the first among world-famous pianists to perform chamber music regularly. This brought about a special friendship with Joachim, who in 1905 invited him to teach at the Hochschule in Berlin. Dohnányi remained there for ten years, from 1908 with the rank of professor. He nevertheless continued his extensive concert tours and, while in Berlin, composed some of his best works.

In 1915 Dohnányi returned to Budapest and undertook the reshaping of the country's musical life on a grand scale. He selected programmes for his countless concerts with a determination to raise the standards of his public's musical tastes. This activity reached a peak in 1919-21 when he gave (in the absence of visiting artists) about 120 concerts each season in Budapest alone. According to Bartók, Dohnányi was providing the entire musical life of Hungary. The new generation - Bartók, Kodály and Weiner - assembled behind him, and he championed their music and their cause above all. From 1916 he taught the piano at the Budapest Academy, for which he worked out a comprehensive reform plan in 1917. Some of this he was able to put into practice when appointed director in February 1919 by the republican government. However, in October 1919 the new, quasi-fascist regime replaced him with Hubay. The staff went on strike, but failed to reverse the decision. Despite this treatment, Dohnányi stayed in

Hungary and continued his work, giving concerts, creating a number of institutions and conducting the Philharmonic Orchestra. He was first elected chief conductor of the Philharmonic Society in 1919 and was re-elected for 25 consecutive years. He used this post, too, to further the music of others, even at the expense of his own compositions. Between 1921 and 1927 he made extensive annual tours of the USA, and in 1925 the New York State SO appointed him chief conductor.



Ernő Dohnányi

Dohnányi returned to the Budapest Academy in 1928 as head of the piano and composition master classes. In 1931 he was appointed musical director of the Hungarian radio and in 1934 director of the academy once again. His manifold commitments at home and several prolonged illnesses in the 1930s led to the decline of his international concert career, except for occasional tours. From 1939 much of his time was devoted to the fight against growing Nazi influences. By 1941 he had resigned his directorial post at the academy, rather than follow the anti-Jewish legislation. In his orchestra he succeeded in keeping on all Jewish members until two months after the German occupation of Hungary, when he disbanded the ensemble. In November 1944 he went to Austria, a decision which drew criticism for many years. In fact, Dohnányi was criticized either from the left or from the right for most of his deeds, from his student days on. The explanation may be found in his unassailability on musical or ethical grounds. Thus attacks were launched on political premises, according to the ever-changing Hungarian spectrum. Dohnányi, who happened to be apolitical, possibly had enough experience to foresee coming

events and chose not to await the next offensive, unleashed in 1945 and reverberating long after.

The 'accusations' levelled against him always took the form of rumours. This, and the magnitude of the so-called charges (never substantiated), made it impossible for Dohnányi to defend himself. Yet, with major tours in England (1947-8), he was on the verge of reviving his international career when family reasons forced him to find security on the other side of the Atlantic. For a few months he was head of the piano department in Tucuman, Argentina, before finally settling in Tallahassee in September 1949, as pianist and composer-in-residence at Florida State University. His mental and physical powers remained unimpaired to the end, but persisting rumours prevented him from re-entering the world stage. However, he continued to play, compose, conduct and teach, and in 1956 he made a last appearance at the Edinburgh Festival, where his youthfulness astonished British audiences. He died while making some gramophone records, at a time when invitations from everywhere were beginning to come once again.

2. **WORK** As a pianist Dohnányi ranked among the greatest of all time. Above all, his tone production, his complete understanding of music and the size and choice of his repertory made him unique in his time. Among his pioneering achievements were the performance of all Beethoven's piano works in 1920 and that of all 27 Mozart piano concertos in 1941. As a composer he soon discarded the strong early influences of Schumann and Brahms, and by 1902 he had found his own language in the *Serenade* op.10. He did not seek to open new paths, but concentrated his efforts on expressing the entire Romantic heritage in the perfect forms of the 18th century. His forms, however, are not replicas; he merely drew from past achievements to create the framework for his highly lyrical and vivacious music, which, often tinged with a rare sense of humour, was so much his own. As a master of chamber music he had few equals after Brahms, and his nine important works in this field are all of a high standard. The rest of his output is variable, but he composed excellent works in almost every genre. They show an unerring mastery of form and instrumentation, fluency, and a rich but utterly natural sense of harmony. He succeeded in blending the 'Brahmsian' preservation of classical form with the Lisztian concept of motivic strands binding together a large-scale work. His best opera, *Der Tenor*, is one of the few true comic operas written in the first half of the 20th century. Among his orchestral compositions, both symphonies, the *Suite* in F# minor and most of the concertante works are highly rewarding for the performer as well as the audience, as is the *Mass* op.35. He composed as if he were a virtuoso of all instruments and he was obviously thinking of his own natural, flowing approach to performing at all times.

As a conductor Dohnányi's chief merit was the recognition of Bartók's genius decades before others, despite his own very different musical make-up. In Hungary audiences also owe to him the carefully planned introduction of many masterpieces of earlier periods, previously neglected. As a teacher he brought up generations of musicians, his pupils including Annie Fischer, Georg Solti and Géza Anda. His legendary musicianship (in all fields, including memory, score-reading and improvisation) and his strength of character

served as examples over the decades. These virtues, however, proved to be too heavy a burden in a small country, and with Bartók's death (1945) there remained no obstacle for those who wished to attempt to erase the influence of Dohnányi's towering personality from the Hungarian scene. Not until 1970 was the time ripe for his revaluation in his native country.

WORKS (selective list)

STAGE

- op.
- 18 *Der Schleier der Pierrette* (mime, 3 pts., after Schnitzler), 1908-9, Dresden, 1910
- 20 *Tante Simona* (comic opera, 1, V Heindl), 1911-12, Dresden, 1912
- 30 *A vajda tornya* (romantic opera, 3, V Lanyi, after H H Ewers, M Henry), 1915-22; Budapest, 1932
- 34 *Der Tenor* (comic opera, 3, E. Goth, Sternheim, after Sternheim Burgerschippel), 1920-27, Budapest, 1929

ORCHESTRAL

- 5 *Piano Concerto* no 1, c, 1897-8
- 9 *Symphony* no 1, d, 1900-01
- 12 *Konzertstück*, D, vc, orch, 1903-4
- 19 *Suite*, F#, 1908-9
- 25 *Variationen über ein Kinderlied*, pf, orch, 1914
- 27 *Violin Concerto* no 1, d, 1914-15
- 31 *Ünnepi nyitány* [Festival overture], 1923
- 32b *Ruralia hungarica*, 5 pieces, 1924
- 36 *Szinfonikus percek* [Symphonic minutes], 1933
- 39 *Suite en valse*, 1942-3
- 40 *Symphony* no 2, E, 1943-4, rev 1953-6
- 42 *Piano Concerto* no 2, b, 1946-7
- 43 *Violin Concerto* no 2, c, 1949-50
- 45 *Concertino*, harp, chamber orch, 1952
- 47 *American Rhapsody*, 1953

VOCAL

(choral)

- Magyar hiszekegy* [Hungarian credo], 1, vv, orch, 1920
- 35 *Szegedi mise* [Szeged mass], 4 solo vv, 8vv, orch, org, 1930
- 38 *Cantus vitae* (I Madách), sym cantata, 1939-41, unpubd
- 46 *Stabat mater*, 3 solo vv, children's chorus 6vv, orch, 1952-3

(songs)

- 14 *Six Poems* (Heindl), 1v, pf, 1905-6
- 16 *Im Lebenslenz* (Gomoll), 1v, pf, 1906-7
- 22 *Three Songs* (Gomoll), 1v, orch, 1912
- Hungarian Folksongs*, 1v, pf, 1922

CHAMBER AND INSTRUMENTAL

- 1 *Piano Quintet* no 1, c, 1895
- 7 *String Quartet* no 1, A, 1899
- 8 *Sonata*, bp, vc, pf, 1899
- 10 *Serenade*, C, str trio, 1902
- 15 *String Quartet* no 2, Dp, 1906
- 21 *Sonata*, c#, vn, pf, 1912
- 26 *Piano Quintet* no 2, eb, 1914
- 32c *Ruralia hungarica*, 3 pieces, vn, pf, 1924
- 32d *Ruralia hungarica*, 1 piece, vc/vn, pf, 1924
- 33 *String Quartet* no 3, a, 1926
- 37 *Sextet*, C, pf, cl, hn, str trio, 1935
- 48 *1 Aria*, fl, pf, 1958, 2 *Passacaglia*, fl, 1959

PIANO

- 2 *Four Pieces*, 1896-7 *Scherzo*, c#, *Intermezzo*, a, *Intermezzo*, f, *Capriccio*, b
- 3 *Waltz*, fg, 4 hands, 1897
- 4 *Variations and Fugue* on a Theme of E[mma] G[ruber], 1897
- *Gavotte and Musette*, Bp, 1898
- 6 *Passacaglia*, eb, 1899
- 11 *Four Rhapsodies*, g, fg, C, eb, 1902-3
- 13 *Winterreigen*, 10 bagatelles, 1905. *Widmung*, *Marsch der lustigen Brüder*, *An Ada*, *Freund Viktor's Mazurka*, *Sphärenmusik*, *Valse amable*, *Um Mitternacht*, *Tolle Gesellschaft*, *Morgengrauen*, *Postludium*
- 17 *Humoresken in Form einer Suite*, 1907: *March*, *Toccata*, *Pavane* with *Variations*, *Pastorale*, *Introduction and Fugue*
- 23 *Three Pieces*, 1912: *Aria*, *Valse impromptu*, *Capriccio*
- *Fugue*, d, left hand/2 hands, 1913
- 24 *Suite im alten Stil*, 1913: *Prelude*, *Allemande*, *Courante*, *Sarabande*, *Menuet*, *Gigue*
- 28 *Six Concert Etudes*, a, Dp, eb, bp, E, f (Capriccio), 1916
- 29 *Variations on a Hungarian Folksong*, 1917
- *Pastorale*, *Hungarian Christmas Song*, 1920
- 32a *Ruralia hungarica*, 7 pieces, 1923

- Essential Finger Exercises, 1929
- 39a Suite en valse, 2 pf, 1945
- 41 Six Pieces, 1945 Impromptu, Scherzino, Canzonetta, Cascade, Ländler, Cloches
- Twelve Short Studies for the Advanced Pianist, 1950
- 44 Three Singular Pieces, 1951 Burletta, Nocturne (Cats on the Roof), Perpetuum mobile
- Daily Finger Exercises, 3 vols., 1960

(arrangements etc.)

- L. Delibes *Naila*, 2 waltzes, 1897
- F. Schubert *Valses nobles*, concert versions, 1920
- L. Delibes *Coppélia*, waltz, 1925
- J. Strauss (ii) *Schätzwalzer, Du und Du*, 1928
- Cadenzas for Beethoven *Pf Concs nos 1-4*, 1897 1915, and Mozart *Pf Concs nos. 1-27 and 2 Pf Conc.* K.365, 1906 42

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BALINT VÁZSONYI

Doif (Dutch). An ORGAN STOP (*Doef*).

Doigté (Fr.) FINGERING.

Doina. See HORA LUNGĂ, see also ROMANIA, §II.4, and UNION OF SOVIET SOCIALIST REPUBLICS, §VIII.

Doizi de Velasco, Nicolás [Dias Velasco, Nicolao] (*b* c1590, *d* probably at Madrid, in or after 1659). Portuguese guitarist and writer on the guitar, resident in Spain and Italy. By 1624 he was living at Madrid, where he knew the poet, novelist and musician Vicente Espinel. After belonging to the household of Philip IV's brother, Cardinal Fernando of Austria, who left for the Low Countries in 1634, he served the Duke of Medina de las Torres, Ramiro Núñez de Guzmán, who was Viceroy of Naples from 1636 to 1644. The authors of the laudatory *décima* and madrigal prefacing his only known work, the *Nuevo modo de cifra para tañer la guitarra con variedad, y perfeccion, y se muestra ser instrumento perfecto, y abundantissimo* (Naples, 1640), called him 'Apolo Portugues' and 'Amphion Lusitano'. The following year he returned to Madrid to become one of Philip IV's chamber musicians and remained there comfortably until at least 1659, when he ceased being paid and may thus have died. In 1651, a year in which he visited Jaén, he was drawing the large annual sum of 736,000 maravedis. In his 'New tablature method for playing the guitar diversely and perfectly and showing it to be a perfect and most abundant instrument' he praised it as being equally adaptable to every key and approved for greater sonority courses in which the fourth and fifth strings are doubled at the octave. Relying on Zarino, he classed the 4th as a consonance; his other authorities include Cerone and Cerreto. He preferred Italian notation at pitch to the Spanish Baroque custom of notating a 5th above sounding pitch. His tablature system uses all letters from *a* to *n* except *i* and *k*. Among his musical examples is a *chacona* formula.

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ROBERT STEVENSON

Dokshitser, Timofey (Alexandrovich) (*b* Nezhin, Chernigov district, 13 Dec 1921). Soviet trumpeter. After attending the military band school and the Glazunov Music Academy, he studied under Tabakov at the Moscow Conservatory and the Gnesin Institute, becoming Tabakov's assistant in 1950. In 1954 he was granted independent status. He became cornet soloist in the Bol'shoi Theatre Orchestra in 1945, and from 1957 to 1959 conducted the orchestra in the subsidiary theatre. As Russia's foremost trumpet soloist, Dokshitser has made many recordings. His colleague G. A. Orvid has written, 'his perfection of trumpet technique allows him to perform compositions demanding a high standard of virtuosity and an intensity and lucidity of tone'. For many years he played on a cornet made by Alexander (Mainz), in 1958 he began using a Selmer Bb trumpet with a Bach 7E mouthpiece. He teaches at the Gnesin Institute. His writings include *Shtrikhi na trube* ('Phrasing on the trumpet', Moscow, 1976).

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EDWARD H. TARR

Doktor, Paul (*b* Vienna, 28 March 1919). American violist of Austrian birth. He studied the violin with his father, Karl Doktor, violist in the Busch Quartet, and graduated at the Vienna Academy of Music in 1938. He changed to the viola and in 1942 won the Geneva International Music Competition. His début (1938-9) was with the Busch Quartet in quintets in Zurich and London. Doktor left Vienna in 1938 and from 1939 to 1947 was a soloist with the Lucerne SO. His American début, in the Library of Congress, Washington, DC, in 1948 was followed by tours of the USA, Canada and Europe. He became an American citizen in 1952. He joined the staff of the Mannes College in 1953, the Philadelphia Academy in 1970 and the Juilliard School in 1971.

Doktor's tone is warm and sweet, though light; he possesses a virtuoso technique and his large repertoire is extended by his own transcriptions. He gave first performances of concertos by Quincy Porter and Walter Piston and the BBC première of Wilfred Josephs's *Meditatio di Beornmundo*. He is a founder-member of the Rococo Ensemble, the New York String Sextet and the Paul Doktor String Trio. His 17th-century viola is attributed to Pietro Guarneri of Mantua.

WATSON FORBES

Dolar, Jan Krítel. See TOLAR, JAN KRÍTTEL

Dolcan (Ger.). An ORGAN STOP (*Tolkaan*).

Dolce (i) (It.: 'sweet'). A word whose earliest musical uses were apparently indications of mood and performing style, not dynamics. Brossard (1703) defined *dolce*, along with *dolcemente* and *con dolce maniera*, in this manner; and the anonymous *A Short Explication* (London, 1724) followed his lead in its definition of *con dolce maniera*. But in 1768 Rousseau (article 'Doux') said that *dolce*, *doux* and *piano* also meant simply 'quiet', though he added that some Italian purists considered

that *dolce* could also mean *più soave*, corresponding more or less to the French *louré*. Probably all three words were used fairly loosely in the 17th and 18th centuries, though PIANO had already begun to develop its independent tradition in the 17th century. In the 19th century *dolce* was often used as an alternative indication to play quietly; and there is an old story among orchestral musicians that *dolce* means 'play loudly' because it specifically denotes phrases that must seem quiet but carry through the orchestral texture. The superlative form *dolcissimo* (current only in musical contexts) is also common and often abbreviated to *dolciss.* Examples of the use of *dolce* when it is clearly not a dynamic indication include the *mf e dolce* in Beethoven's Quartet op.59 no.1 and *f dolce* opening the finale of Schumann's Third Symphony.

For bibliography see TEMPO AND EXPRESSION MARKS
DAVID FALLOWS

Dolce (ii) (It.). An ORGAN STOP.

Dolcevillico, Francesco Saverio. See SÜSSMAYR, FRANZ XAVER.

Dolcian. See DULCIAN.

Dolcissimo (It.: 'very sweet'). See DOLCE (i).

Doles, Johann Friedrich (b Steinbach, Thuringia, 23 April 1715; d Leipzig, 8 Feb 1797). German composer, organist and conductor.

1. LIFE. His father Johann Andreas Doles, the Kantor of Steinbach, died in 1720, leaving the family in great poverty, and the boy's musical education was entrusted to his elder brother Johann Heinrich, who succeeded to his father's position. At the age of 12 Johann Friedrich was sent to school in Schmalkalden. There at 15 he was offered the vacant organist's post, in which he deputized for a year. At 19 he enrolled in the Schleusingen Gymnasium. After one and a half years he was made prefect of the school's choir, he also organized a weekly concert series, together with a number of fellow students, and composed some motets, arias, an *Actus dramaticus* (1737) and occasional pieces. After completing his course in 1739 he immediately enrolled at Leipzig University, and while there pursued his study of music under Bach, who after four years of instruction recommended him to the post of Kantor in Salzwedel. Near the end of his student years Doles apparently directed Leipzig's new Grosses Konzert (founded in 1743 and later to become the Gewandhaus Orchestra), and frequently attended performances of Italian opera at the Saxon court in Hubertusburg; these were later to have a decisive influence on his own compositions.

Although Doles's application to Salzwedel had been successful, he instead took up the superior post of Kantor in Freiberg (1744). Through this post he became Kantor at the cathedral and at the churches of St Peter, St Nicholas and St John, as well as *Quartus* at the Gymnasium.

As co-director of the Gymnasium Doles found himself in open conflict with the rector J. G. Bidermann and the school's board of clerical and lay overseers who, following neo-humanistic precepts, wished to remove music to the periphery of the school's curriculum. Among the many works composed by Doles during this productive period was a school opera (1748, now lost)

to commemorate the centenary of the Peace of Westphalia; the text, at least in part Bidermann's, was ridiculed by Lessing, who however gave high praise to Doles's music. Perhaps as a result of this Bidermann, with his *De vita musica* of 1749, launched his disastrous *Rektorsprogramm*, which questioned the role of music in education. The ensuing battle of polemics involved above all Mattheson, but also Gottsched and Bach, and led Doles, who apparently took no part in the journalistic campaign against his rector, into six unrelenting years of accusations, rejoinders and lawsuits (exhaustively documented by Banning, pp.25-49).

Doles escaped this imbroglio by being appointed on 1 October 1755, unanimously and without audition, to succeed Harrer as Kantor of the Leipzig Thomaskirche; C. P. E. Bach was among the unsuccessful applicants. On 30 January 1756 he took up that office, which had remained unchanged in range of duties, salary and terms of contract from Bach's day. He soon established contact with the poet Gellert, whose odes he set and published as early as 1758; a close friendship arose between them which was to last until Gellert's death (1769). From 1770 Doles deputized for the aging Görner as music director of the University Church, but was refused the post by the council at Görner's death in 1778. Disputes again arose with the rector, but Doles was no longer equal to them. In 1784 he submitted a petition to the council much like Bach's *Kurzer, jedoch höchst notwendiger Entwurf* of half a century earlier, and on 2 March 1789 asked to be relieved of his post solely because of the annoyances caused by these disputes. Shortly before his release he was visited by Mozart (20 April 1789), who played to Doles's complete satisfaction on the Thomaskirche organ and who made his well-known remarks about Bach's music (reported by Doles's pupil Rochlitz) after hearing a performance of the motet *Singet dem Herrn* under Doles's direction. Doles composed a cantata to Gellert's *Ich komme vor dein Angesicht* in remembrance of this occasion; the work appeared in print the following year with a revealing 'Vorerinnerung' which put forth his views on the performance of sacred music.

Doles left the Thomaskirche in 1789 and, as earlier in the Grosses Konzert, was succeeded by J. A. Hiller. Still in full possession of his powers, he continued to compose, attended lectures in theology at the university and made numerous manuscript copies of his works for outlying churches, giving rise to the present wide distribution of his works. Many of these pieces were performed long after his death, even far into the 19th century.

Doles's son Johann Friedrich Doles (b Freiberg, 26 May 1746; d Leipzig, 16 April 1796) was a successful lawyer and an active dilettante composer, singer and keyboard player. His works, including a set of six harpsichord sonatas (Riga, 1773) and three vocal pieces in manuscript (*D-LEm, LEt*), are reminiscent of his father's.

2. WORKS. Doles, along with his Dresden colleague G. A. Homilius, was the most important practitioner of Protestant church music in late 18th-century Germany. His works, comprising mainly cantatas, lieder, motets and chorales, have frequently been criticized for departing from the style of his teacher Bach. Such criticism represents a misunderstanding of the radically different aesthetic outlooks of their respective ages. Doles himself

formulated the difference as follows (1790):

It is far from my intention, a pupil of the late Sebastian Bach and myself the composer of many works in fugal style, to decry the value of the higher art of composing, still less to dispense with it. Nay, I merely disapprove of its untimely application.

By this he referred to the use of this style in church services, where he felt few of the congregation would comprehend, let alone be moved by, its rigours. Instead he chose as models the melodically orientated styles of Graun and Hasse, indeed of opera altogether, through which he aimed at a simplicity and artlessness which would directly awake the pious sentiments of the untutored listener. (This aim, which reflects populist notions of the Enlightenment, had a decisive effect on Hiller, with superior results.) Critics from earliest times, however, have pointed out the discrepancy between Doležálek's expressed aim of simplicity and the rich ornamentation which overburdens many of his solo parts. He also gave primacy to clear rhythmic articulation, with the result that most of his works are in almost dance-like metres at fast tempo. They combine series of symmetrical two-bar phrases, and feature feminine cadences and cadential 6-4 chords; chromaticism is rare, parallel 3rds and 6ths quite common.

Doležálek's 160 or more cantatas encompass a wide variety of forms, from the traditional 'madrigal cantata' on short biblical passages, to the full chorale cantata in Bach's style, and finally to the 'figured chorale' which is practically Doležálek's own invention, though his handling of the orchestral accompaniment was foreshadowed in the sacred lieder of Grafe and Hesse. In this style, notable for its simplicity and its virtual disregard of text, the chorus sings a simple four-part harmonization of the chorale melody, broken line by line and accompanied chordally except in the more elaborate orchestral ritornellos and transitions between phrases of text. Doležálek composed about two dozen such settings beginning in the 1760s. Perhaps more important were his 35 motets in a similar style; many of them have an ornamented solo part on a Biblical text in counterpoint against a chorale setting in even note values. These works show the outstanding craftsmanship of the Bach school; one of them, a setting of the chorale *Ein feste Burg*, remained in use throughout the 19th century and was reprinted in the 20th.

Doležálek's two extant volumes of lieder – the *Neue Lieder nebst ihren Melodien* of 1750 and the Gellert settings of 1758 – were well received in their time, despite a superfluity of *agrément*s which even his contemporaries found taxing. The first is in the tradition of Sperontes's anacreontic songs (Kretzschmar praised Doležálek's 'Wein, vergnüge mich!' as the best of this school). The second approaches the First Berlin School and C. P. E. Bach, though the work will not bear comparison with Bach's own Gellert settings. A third volume is lost. Doležálek also published a volume of four-part chorales for organ (1785) which, as the first of its type (though patterned after Bach), stimulated similar works by Kühnau and Hiller. Perhaps his most lasting contribution was as a teacher and choir trainer; a manuscript singing tutor (*A-Wgm*) and a description by Rochlitz of a lesson under Doležálek give useful accounts of his methods.

WORKS

(complete list with sources in Banning)

SACRED

Cantatas, psalms, chorale settings, for solo vv, chorus, orch. Gott ist unser Zuversicht (Ps xlvii) (Leipzig, 1755), Ich komme vor dein

Angesicht (Gellert) (Leipzig, 1790); c160 others, MS. Motets, choral lieder, 4vv. Herr, wer bin ich, in Vierstimmige Motetten und Arien, ed. J. A. Hiller, II (Leipzig, 1777); 34 others in MS, incl. 15 for 8vv.

Passion music. 2 St John Passion, incl. 1 frag.; St Luke Passion, St Mark Passion, 3 St Matthew Passion, Nun ist er da, der Grosse Tag, Passion oratorio, Oratorio on the Crucifixion, only text extant; settings of 3 Passion texts.

Masses. 5 Missa brevis, Sanctus.

OTHER WORKS

Lieder [25] Neue Lieder nebst ihren Melodien (G. Fuchs), 1v, bc/obbl. kbd (Leipzig, 1750), [21] Melodien zu Gellerts Geistlichen Oden und Liedern, 4vv/1v, bc (Leipzig, 1758), 15 kleine Lieder mit leichten Melodien für Kinder und Anfänger auf dem Klavier (F. Höltz) (Leipzig, 1790), lost; Morgenlied, in Beliebte Gesänge, ed. E. Seidler, IV (n.d.), Fliese, meine frommste Zähre, MS.

Kbd Vierstimmige Choralbuch oder Harmonische Melodiensammlung auf 2 Linienzeilen (Leipzig, 1785) [215 pieces], arr. with bc in *D-Dib. L.E.M.* [40] Singbare und leichte Choralvorspiele (Leipzig, 1794-7), Arioso con variazioni, Sonata, in Musikalisches Handbuch, ed. J. A. Hiller, I (Leipzig, 1777).

Numerous lost or doubtful works, incl. many cited in Breitkopf catalogues, see Banning.

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G. Feder 'Verfall und Restauration', in F. Blume *Die evangelische Kirchenmusik* (Kassel, rev. 2/1965, Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*).

BRADFORD ROBINSON

Doležálek, Jan Emanuel (b. Chotěboř, nr. Jihlava, 22 May 1780, d. Vienna, 6 July 1858). Bohemian composer, instrumentalist and teacher. He was born into the tradition of village schoolmaster-composers which characterized Czech cultural life in the 18th and 19th centuries, his considerable musical talent enabled him to move from his provincial environment to Vienna, where he studied with Albrechtsberger. There he soon became known as a versatile musician, playing the piano and the organ well enough to compete for the position of court organist in 1822 (he was defeated in this contest by his compatriot Voříšek) and giving concerts as a cellist. He also gained a reputation as a teacher and composer.

Most of Doležálek's compositions are for piano and consist of dances and sets of variations which were published by the Viennese firms of Artaria and Mechetti; among these his *Deux marches russes* and his *Variations sur un thème de M. Umlauf tiré du ballet* became popular. He also wrote many songs for voice and piano, some of which are settings of texts by such German authors as Schiller and Goethe (e.g. *Nähe des Geliebten*), but his most charming songs are those to Czech texts, notably his collection *Ceské písně v hudbu uvedené* ('Czech songs set to music', Vienna, 1812). He was one of the many composers who tried to revitalize the Czech language and heighten national feeling by contributing to the five-volume *Věnez se zpěvů vlasteneckých* ('A garland of patriotic songs', Prague, 1835-9; ed. J. Plavec, Prague, 1960). A number of manuscripts of his sacred choral works, including a fine Mass in D, survive (*CS-Pnm*). He was acquainted with Beethoven (reminiscences of whom are incorporated in Jahn's and Thayer's biographies), who was the major influence on his work.

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ADRIENNE SIMPSON

Dolge, Alfred (b Leipzig, 22 Dec 1848, d Milan, 5 Jan 1922). American manufacturer of piano felts and soundboards and dealer in piano supplies. He began his career as an apprentice in the piano factory of A. Dolge & Co. in Leipzig, emigrating to the USA in 1866. From 1867 to 1869 he worked in the New Haven, Connecticut, shop of Frederick Mathushek (who had worked with Henri Pape in Paris). He subsequently left to become an importer of piano supplies (skins for piano hammers and Poehlmann's music wire), and by 1871, in Brooklyn, he was manufacturing hammer felts which in 1873 won a first prize at the Vienna Exhibition. The demand for good-quality felts led him to establish in 1874 a larger manufacturing concern in the Adirondack village of Brockett's Bridge. With ample water power and a large timber supply for the making of soundboards, Dolge transformed the town (renamed Dolgeville in 1887) into a busy industrial community, which later also became the centre of Zimmermann autoharp manufacture. Dolge's felts and soundboards were used by most leading piano makers. Throughout his career, he maintained a large piano supply-house at 122 East 13th Street, New York.

After attempting to build a railway connection for the transport of his products, Dolge suffered financial disaster in 1898 and left Dolgeville to begin a new life in southern California, first as an orange rancher and wine producer, later as a felt maker at the Alfred Dolge Felt Co. (at Dolgeville, California). He was also the author of *Pianos and their Makers*, which gives valuable information about early 20th-century developments in American piano making, including descriptions of Dolge's own improvements in machines for applying felt to hammers and in the quality of the felt.

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CYNTHIA ADAMS HOOVER

Dolgorukov, Prince Pavel Ivanovich (b Moscow, ?1 Dec 1787; d Moscow, ?20 Feb 1845). Russian composer. His father was the well-known writer and poet Prince Ivan Mikhaylovich Dolgorukov (1764-1822). It seems that he was educated at the University of Moscow and that in 1809 he took up an appointment in the civil service. He was a fine pianist and in fact most of his compositions were piano pieces written for the salon concerts in which he performed. Like many of his contemporaries, he composed several sets of variations on Russian folk tunes, including *Vydu l' ya na rechenku* and *Golova bolit*. He also composed a number of shorter dance pieces, among which are three polonaises opp. 7, 8 and 12, and a set of six waltzes op. 13. He wrote sympathetically for the piano in a diatonic style, spiced occasionally with mild chromaticism. His best compositions are the powerful marches written in memory of the heroes of the war of 1812.

GEOFFREY NORRIS

Doliarius, Hieronim. See WIETOR, HIFRONIM.

Doll, Joseph [Giuseppe] (d Naples, Aug 1774). German musician and teacher, active in Italy. Called 'Giuseppe Doll di Baviero, tedesco', and sponsored by the archbishop, Cardinal Spinelli, he entered the Neapolitan conservatory Poveri di Gesù Cristo on 15 December 1736. His teachers there were first Francesco Durante and after 1738 Francesco Feo. It can be assumed that Doll went to Naples as a youth, since in 1757 the impresario Grossatesta of the Teatro S Carlo characterized him as 'Joseph, giovane virtuoso e capace'. On 1 December 1755 Doll, with Carlo Cotumacci, succeeded Francesco Durante at the conservatory S Onofrio a Capuana in Naples; he was the only non-Italian ever to become *maestro* of a Neapolitan conservatory. Mozart, who met Doll in Naples, wrote to his sister on 5 June 1770: 'We gorged ourselves today with Herr Doll. He is a German composer and a fine fellow'. In 1774 Doll also served as second organist in the Cappella del Tesoro di S Gennaro. After his death he was succeeded there, and at S Onofrio, by Giacomo Insanguine.

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HANNS-BERTOLD DIETZ

Dollé, Charles (fl ? 1735-55). French composer, viol player and teacher ('maître de viole'), who worked in Paris. His extant works include a book of pieces for seven-string bass viol (*Pièces de viole avec la basse continue* op. 2; 1737), two books for the *pardessus de viole* (*Sonates, duos & pièces* op. 4; 1737, *Sonates à deux pardessus de viole sans basse* op. 6; 1754), and a book of trios (*Sonates en trio pour les violons, flûtes traversières et viols* op. 1; 1737). He also published as op. 5 a *Livre troisième, pour le pardessus de viole, tant à cinq qu'à six cordes* (*Mercur de France*, December 1749), and another book of pieces (op. 3) probably also for the *pardessus*. Both are lost.

In his *Pièces de viole* op. 2, dedicated to the Prince of Carignan, he uses throughout the signs for vibrato and ornaments adopted by Marin Marais, and the second of his three suites includes a tombeau for Marais *le père*, a rondeau whose chordal style, use of the high register and vibrato (called 'plainte') recall the expressive playing of the late master of the viol. His sonatas op. 4, though consciously Italianate in melodic style, with frequent sequences, syncopations and wide leaps, still reflect the French taste in expression and ornamentation. In addition to the five sonatas for *pardessus* (three with figured bass, two duets without bass), he includes five 'pièces' with descriptive titles, employing frequent double stops. His duets op. 6, published 17 years later, are thoroughly Italianate in form and melody, rich in parallel 3rds and imitation, but retaining the ornaments of the French style.

MARY CYR

Döllér, Florian Johann. See DELLER, FLORIAN JOHANN.

Dolmetsch. English family (of mixed French, German, Swiss and Bohemian origins) of instrument makers,

scholars and performers of early music. (1) Arnold Dolmetsch had great influence on late 19th- and 20th-century attitudes to scholarship and performing practice, particularly through the reconstruction and development of obsolete instruments (the viols, keyboard instruments and notably the recorder). His work was continued by his heirs, principally (5) Carl Dolmetsch.

(1) (Eugène) Arnold Dolmetsch (b Le Mans, 24 Feb 1858; d Haslemere, 28 Feb 1940). Pioneer in the revival of performances of early music (particularly instrumental) on the original instruments and in the style of the period. Born into a family of musicians and craftsmen, he learnt piano making in his father's workshop and organ building from his maternal grandfather, Armand Guillaud. In 1878 he married Marie Morel, a lawyer's daughter eight years his senior. After a short visit to the USA, he studied privately with Vieuxtemps and at the Brussels Conservatory from 1881 to 1883. He then went to the Royal College of Music, in its first year, where he studied the violin with Henry Holmes and harmony with Bridge; he also played in the first five concerts given at the college in a quartet led by Emil Kreuz (1883-4). George Grove, both then and later, encouraged his growing interest in early music. From 1885 to 1889 he taught the violin at Dulwich College, where to assist intonation he fretted his pupils' violins and favoured the learning of simple tunes rather than scales or exercises. His published arrangements of instrumental music by Corelli, Handel and Purcell, with realizations of the figured basses, date from this time and are not truly representative of his work.

In 1889, while looking for music for the viola d'amore, Dolmetsch first came upon English fantasies for viols in the RCM library and in the British Museum. He began to acquire and restore early instruments, which were then played by his wife, his daughter and some of his pupils. In 1890-92 he supplied musical illustrations to Bridge's Gresham lectures, playing works by Jenkins, Simpson, William Lawes and Locke, on viols and harpsichord. At his first public concert, in June 1890, his daughter Hélène played Eight Divisions on a Ground by Simpson on the bass viol. Throughout the 1890s he gave concerts in his own home on period instruments, regularly introducing works taken from MSS and early printed editions. In 1894 he and his wife separated; they were later divorced. At that time Dolmetsch still lived in Dulwich; later he moved to Bloomsbury where Elodie, formerly the wife of Edgard Dolmetsch (Arnold's brother), kept house for him and played the harpsichord in his concerts. They were married in 1899.

After restoring many old instruments, Dolmetsch made his first lute in 1893; his first clavichord followed in 1894. At the suggestion of William Morris he built his first harpsichord, which was shown at the Arts and Crafts Exhibition in October 1896. It was at this time that Mabel Johnston first came to Dolmetsch as a violin pupil; she later became an apprentice instrument maker. In 1897, Arnold and Elodie played the harpsichord continuo in the first 'modern' performance of Purcell's *King Arthur* (in Fuller Maitland's edition) in Birmingham under Richter. In July 1900 he provided the musical accompaniment for Isadora Duncan's *Dance Idylls* at the New Gallery in London.

In 1902, after various financial and domestic



Arnold Dolmetsch

upheavals, he toured the USA, where he was greeted with enthusiasm. The next year, when his second marriage failed, he married Mabel Johnston. He went to America again in 1904, when he worked with Ben Greet, the Shakespearean actor-manager; at Boston he accepted a job at the piano makers Chickering & Sons, running a department of his own where he made harpsichords, clavichords, lutes and viols. Some of his finest instruments date from this period, including a harpsichord for Busoni. He stayed with Chickering from 1905 to 1911. After a trade recession he left the USA, and he worked for Gaveau in Paris from 1911 to 1914.

At this time he began the work which led to the publication of his book on the interpretation of 17th- and 18th-century music. Although many other scholars have since expanded the state of knowledge in this field, Dolmetsch's work remains a landmark: at that time nothing comprehensive had been written on the subject. In 1914 Dolmetsch returned to England; in the following year, he designed and built his first 'triangular harpsichord', a spinet-type instrument with two pedals which, when folded, fitted into a London taxicab.

In 1917 he moved to Haslemere, and he later taught at Dunhurst School. In 1919, following the loss of a Bressan recorder acquired in 1905, he perfected the first modern recorder made to Baroque specifications. Friends financed the building of a workshop in 1920, and from that time until World War II Haslemere was a centre for the study and re-creation of the traditions of performance of the music of previous centuries under unique conditions. The first Haslemere Festival was held in 1925 and consisted of two weeks of concerts of early music played on contemporary instruments. By 1926, Dolmetsch had reconstructed the full family of recorders and these were played for the first time in the festival of that year. Although those early performances showed signs of under-rehearsal, interest and support were such that the festival became an annual event. Much of the music performed there is still edited from MSS and early printed music in the Dolmetsch

library, which (together with its instruments) is one of the finest private collections in England. The workshops that Dolmetsch started still produce keyboard instruments and viols following Arnold's maxims and developed by his son (5) Carl Dolmetsch, but it is the recorder which is especially associated with the workshops at Haslemere; examples are to be found in the hands of schoolchildren and of professional players all over the world. In 1929 the Dolmetsch Foundation was established to further the study and performance of music according to Dolmetsch's principles: it provides apprenticeships and scholarships to students of all nationalities and produces an annual journal devoted to its aims, the *Consort* (first published in 1929, sporadically until 1948, and continuously from that date).

In 1937 Dolmetsch was granted a British Civil List pension, and in 1938 the French made him a Chevalier de la Légion d'honneur; in 1939 he was awarded an honorary DMus by Durham University.

Throughout his career Dolmetsch was met consistently by the prejudice of his contemporaries, which was due largely to their scepticism, but also to his own intolerant and intractable nature. Towards the end of his life scholars and musicians were at last beginning to recognize the true value of his work, but he was a very sick man and had by then lost touch with them and their researches, and refused to believe their sincerity when they praised him. In *Grove 5* Donington, who worked and studied at Haslemere, wrote:

In his prime his critical faculty fully matched his uncanny intuition: in his last years his intuition remained more fruitful than un intuitive learning can ever be, but grew less sure from lack of scholarly contact. His flair for early style and for inspired tone-production on early instruments amounted to a unique phenomenon. He once characteristically remarked 'students should learn principles rather than pieces: then they can do their own thinking'.

Dolmetsch's great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work which had become a museum piece and make it speak to the people of his own time in a language intelligible to them. Today, the performance of early music has taken its place as a subject for serious study: Dolmetsch's pioneering work helped to lay the foundation for such a development.

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(2) **Mabel Dolmetsch** (b London, 6 Aug 1874; d Haslemere, 12 Aug 1963). Third wife of (1) Arnold Dolmetsch. She specialized in the playing of the bass viol, and studied this instrument with (3) Hélène Dolmetsch. She is best known for her extensive

researches into court dances of the 16th, 17th and 18th centuries.

She had four children: Cécile (b Dorking, 22 March 1904), who has specialized in playing the pardessus de viole, Nathalie (b Chicago, 31 July 1905), who founded the Viola da Gamba Society in 1948 and has edited much viol music, written prefaces to facsimile editions of tutors for the viol by Simpson and John Playford (1955, 1965) and written *The Viola da Gamba: its Origin and History, its Technique and Musical Resources* (London, 1962, 2/1968); (4) Rudolph Dolmetsch; and (5) Carl Dolmetsch.

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(3) **Hélène Dolmetsch** (b Nancy, France, 14 April 1878; d Dulwich, 7 July 1924). Only daughter of (1) Arnold Dolmetsch by his first wife. A pupil of Carl Fuchs, she was a cellist and a highly gifted viol player. Her career began in her father's concerts when she was seven, but in 1902, following litigation over the disputed ownership of an instrument, she ceased to play with the Dolmetsch consort.

(4) **Rudolph (Arnold) Dolmetsch** (b Cambridge, Mass., 8 Nov 1906; d 6 or 7 Dec 1942). The eldest son of (1) Arnold Dolmetsch and his third wife. He played the harpsichord and viol, the former brilliantly and the latter with a promising natural talent. He was educated at the RCM and was the first of the family to show an interest in modern music, both as composer and conductor. His career was cut short tragically when he was lost at sea during the war.

(5) **Carl (Frederick) Dolmetsch** (b Fontenay-sous-Bois, France, 23 Aug 1911). Second son of (1) Arnold Dolmetsch and his third wife, (2) Mabel. He made his début in a viol consort at the age of seven, and was a soloist at the first Haslemere Festival (1925). He studied with his father, Carl Flesch and Antonio Brosa. He plays a variety of instruments, including viols, but is best known for his virtuoso recorder playing. He is a founder-member and was the first musical director of the Society of Recorder Players (founded 1937). Since 1947 he has been the musical director of the Haslemere Festival and the Dolmetsch Foundation.

Carl Dolmetsch is the father of four children. Jeanne and Marguerite (both b Haslemere, 15 Aug 1942) were educated at the RAM and also studied the recorder, viol and harpsichord with their father. Jeanne specializes in the recorder and treble viol, Marguerite in the recorder and tenor viol. Both play in the Dolmetsch Ensemble with their father. Carl's second son was Richard (Arnold) (b Haslemere, 2 March 1945; d Preston, 9 May 1966), who was educated at the RAM and played the recorder, violin and harpsichord. In 1961 he won the Gold Medal of Le Royaume de Musique in Paris, but his later years were marred by illness, and he committed suicide.

Carl Dolmetsch gives regular recitals with Joseph Saxby (harpsichord) and has had many works specially written for him and his instruments by contemporary composers, including Berkeley, Cooke, Chagrin, Gál, Maw and Rubbra. As well as his concert activities, Carl supervises the workshops at Haslemere. He has written many articles for a variety of journals, both musical and

those concentrating on the technical aspects of instrument construction. He has made many editions of music for recorder, and is the general editor of *Il Flauto Dolce*, a series of tutors and music for the instrument. In 1954 he was created CBE, and in 1960 Exeter University conferred upon him the degree of honorary DLitt.

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MARGARET CAMPBELL

Dolphy, Eric (b Los Angeles, 20 June 1928; d Berlin, 29 June 1964). Black American jazz alto saxophonist, clarinetist and flautist. He began to study the clarinet at eight and the saxophone at 15. After working locally with Gerald Wilson and Buddy Collette he replaced the latter in the Chico Hamilton group, with which he toured in 1958. He was subsequently heard with George Tucker and Charles Mingus before leading a cooperative band with the trumpeter Booker Little in 1961; he then worked with John Coltrane. From 1962 until his death during a European tour he was principally active as a freelance musician in the New York area.

Dolphy's playing was characterized by instrumental agility, melodic resourcefulness and skill in tonal manipulation; *Free Jazz* (1960), recorded with Ornette Coleman, shows his skill in group improvisation. The bass clarinet work in *What Love* (1960) represents him at his best, while *Something Sweet, Something Tender* and the *Out to Lunch* collection (1964) suggest that he was moving towards a more varied form of expression especially relevant to his multi-instrumental talents.

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 V Simosko *Eric Dolphy* (Washington, DC, 1974)
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MICHAEL JAMES

Dolukhanova, Zara [Zarui] (Agas'yevna) (b Moscow, 15 March 1918). Soviet mezzo-soprano. She studied with V Belyayeva-Tarasevich at the Gnesins' music school, and graduated from the Gnesin Institute in 1957. In 1939 she made her début at the Erevan Opera but soon left the stage for the concert hall. She was, however, one of the singers who took part in re-establishing Rossini's florid mezzo roles in the repertoire she broadcast performances of Cinderella and Rosina (also Cherubino) and recorded extracts of *Semiramide*. She was appointed a soloist with the All-Union Radio and Television in 1944, and with the Moscow PO in 1959. Dolukhanova was outstanding among Soviet singers. She used the wide range and agility of her coloratura voice with controlled ease, giving polished performances of such differing composers as Musorgsky, Tchaikovsky, Prokofiev, Verdi and Debussy; she also gave the first performance (1955) of Shostakovich's cycle *From Jewish Folk Poetry*. In all her interpretations she displayed a keen style, and she went to the heart of whatever she sang. She has toured widely, in east Europe, and in Italy, France, Britain, Argentina, the USA, Japan, New Zealand and other countries. She was made People's Artist of the RSFSR in 1956, and was awarded the Lenin Prize in 1966.

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I M YAMPOL'SKY

Dolzaina (Fr. *douçaine, doussaines, douchaines*; Ger. *Cornamuse*; Sp. *duçayna, dulzaina*). A somewhat mysterious instrument documented from the 14th century to the 17th; it was most probably a straight-capped shawm with a soft tone. For details, see WIND-CAP INSTRUMENTS. The word 'dolzaina' should not be confused with 'dulzian' or 'dolzian', terms applied to the early BASSOON and sometimes mistakenly to the bass or tenor SHAWM. The present-day Spanish *dulzaina* is a loud treble shawm, uncapped, that is used in folk music.

See also SORDUN

HOWARD MAYER BROWN

Dolzansky, Alexander Naumovich (b Rostov-na-Donu, 12 Sept 1908; d Leningrad, 21 Sept 1966). Soviet musicologist and theoretician. He studied music at the Musical Training College in Leningrad and composition with Pyotr Borisovich Ryazanov (1928-30). After graduating from the Leningrad Conservatory in 1936, he continued postgraduate work on polyphony under the supervision of Kristofor Stepanovich Kushnaryov. He taught at the First Musical Training College (1930-41) and at the Leningrad Conservatory (1937-48; 1954-66). He was an active figure in the Union of Soviet Composers and lectured widely. Dolzansky wrote numerous studies of the music of Shostakovich and Tchaikovsky, Glinka and other 19th-century Russian composers. His other research interests included questions of mode, musical form and classical and contemporary polyphony.

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ELENA ORLOVA

Dolzian. A corruption either of *dulzian*, an early term for BASSOON, or of *dolzaina*, a WIND-CAP INSTRUMENT.

Domaine Musical. Parisian concert society established by Boulez in 1954 and active until 1973; see PARIS, §VII, 3.

Domaniewski, Bolesław Marian (b Gronówiek, nr. Sieradz, 16 July 1857; d Warsaw, 11 Sept 1925). Polish teacher, pianist and composer. From 1871 to 1874 he

studied the piano under R. Lorer and Józef Wieniawski in Warsaw, and later at the St Petersburg Conservatory under A. Kross, Anton Rubinstein, Lyadov and Nikolay Solov'yov; on completing his studies in 1882 he was awarded a gold medal. He gave concerts from 1874, first in Russia, then in Poland, France and Italy. From 1890 to 1900 he was professor of the most advanced piano class at the Kraków Conservatory. In 1900 he settled in Warsaw, where from 1902 to 1925 he was head of the School of Music (later renamed the Chopin Higher School of Music); he directed the piano class, and under his guidance the academic standards of the school attained a very high level. From 1906 to 1925 he was director of the Warsaw Music Society. Domaniewski wrote *Vademecum pour pianistes modernes* (Leipzig, 1897), a book of piano exercises which is still used. He also composed many piano pieces. From 1905 to 1907 he edited the fortnightly musical and literary journal *Lutnist* ('The lutenist') and also wrote articles on music for other Polish periodicals.

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ELŻBIETA DZIĘBOWSKA

Domanínská [Klobásková, Vyčichlová], **Libuše** (b Brno, 4 July 1924). Czech soprano. She studied at Brno Conservatory and with Řezníčková, made her début with the Brno Opera and soon became a leading member of the company. Her soft, warm, 'jugendlicher dramatische' soprano, gifted in cantilena and capable of delicate expressive nuances, was primarily valuable in Smetana. But she won great success, in many ways still unsurpassed, with Janáček's *Jenůfa*, *Kát'a Kabanová* and *Vixen*, in which the outstanding character of her voice was supported by sensitive dramatic feeling. In 1955 she joined the Prague National Theatre and with that company has sung at the Edinburgh and Holland festivals and the Helsinki Sibelius festival. She has also appeared at the Teatro Colón, Buenos Aires and from 1958 to 1968 as a regular guest at the Vienna Staatsoper. As well as her Czech roles, she has sung in Russian and Soviet operas and in Verdi, Puccini and Mozart. She sang in Janáček's Glagolitic Mass at La Scala and her repertory also includes a wide range of songs. In 1966 she was made Artist of Merit and in 1974 she became a National Artist for her work in the Prague National Theatre.

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ALENA NĚMCOVÁ

Domarto, Petrus de (fl ?Naples, ?c1470-85). Composer. The manuscripts containing his music were copied in the 1470s and 1480s. His *Missa Spiritus alme* was cited by Tinctoris and seems to have been popular, since it is found in four manuscripts. His two secular works, *Cheluy qui est tant plain de deul* and *Je vis tous jours*, both survive in manuscripts that can be related to Naples.

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Domberger, Georg Joseph. See DONBERGER, GEORG JOSEPH.

Dōmbra [dombra]. A name referring to various types of central Asian lute; see AFGHANISTAN, §§3, 12, BALALAIKA; CENTRAL ASIA, §§1, 7; II, 2, 5; UNION OF SOVIET SOCIALIST REPUBLICS, §XI, 4, 9(i).

Domenico [Dominici], **Gianpaolo di** [Paolo, Gram-paolo de, Giovan Paolo de] (fl Naples, c1706-40) Italian composer and instrumentalist. He was probably a Neapolitan; the librettos of his three comic operas name him as 'Virtuoso de Camera del' ... Dochessa de Laurenzano', and he was paid 45 ducats for playing in the Teatro di S Carlo orchestra in the season 1739-40.

His first opera was *Lisa pontegliesa* (text, A. Piscopo; Naples, Teatro dei Fiorentini, winter 1719) where, according to Scherillo, Neapolitan dialect was used for the first time in the pastoral variety of *opera buffa*; it would be more correct to say that here the customary Neapolitan domestic farce is given a pastoral setting, for in number of characters, plot and dramaturgy the work is far closer to the popular *chelletta pe' mmuseca* than to the traditional pastoral comedy. Both Domenico's other operas, *Li stravestimento affortunate* (F. A. Tullio; written 1719, Naples, dei Fiorentini, November 1722) and *Lo schiavo p'amore* (Naples, dei Fiorentini, November 1724) rely heavily on the comic device of transvestite disguise, borrowed from literary romance. The libretto of the latter work contains an interesting letter by its unknown author (according to Manfredi, A. Palomba) criticizing the public taste in comic opera. This taste, he said, requires that an *opera buffa* be very short, yet contain many time-consuming arias; that the plot be complicated, but that there be very little of the necessary recitative to develop such a plot; that the opera be highly amusing, yet be without any pungency of wit.

A cantata for soprano and continuo by Domenico appears in an MS miscellany (*GB-Lhm*); it is dated 1706. The Breitkopf catalogue of 1763 advertises three oboe concertos by a 'Domenico', and the *Recueil lyrique d'airs choisis des meilleurs musiciens italiens* (Paris, 1772) contains an aria by a 'Domenico'.

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Domenico [Domenichino, Domenegino] **da Piacenza** [Ferrarese] (Piacenza, late 14th century; d ?Ferrara, c1470). Italian dancing master, dance theorist and composer. He taught dancing to GUGLIELMO EBREO DA PESARO and ANTONIO CORNAZANO, who referred to him as 'mio solo maestro e compatriota' (in his *Libro dell'arte del danzare*). In 1455 Domenico choreographed and took part in the elaborate dances for the wedding of Tristano Sforza and Beatrice d'Este in Milan at the request of Francesco Sforza. As early as 1456 he appears on the salary lists of the Este court and except for

brief absences seems to have remained there until 1470. In Forlì with the assistance of Guglielmo Ebreo he also choreographed the dances for a wedding, probably that of Pino de' Ordella and Barbara Manfredi in May 1462. In 1465 both returned to Milan 'a fare moresche e molti balli' for the marriage festivities of 'la duchessa de Calabria', probably Eleonora of Aragon who became wife of Maria Sforza, Duke of Bari.

Domenico's important treatise, *De arte saltandi e choreas ducendii* (F-Pn fonds it.972, dated about 1420), sets the example for later dance instruction manuals: the first half contains the theory of dancing and the second the dances themselves (balli and bassadanzas). He was the first to discuss the aesthetics of dancing, frequently referring to Aristotle's *Aesthetics*. The chapters on dancing style, space, musical accompaniment and dance technique as a means of artistic creativity are particularly important. All the steps and movements are systematically described. Each of the four basic metres (bassadanza, saltarello, quadernaria and piva) has its own characteristic step unit (*tempo*) but all good dancers should interchange the *tempi* as the dance requires, resulting in complex but expressive patterns. In the second part the dances included range from simple ornamental ones for two or three people to elaborate creations for 12 or more; the latter (e.g. *Tessara* and *Gelosia*) are frequently based on a thematic floor pattern and use gesture for dramatic effect. Unlike the French and Burgundian choreographies that employ a step tabulation, Domenico's are described in words. Among the dances are the first two real ballets: *La mercanzia* and *La sobria*; they are miniature dance dramas, employing all the steps and movements of the dancer's repertory.

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INGRID BRAINARD

Domenico del Matta. See MAURO MATTI.

Domenicus Gundissalinus. See GUNDISSALINUS, DOMENICUS.

Domestikos. The precantor in a Byzantine choir who intoned the ENÉCHĒMA.

Domgraf-Fassbänder, Willi (b Aachen, 19 Feb 1897; d Nuremberg, 13 Feb 1978). German baritone. He was sent to the Cathedral School at Aachen to study church music. He subsequently studied singing with Jacques Stückgold and Paul Bruns in Berlin, and Giuseppe Borgatti in Milan. He made his début in Aachen in 1922. Engagements followed at the Deutsches Opernhaus, Berlin, at Düsseldorf and at Stuttgart. In 1928 he became first lyric baritone at the Berlin Staatsoper, where he remained until the end of the war.

He was first heard in England at Glyndebourne on the opening night of the first season in 1934, when he sang Figaro. His warm and pleasing natural baritone made his Mozart singing particularly appealing, and his mercurial personality and good looks were an added attraction. He appeared again at Glyndebourne in 1935 and 1937 as Figaro, Guglielmo and Papageno; he also sang the last role under Toscanini at Salzburg. After the war he appeared in Hanover, Vienna, Munich and Nuremberg, where he was chief producer from 1953 to 1962. He scored a great personal success in the title role of Egk's *Peer Gynt*, and in the title role of *Wozzeck*. In 1954 he joined the teaching staff of the Nuremberg Conservatory. His daughter, and former pupil, is the mezzo-soprano BRIGITTE FASSBÄNDER.

HAROLD ROSENTHAL

Dominant. The fifth step or DEGREE of the major or minor scale. It is of fundamental importance in tonal music because it is the highest note of the tonic triad, and as such a starting-point for melodic ideas in the tonic keys, and because its own triad (always assumed to be major) contains the two degrees closest to the tonic and therefore resolves more conclusively to it than any other triad. The tonality of the dominant provides the most frequently used key contrast of tonal music as well as the strongest means of preparing the tonic.

Dominant seventh chord. With reference to a given tonality, the chord consisting of a major triad built on the fifth scale degree with an added minor 7th; the dominant 7th of C major (or minor) is G-B-D-F. Its strongest tendency is to resolve to the tonic: its root is the same as the 5th of the tonic, its 7th tends to resolve to the 3rd of the tonic, and its 3rd - the leading note of the tonality - tends strongly to resolve upward to the root of the tonic.

Domingo, Plácido (b Madrid, 21 Jan 1941). Spanish tenor. Taken by his family to Mexico in 1950 he studied the piano, conducting with Markevich, and finally singing. In 1957 he made his début as a baritone in a zarzuela, *Gigantes y cabezudos*. His first major tenor role was Alfredo in *La traviata* in 1960. From 1962 to 1965 he was a member of the Israeli National Opera, singing some 300 performances of 12 operas, most of them in Hebrew. In 1966 he made his New York début at the City Opera in the first North American performance of Ginastera's *Don Rodrigo*. He first sang at the Metropolitan, as Maurizio in *Adriana Lecouvreur*, in 1968, at La Scala, as Ernani, in 1969, and at Covent Garden, as Cavaradossi, in 1971. He scored great successes as Vasco da Gama in the revival of *L'afriqueine* at San Francisco in 1972, as Arrigo in the new production of *Les vêpres siciliennes* (in Italian) in Paris and later in New York, and as Othello in Hamburg and Paris in

Various distinctive ballroom dances were current in the principal Dominican cities during the 18th and 19th centuries. As in other Latin American countries, their popularity declined, and the dances considered national (such as the *carabiné*, the *danza* and the *contradanza*) were replaced by others; in the present-day Dominican Republic such dances as the *mangulina* and *yuca*, fashionable in the 19th century, may still occasionally be found. Thus historical data regarding structure, movement and other musical characteristics of folk-dances no longer apply to present forms.

Ex.4 *Che Blanco mangulina*, transcr L. Ramón y Rivera

♩ = 144

TAMBORA

GUAYO

(The marimba cannot be heard)

1

2

A Che Blanco le ti-ra-ron de la barba a

la qui-íá A Che Blanco le ti-ra-ron etc

The *merengue* (fig.1) has become the most popular Dominican dance since the late 19th century. According

Ex.5 Merengue, transcr L Ramón y Rivera

♩ = 114

f

TAMBORA

GUAYO

etc

etc

etc Ay que 'ha-

pi - ta pa-ra nun - cae - xis - ti - rā

da-mos al va-lien - te Juan To - más que nos

ha qui-ta o el fan-tas-ma de la paz etc

Afro-Dominican music forms an essential part of certain religious functions such as the feasts of St John.



1 The merengue dance accompanied by guayo (scraper), accordion and tambora (drum)

St Peter, the Holy Ghost and certain evening entertainments such as the Cruz de Mayo.

The music of African character falls within the categories *plenas* (see above), *salves* and *bailes de palos*. Though some dances of African character may take place independently of Catholic religious worship, they appear mostly in connection with it. Sometimes both sacred and Afro-secular elements may be combined in a

single form, as for example in the *salves* (songs of blessing) sung indoors, and the *baile de palos* (stick dance) performed out of doors in *enramadas* (groves).

Salves are usually sung by women, as soloists or in chorus, although boys' and male voices are sometimes added. The melodic part is generally free and independent of the accompaniment (see ex.6), which is usually provided by the *panderos* and *guayos* whose percussion and timbre give the piece a distinctly African character. A noteworthy characteristic of these songs is the typically African responsorial practice. The songs or *tonadas* used in the *baile de palos* are varied. Although generally fast, some, for instance the *tonadas de palos* dedicated to the Holy Ghost (ex.7), are slow, with a markedly ritual character, akin to that of liturgical litanies; the voices of the male soloist and the mixed chorus are plaintive, almost funereal. The accompanying percussion is provided by the drums *palo grande* and *alcahuete* which make contrasts of pitch and timbre, as is also common in African music.

Instruments in the Dominican Republic are of both African and Spanish derivation. Among idiophones the *guayo* (metal scraper, see fig.1) is either cylindrical or open like a grater (the tool used to grate yucca roots is known by the same name) and is scraped with a thin metal object or nail; its sound is metallic and strong, but not very high-pitched. The Dominican marimba (cf Cuban *marimbula*) is a lamellaphone with three or four thin steel lamellae attached to a small box resonator with a soundhole.

Ex 6 *Salve*, transcr. L. Ramón y Rivera

$\text{♩} = 192$
CHORUS

PANDERO
GUAYO

etc
ch

c a

Ex.7 *Tonada de palos*, transcr. L. Ramón y Rivera

♩ = 132

There are several local varieties of membranophone. The *alcahuete* (fig.2) is a single-headed drum made from the hollow trunk of an avocado tree. The heads are generally made of calves' hide, and are nailed or held in place by wedges. The largest drum of the Dominican Republic is the *palo grande*. Like the *alcahuete*, its single head is either nailed or held in place by wedges depending on local custom. It is always played with the hands, but the position of the drum varies: it may be held between the legs, stood in front of the player (fig.2) or laid horizontally on the ground, in which case the player sits on top of it. The *tambora* is a double-headed drum, placed across the knees of the seated player, who strikes one side with his hand and the other with a thin

2. *Palo grande* and *alcahuete* (drums)

small stick (fig.1). The *pandero* is a frame drum of 20 cm or more in diameter. Unlike the Spanish *pandero*, it does not have metal discs attached to the frame. It is played by alternately rubbing and striking the head.

Of the chordophones, the *tres*, a member of the guitar family, has three double courses (from which the name *tres*, 'three', derives); the first and third are tuned to the octave, the second to the unison. Played with a plectrum, it is primarily a melodic instrument, but sometimes also provides rhythmic chordal accompaniment.

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LUIS FELIPE RAMÓN Y RIVERA

Dominiceti, Cesare (b. Desenzano del Garda, 12 July 1821, d. Sesto S. Giovanni, Lombardy, 20 June 1888). Italian composer. He studied in Milan. His first opera, *I begli usi di città*, was successful in his native city in 1841, but failed in Venice later that year. His next, *Il fiera di Tolobov*, was unsuccessful in Brescia in 1845. *Due moglie in una* (performed Milan, 1853, excerpts published there), a *melodramma giocoso* in the Rossini style, was judged to have some originality, winning praise from Alberto Mazzucato, and another opera, *La maschera*, was performed at La Scala in 1854. Dominiceti's life soon took a melodramatic turn: he went to South America as a conductor with a travelling opera company and was abandoned in Bolivia by its impresario. For 18 years he worked in a tin mine, amassing a modest fortune. He then returned to Milan and resumed his career as an opera composer with *Morovico* (Milan, 1873), but was now considered out of date. From 1881, the year of his last opera (*L'ereditiera*, Milan), he was composition professor at the Milan Conservatory.

Of the three operas by Dominiceti performed after his return, only *Lago delle fate* (Milan, 1878; vocal score published there) had any success. Classified as a *dramma fantastico*, it was set in a gorge in the Black Forest. It is structured as an old-fashioned number opera, but uses harmonies that are modishly chromatic, and has one interesting delirium scene. Dominiceti's fame in later years rested on his ability as an orchestrator; it was rumoured that he helped Boito with the scoring of the revised *Mefistofele*. Boito wrote a libretto, *Irām*, for him; it is usually stated that he never composed it, but according to Ricordi's 1875 catalogue the autograph score was then in their archives.

MARVIN TARTAK

Dominici, Gianpaolo [Giovanni Paolo] di. See DOMENICO, GIANPAOLO DI.

Dominicus de Ferrara (fl c1420). Italian composer, probably from Ferrara. His only surviving work, a ballata refrain *O dolce compagno*, is found only in *GB-Ob* 213. The composition is a canon cancrizans whose text gives instructions for the realization of the two upper voices.

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TOM R. WARD

Dominik, Alexander. See KOWALSKI, JÚLIUS.

Dommer, Arrey von (b Danzig, 9 Feb 1828; d Treysa, nr. Kassel, 18 Feb 1905). German music historian and librarian. He intended to follow a career in theology, but changed to music, studying composition in Leipzig with J. C. Lobe and E. F. Richter and taking organ lessons. He taught music in Leipzig before moving to Hamburg in 1863, where he was a critic for the *Hamburgische Correspondent* for seven years. In 1873 he was appointed to the staff of the Hamburg City Library, he remained there until 1889, when he retired to Marburg. Little known for his compositions (a few vocal works), Dommer earned more acclaim for his work on prints of Luther's music and early Marburg prints and for his longer writings on music, particularly his *Handbuch der Musikgeschichte*.

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GAYNOR G. JONES

Dommett, Leonard (b Toowoomba, 21 Dec 1928). Australian violinist and conductor. He studied at the Melbourne University Conservatorium of Music and toured Australia and New Zealand with the Ballet Rambert in 1947–8 as leader and assistant conductor. He also toured Europe with the Ballet Rambert in 1950. He has been a member of several orchestras in Britain and Australia and became a soloist for the Australian Broadcasting Commission in 1954. He formed the Brisbane Musica da Camera Chamber Music Society in 1955 and the Jacksonville SO, Florida, in 1957. In 1961 he became leader and assistant conductor of the South Australian SO and in 1965 leader of the Melbourne SO. In 1972 he formed the Melbourne String Quartet with Donald Scotts, Paul O'Brien and Phillip Green. He has stimulated Australian composers to write both chamber and solo works, and has given the first performances of violin concertos by Werder, Banks, Butterley and Tibbits. He was appointed OBE in 1977.

ANN CARR-BOYD

Domnérus, Arne (b Stockholm, 20 Dec 1924). Swedish jazz alto saxophonist, clarinetist and bandleader. He led his first combo in 1942 and appeared during the next few years with several Swedish dance and jazz orchestras. In 1949 he performed at the International Jazz Festival in Paris, an event which first brought international recognition to Swedish jazz, and in the same year made his first recordings on his own. From 1951 to 1968 he led a medium-sized jazz group which over the years included many of the foremost Swedish musicians (Lars Gullin, Jan Johansson and others). He was also a member of the Swedish Radio Band (1956–65) and became the leader of its successor, the Radio Jazz Group (1967).

Domnérus won international acclaim as a soloist in the early 1950s, mainly through a large number of recordings with Swedish and international all-star groups and under his own name, and came to be regarded as a leading European alto saxophonist of the decade. His distinctive style blended elements from those of Charlie Parker, Lee Konitz (he had performed with both) and Johnny Hodges.

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ERIK KJELLBERG

Domnich, Heinrich (b Würzburg, 13 March 1767; d Paris, 19 July 1844). German horn player, composer and teacher, active in France. Son of the Hungarian-born principal horn at the Würzburg court, Friedrich Domnich, he was the most famous of three brothers; the others were Jacob (b Würzburg, 1758), who in about 1790 emigrated to Philadelphia and taught and played extensively there, and Arnold (1764–1827), principal horn at the Saxe-Meiningen court in the early 19th century. At an early age Heinrich entered the band of Count von Elz at Mainz, but when subjected to livery service he went to Paris where he studied with Punto. His first solo appearance there was in 1781. In 1785 he appeared as second to Jean Lebrun in a double concerto at the Concert Spirituel, earning praise for the neatness and facility of his playing. In 1788 he played a solo concerto by Devienne, but he otherwise appeared mainly in duos and trios. By 1787 he had joined the Opéra orchestra as Lebrun's second and in 1793 entered the National Guard band. He was appointed professor of *cor basse* at the Paris Conservatoire in 1795, continuing until his retirement in 1817, when his class was merged with Dauprat's.

Domnich's importance is as a teacher rather than a performer. His *Méthode de premier et de second cor* (Paris, 1807/R1974) was the first definitive tutor for the horn, laid the foundations of the French school of horn playing, and remains invaluable in teaching hand technique. His description of Hampel's hand-stopping experiments is the earliest and most complete; he must either have studied with Hampel or have written down what Punto recounted from his studies with Hampel. Domnich wrote solo concertos (which remain useful works for hand-horn students), symphonies concertantes for two horns and romances.

WORKS

(published in Paris)

Vocal 6 romances, acc. pf, op. 1 (n.d.); 6 romances, acc. pf/harp, op. 2 (n.d.); [3] Recueil des romances suivi d'un duo, acc. pf/harp, opp. 3–5 (n.d.); 6 romances ... 6me recueil, acc. pf/harp (n.d.)

Orch: Concerto pour premier cor (n.d.); 2me concerto pour le second cor (n.d.); [3 me] conc., hn; lère symphonie concertante, 2 solo hn (1812); Symphonie concertante, 2 solo hn, mentioned by Fétis

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HORACE FITZPATRICK

Domokos, Pál Péter (b Csikvárdotfalva, 28 June 1901). Hungarian musicologist and folklorist. After taking a diploma as a schoolmaster and music teacher in Csiksomlyó (1919) he studied music and sciences at the Budapest Teachers' Training College (graduated 1926) and then worked as a music teacher and choirmaster in Csikszereza (1926-9). Between 1926 and 1940 he played an important role in the cultural life of the Hungarian minority in Romania: he founded a newspaper, initiated a movement to revive popular customs and organized choral festivals to perform Kodály's works. Subsequently he was the principal of the teachers' college in Kolozsvár, now Cluj-Napoca (1940-44) taking the doctorate in 1943 at Kolozsvár University with a dissertation on the Magyars in Moldavia. In 1944 he moved to Budapest.

Domokos began his research with pioneering field-work in Moldavia (1929, 1932), where he collected folksongs among the Csángó-Magyars, and in Bukovina (1932); material from the first trip was published in his first book *A moldvai magyarság* (1931). Bartók, whose work on folk music had prompted this research, transcribed the songs from phonograph cylinders. In Budapest Domokos continued collecting folk music among a group of Csángós resettled in Hungary, and published it with Rajeczky in *Csángó népzene*. In the 1960s, prompted by the scarcity of written 18th-century musical sources in Hungary, he began to investigate the libraries and archives of Hungary and Slovakia, and found about 200 dance melodies in 18th-century manuscripts.

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MARIA DOMOKOS

Domvill, Silas. See TAYLOR, SILAS.

Donà, Mariangela (b Piove di Sacco, Padua, 23 May 1916). Italian musicologist. She took a degree in philosophy at Milan University under Antonio Banfi with a dissertation *L'estetica della musica nel primo Romanticismo tedesco*. From 1942 she was librarian of the Brera National Library, Milan, and later (1961-3) worked as an editor for Ricordi. In 1965, with Sartori, she founded Ufficio Ricerca Fondi Musicali (the music section of the Brera National Library), and has since worked to fulfil its aim of gathering catalogues of all known Italian collections of music and thus becoming the bibliographical centre for the country's music. In 1969-70 she was director of the Messina University Library. Her main research interests in Romantic music and philosophy have led to the translation of important works by Hanslick and Hoffmann and to studies of musical expression and of the doctrine of the Affections.

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CAROLYN M. GIANTURCO

Donalda [Lightstone], **Pauline** (b Montreal, 5 March 1882, d Montreal, 22 Oct 1970). Canadian soprano. She studied at the Royal Victoria College, Montreal, and went to Paris in 1902 taking her stage name from her benefactor, Donald A. Smith (Lord Strathcona). After studies with Edmond Duvernoy and Paul Lhéris, she made her début as Massenet's Manon in Nice in 1904. The following year she made her Covent Garden début as Micaela with Destinn and Dalmorès. Later she sang several roles there and was Ah-joe in the première of Leoni's *L'oracolo* (1905). In 1919 she was the first London Concepción in Ravel's *L'heure espagnole*. She also sang at the Théâtre de la Monnaie in Brussels, the Opéra-Comique in Paris and the Manhattan Opera in New York. Her rich timbre and vivacious style won admiration. She was first married to the baritone Paul Séveilhac, then to the Danish tenor Mischa Léon. She retired in 1922 and taught in Paris until 1937; she then returned to Montreal, where she founded the Opera Guild in 1940. That organization gave several Canadian

premieres and she remained president until its demise in 1969. In 1954 she received an honorary doctorate from McGill University. Among her pupils were Clarice Carson and Robert Savoie.

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GILLES POTVIN

Donaldson, Walter (b Brooklyn, 15 Feb 1893; d Santa Monica, Calif., 15 July 1947). American songwriter, lyricist and publisher. He was a pianist and song plugger in Tin Pan Alley before World War I and then became a staff composer for Irving Berlin's publishing company. His best-known songs include 'My Mammy' (1918), 'My Buddy' (1922), 'Carolina in the Morning' (1922), 'Yes, sir, that's my baby' (1925), 'My Blue Heaven' (1927), 'Makin' Whoopee' (1928) and 'Little White Lies' (1930). In 1928 he helped found the music publishing company Donaldson, Douglas and Gumble, and from 1929 he wrote for film musicals in Hollywood. Donaldson's melodies are characterized by repeated motifs and inventive harmonies and rhythms. Many of his tunes have been favourite material for jazz musicians.

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DEANE L. ROOT

Donath, Helen (b Corpus Christi, Texas, 10 July 1940). American soprano. After studies at Del Mar College, Corpus Christi (1954-60), she moved to New York and studied with Paola Novikova (1962-7). She appeared in concert and recital in New York and Texas from 1958 to 1960, then won a contract at Cologne (1962-3), where her roles included Liù, Blacher's Juliet, Micaela and Branghien in Frank Martin's *Le vin herbé*. In 1963 she moved to Hanover and received special recognition in the theatre and on television as Jeanne in Egk's *Die Verlobung von San Domingo*. A regular performer in Munich, she made her débuts at Salzburg (Pamina) in 1967, San Francisco (Sophie and Oscar) and the Bol'shoi (Sophie with the Vienna Staatsoper) in 1971, and La Scala (Micaela) in 1972. She is active in oratorio and recital, and has recorded much of her repertory, including Mozart masses under Colin Davis and, among her opera roles, Eva and Marzelline (under Karajan), Gluck's Amor and Sophie (under Solti), and Micaela (under Maazel). Her husband, the conductor Klaus Donath, of the Darmstadt Opera, is her coach and teacher. Her light lyric soprano is notable for its flexibility, purity and ease in the upper register.

MARTIN BERNHEIMER

Donati [Donat]. German family of organ builders. In 1653 Christoph Donati the elder (b Marienberg, Erzgebirge, 30 Sept 1625; d Leipzig, 14 Aug 1706) built with Matthias Tretzschler from Kulmbach, Bavaria, an organ in the Stadtkirche in Bayreuth. The same year he was in Leipzig, where he was made a citizen on 4 October 1662. After his third marriage, in 1684, he came into possession of an inn. He built clavichords as well as about 20 organs, including those at Neuenkirchen, Lower Saxony (1661-2), Luckau (Cathedral of St Nicolai, 1672-4), Eisenberg, Thuringia (Schlosskirche, 1683-8) and Brandis bei Wurzen

(1705), all notable examples of his craftsmanship. Johann and Johann Philipp Krieger were involved in the final arrangement of the disposition of his organ at Eisenberg; Sebastian Knüpfer composed the music played for the dedication of an organ at Knauthain, and Mattheson published the disposition of his organ in the Leipzig Neukirche. Christoph Donati the younger (b Leipzig, baptized 2 Dec 1659; d Leipzig, 14 June 1713) was an efficient assistant and successor to his father, but he does not appear to have produced any works independently.

Johannes Jacobus Donati (b Leipzig, baptized 27 June 1663), son of Christoph the elder, was organ builder at the princes' courts at Gotha and Altenburg; on 9 February 1701 he married Severin Holbeck's daughter, and took over his late father-in-law's business; on 28 June 1704 he was made a freeman of Altenburg. He was also a versatile musician. Christoph Thielemann and Wahlfried Ficker are known to have been his pupils and worked with him. He built a large number of instruments (showing a preference for unusual stops and pungent voicing) and his talent was often remarked upon, both during his lifetime and after his death. His 1724 organ in Schlunzig, near Glauchau (one manual and pedal, ten speaking stops), is a remarkable example of organ construction. A clavichord built by him in 1700, now in the Leipzig Museum of Musical Instruments (Karl-Marx-Universität), is thought to be the first with full bass octave. After his death his Zwickau workshop was run by his son Johann Jacob Donati (b Zwickau, baptized 15 Oct 1715).

Johann Christoph Gottlob Donati (b Leipzig, baptized 19 Oct 1694; d Glauchau, buried 8 Sept 1756), son of Christoph the younger, had been apprenticed to his uncle Johannes Jacobus in Zwickau; in 1726 he was working as an organ builder in Glauchau, where two years later he bought a house in the outskirts, and where from 1740 he was assistant judge at the district court (on the occasion of the peace celebrations in 1763, however, his widow received alms from the poor-box). A contemporary account of him as 'instrument maker' seems to indicate that he also built clavichords and harpsichords. His excellent organ for the Schlosskapelle, Lichtenwalde (1740-41), has been since 1962 in the Stiftskirche, Ebersdorf.

Christian Gottlob (b Glauchau, baptized 3 Aug 1732; d Altenburg, Thuringia, 13 Nov 1795) and Gotthold Heinrich Donati (b Glauchau, baptized 24 Oct 1734; d Altenburg, 28 Dec 1799), sons of Johann Christoph Gottlob, continued to run their father's workshop after his death, and in March 1770 they were made freemen of Glauchau. In December 1771, Christian Gottlob was made organ builder at the Prince of Saxony's court, and in the following year he and his brother moved to Altenburg. After Christian Gottlob's death, Gotthold Heinrich took over his post; his achievements were complimented by the court organist Krebs. Organs by the brothers survive at Neuen Mörbitz (1770), Wettelswalde (1793) and Böhlen (1794). Johann Christoph Donati (b Glauchau, baptized 21 Dec 1737; d Glauchau, buried 15 Jan 1764), another son of Johann Christoph Gottlob, worked with his brothers, and was also a respected craftsman during his brief life. Carl Friedrich Donati (b Glauchau, baptized 2 May 1740; d Glauchau, 2 Feb 1814), a fourth son, was a master carpenter in Glauchau, where he was made a freeman on 25 February 1774. His work on

organs included helping to install the Gesau positive organ.

August Friedrich Wilhelm Donati (*b* Altenburg, 21 May 1773; *d* Altenburg, 1 Feb 1842), son of Christian Gottlob, was made court organ builder at Altenburg on 17 January 1800, and in 1805 he rebuilt the organ in the Schlosskirche at Eisenberg. On 18 March 1814 he was given the post of Hoffourier, and as part of his organ-building work also tuned the instrument in the Schlosskirche. He is not known to have built any organs independently.

Whereas the dispositions of the organs built by Christoph Donati the elder show the influence of the north German tradition, the work of his descendants is in some respects related to that of Gottfried Silbermann. The Donatis retained their independence, however. Their surviving instruments are characterized by beautiful cases and an expressive, majestic sound.

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WALTER HÜTTEL

Donati, Baldassare. See DONATO, BALDASSARE.

Donati, Bindo d'Alesso. Obscure Italian poet of the 14th century. Only one ballata, *Non avrà mai pietà*, set to music by Francesco Landini, is extant

W THOMAS MARROCCO

Donati, Ignazio (*b* Casalmaggiore, nr Parma, c1575, *d* Milan, 21 Jan 1638). Italian composer. He was *maestro di cappella* at Urbino Cathedral from 1596 to 1598 and again from 1612 to 1615, at Pesaro in 1600, at Fano from 1601 to 1605, at the Accademia dello Spirito Santo, Ferrara, in 1616, at Casalmaggiore from 1618 to 1623, at Novara Cathedral from October 1623 to 1629, at Lodi Cathedral in 1629–30 and finally at Milan Cathedral from 10 April 1631. Though this long succession of posts might suggest that he was restless, it does show not only a geographical progression, from the distant east coast of Italy to Ferrara – a comparatively advanced musical centre – and then on to his native Lombardy, but also a progressive rise in status, from the comparative backwaters of Pesaro and Fano, by way of a distinguished academy to the Lombard cathedrals, of which Milan was the peak.

Donati's output is almost exclusively church music. He was consistently inventive in all the branches of it that he worked in but he is specially important as an outstanding pioneer of the small-scale concertato motet for a few voices and continuo: most of his works in this genre are for two to five voices, though he also published two volumes entirely of solo motets. He produced only one collection of psalms, the remarkable *Salmi boscarecci* of 1623, with its optional ripienos and many alternative methods of performance. The first of his two volumes of masses (1622) contrasts in separate works, to cater for different tastes, the usual modern style with

a smoother, more old-fashioned one (though not a pallid *stile antico*).

With the practical experience that he gained in directing so many provincial choirs Donati was concerned that his music should be as adaptable as possible to limited resources. In verbose but fascinating prefaces to several of his publications he explained how, for example, one could omit the middle voices of four-part motets (1612) or perform the *Salmi boscarecci* with one, two, three or even four choirs, with or without instruments, according to whether serial or festive music was required. He also experimented with positioning solo voices at a distance from the organ, as well as with the more usual spatial disposition of separated choirs, and had interesting ideas on the teaching of singing, with which he prefaced the solo motets of 1636.

Like the best composers of small-scale concertato motets Donati was equally at home in intimate solo, duet and trio motets and in works in four to six parts. In the latter he liked to contrast as many varied groupings of voices as possible with contrapuntal dexterity and also melodic charm – qualities rarely combined in this genre in the decade 1610–20. An example is the six-part *Confitebor* from op.6, where, despite the long neutral text, monotony is avoided by a delightful uninterrupted succession of solos, small groupings and tutti. Donati's music is often cheerful: he seldom set pathetic texts. A specially attractive illustration of this is the joyous Easter motet *Alleluia haec dies*, for four voices and optional violin, from his 1629 collection. A striking emotional change from belligerence (chromatic bass line, brittle counterpoint) to security (bright major key and homophony) is found in the motet *Ecce confundentur* in op.6. In duets and trios Donati's melodic gift is even more evident: he states his melody, often carefully varied by sequences, in one voice and then another before combining them in canon, over a brisk 'walking' bass line, and sometimes attempted thematic unity or used a refrain, as in the charming three-part *Non vos relinquem orphanos* in op.4. He published a few solo motets as early as 1612, but they differ from the two solo volumes in lacking vocal ornamentation. This is particularly prominent in the 1636 book, whose contents are mostly in a brilliant style, declamatory and with some very expressive mood painting, an unusually heartfelt mood characterizes *Peccavi super numerum*, which belongs to the best traditions of monody.

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(all published in Venice)

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 Concerti ecclesiastici, 2–5vv, bc (org), op 4 (1618)
 Concerti ecclesiastici, 1–4vv, bc (org), op 5 (1618)
 Motetti concertati, 5–6vv, con dialoghi, salmi e letanie della beata vergine, bc (org), op 6 (1618)
 Il primo libro de motetti, lv, bc, op 7 (1619, 2/1634)
 Messe, 4–6vv, parte da capella, e da concerto, bc (org) (1622)
 Salmi boscarecci concertati, 6vv, 6vv ad lib. con una messa bc (org), op 9 (1623)
 Madre de quatordec figli. il secondo libro de motetti, in concerto. fatti sopra il basso generale Perfecta sunt in te, 5vv (1629)
 Le fanfalughe, 2 Sv (1630)
 Il secondo libro delle messe da capella, 4–5vv, op 12 (1633)
 Li vecchiarelli, et perregrini concerti, 2–4vv, con una messa, 3–4vv concertata, op 13 (1636)
 Il secondo libro de motetti, lv, bc, op 14 (1636)
 20 motets in 1619¹, 1620³, 1626⁵, 1629³, 1641¹, 1641³, 1646⁴, *D-Bds*.
 1 litany in 1626³; 6 psalms in *D-Rp*; various works in *A-KR*

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JEROME ROCHE

Donato [Donati], **Baldassare** [Baldissera] (b. ? between 1525 and 1530; d. Venice, 1603, probably in June). Italian composer and singer. In 1550 he was a singer in the choir of St Mark's, Venice, where he was appointed to teach the boys in 1562. Two years later he was given the post of director of the *cappella piccola*, a body evolved to relieve Rore (then *maestro di cappella*) of administrative and teaching duties, but the divided control of the choir proved unworkable, and when Zarlino succeeded Rore in 1565 Donato resumed his former position as singer. He remained at St Mark's for the rest of his life. In 1577 he became head of the ensemble of singers at the Scuola Grande di S Rocco, Venice, but within a year quarrelled with its governing body and resigned. In 1580, though elected *maestro di cappella* of Padua Cathedral, he did not take up the post, since the Venetian procurators made him singing teacher to their seminary with an increased salary. He was made vice-*maestro di cappella* of St Mark's on 30 October 1588 during the serious illness of Zarlino, whom he succeeded as *maestro* in March 1590. The procurators seem to have had doubts about his competence, as they

appointed him initially for only five years and he was also expected to continue teaching at the seminary; but his appointment was renewed in 1596 and he directed the music at St Mark's until his death. A portrait of Donato as a young man (probably painted before 1547; see illustration) by Giovanni Cariani is in the Stern Collection in New York.

Donato is an important figure in the history of Italian light secular music. His collection of 1550, whose popularity can be gauged by its large number of subsequent editions, was extremely influential: he followed the example of Willaert in freeing the villanella from the restrictions of Neapolitan dialect song, thus giving it a more international flavour. His best works in the genre seem to owe something to the witty, realistic French chanson, though they are less contrapuntal and usually more concise. They frequently have an attractive melody in the highest part. The rhythms are more akin to those of the Neapolitan school, with lively cross-accents, and the formal pattern is always very clearcut, each section being repeated. Since they are for four voices there is no satirical use of parallel triads as with earlier composers. Harmonically the strong tendency in them towards diatonicism seems similar to that in Gastoldi's ballettos of 40 years later: Donato is thus a forerunner of the school of composition which made possible the monodic aria of the 17th century. The well-known *Chi la gagliarda* is in fact a balletto, even to the use of the fa-la refrain; and other pieces, notably *Viva sempre in ogni etate*, may have been meant for dancing.

Donato's serious madrigals are less important. In the earlier volumes in which his music appears he is sometimes associated with Rore, but he does not attempt Rore's modern way of matching words and music, remaining content to express a general mood without detailed symbolism. Again his melodic gift makes his works attractive, and it is not surprising that several of his madrigals appeared in *Musica transalpina* (RISM 1588²⁹). Some pieces reveal more up-to-date traits. He embellished one part of his *Dolce mio ben* (1568; transcr. in Einstein, iii, 322ff), the others being reduced to the role of accompaniment: since this predates by more than 15 years the treatises on ornaments by Venetians such as Dalla Casa and Bassano, it seems that Donato may have taught them about the art. He was also a composer of state ceremonial music: the texts of certain of his madrigals suggest that they were to be sung on Venetian festival days, though he shows less flair than Andrea Gabrieli in writing sonorous music suitable for grand forces. His choral dialogues are, on the other hand, more overtly modern and dramatic than Gabrieli's, since they assign definite roles to the opposing groups.

Donato's church music was collected in 1599 in a retrospective volume which includes the work of many years. Some of his motets are in a rather old-fashioned style, with imitative points worked out in a polyphonic manner and with smooth melody nearer to Palestrina's than to that of the more vigorous Venetian school. Again there is a strong tendency towards the diatonic, and a care in treating dissonance suggests the influence of Zarlino. Some of the larger-scale works are more obviously Venetian, with more interest in sonorities. A double-choir setting of *O magnum mysterium* has some chromatic progressions and a rich sound not unlike that of Giovanni Gabrieli's setting of the same text (1587). The echo piece *Virgo decus* displays the same play on



Baldassare Donato: portrait by Giovanni Cariani in the Stern Collection, New York

11
 bel gi fal co di fal lu mi gi
 et Del
 cio mio bi giu mi uen ne la re don
 E to muer uel le uisio e suo pen
 ne
 che ri no mi ro mi et co
 E
 de ce co de fel gen gal tro si gno
 In pu gli mi se facto de ble gou gal
 aze piu allay de no fu la caruta
 che gaucato il prece de reo m

Discantus part of the madrigal 'Un bel girfalco', with illuminated capital thought to depict Donato da Cascia, from the Squarcialupi MS (I-FI 87, f.71v)

words that Croce and Monteverdi used in similar works and shows a distinctly secular approach, with villanella-like rhythms.

WORKS

- Le napoletane et alcuni madrigali, 4vv (Venice, 1550) [repr. as Il primo libro de canzon villanesche alla napoletana]
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 Il secondo libro de madrigali, 4vv (Venice, 1568), 1 ed. in Einstein
 Il primo libro de motetti, 5, 6, 8vv (Venice, 1599)
 2 psalms, *A-Wn*
 Works in 1548^q, 1549^m, 1557²³, 1569²⁰, 1570¹⁵, 1570¹⁷, 1570²¹, 1576², 1576³, 1579¹, 1584⁴, 1585¹⁷, 1588²¹, 1588²⁰, 1589², 1589¹², 1598², 1600², 1600³, 1606², 1609¹, 1613²
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Donato da Cascia [Magister Dominus Donatus de Florentia] (fl. Florence, 2nd half of the 14th century). Italian composer. The position of Donato's works in *I-FI* 87 suggests that he was somewhat younger than Lorenzo and older than Landini. Sacchetti designated Donato as 'presbiter de Cascia' (Cascia near Florence, not the Umbrian Cascia). Donato has nothing to do with the Dominus Donati who is mentioned by Clercx as applying for a canonry in Liège in 1344. The titles Ser, Dominus and Don as well as his dress as depicted in *I-FI* 87 (f. 71v) indicate that he was a Benedictine or a Camaldolensian (see illustration).

Very little information can be gleaned from the texts of Donato's madrigals. The two lost settings of texts by Sacchetti presumably date from the 1350s. *Sovran uccello se'* was possibly composed on the occasion of one of the two journeys to Rome made by the Emperor Charles IV (in 1355 and in 1368). *Dal cielo scese* possibly refers to Samaritana di Polenta who married Antonio della Scala (Verona) in 1378. Some doubt is cast on this relatively late dating of a work by Donato by the fact that the two-voice madrigal is still dominant in his work, as it is in the work of the older trecento composers. On the other hand, the style of the only surviving ballata (if indeed it is a work by Donato) contradicts this, for it can hardly belong to the early examples of its genre. As well as Sacchetti, Donato also set texts by Soldanieri, Belondi and Degli Alberti.

14 madrigals, one caccia, one ballata and one virelai have survived; with one exception (the virelai in the south German MS *CS-Pu* XI E 9) they are all to be found in Tuscan sources. The largest repertory is contained in *I-FI* 87, with 15 works.

On the one hand Donato is indebted stylistically to Jacopo da Bologna, notably in the transitional phrases between lines of madrigal verse, these being usually untexted and monophonic (though some are two-voiced and modern in style), and in sporadic points of imitation. On the other hand Donato's style is similar to that of Lorenzo in its rich, virtuoso melismas. With the exception of the caccia-madrigal – which is texted in all three voices and does not belong among the older caccia – all pieces are for two voices, in the early trecento fashion, with text supplied for both voices. (The missing text in the tenor of *Come 'l potestu far* is presumably to be supplied.) Pieces with completely simultaneous syllabic articulation are found alongside others in which the text is offset by rhythmic or melodic imitation. The one virelai is composed in a simple French style. The ballata with text in dialogue form, contained in *I-FI* 87, is syllabic in style and has a tripartite structure which is

otherwise only encountered in the late 14th century and the 15th. Thus, older and more modern stylistic elements occur side by side in Donato's work.

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- Je port amiablement, 2vv, P 42, M 51 (text inc., incipit only)

BALLATA

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MADRIGALI

- Come da lupo (N. Soldanieri), 2vv, W 113, P 23, M 30
 Come 'l potestu far, 2vv, P 24, M 33
 Del cielo scese, 2vv, W 115, P 25, M 35
 D'or pomo incominciò, 2vv, W 105, P 26, M 37 (Senhal: 'Alisa' or 'Lisa')
 Fortuna avversa (Sacchetti), music lost
 I' fu già bianc'uccel (A. degli Alberti), 2vv, W 116, P 28, M 44
 I' fu già usignolo (Soldanieri), 2vv, W 103, P 29, M 46
 I'ho perduto (Arrigo Belondi), 2vv, W 110, P 30, M 49
 L'aspidio sordo (Belondi), 2vv, W 112, P 31, M 54
 Lucida pecorella, 2vv, W 102, P 32, M 57
 Seguendo 'l canto, 2vv, W 100, P 34, M 60
 S'i, monacordo, 2vv, W 111, P 35, M 64 (text inc.)
 Sovran uccello se', 2vv, W 107, P 36, M 66
 Un bel girfalco (Soldanieri), 2vv, W 99, P 37, M 69
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 KURT VON FISCHER

Donatoni, Franco (b. Verona, 9 June 1927). Italian composer. He attended the Verona Liceo Musicale from the age of seven, studying first the violin and later composition. At the same time he received a general education and graduated in accountancy. Encouraged to devote himself to composition by his first teacher Piero Bottagisio, in 1946 he entered the Milan Conservatory, where he studied counterpoint and fugue with Ettore Desderi. He continued his studies at the Bologna Conservatory (1948–51) under A. Zecchi, Liviabella and others, taking diplomas in band scoring, choral music and composition. After further studies with Pizzetti at the Accademia di S. Cecilia (1952–3), he gradually approached the most recent compositional techniques as a result of a meeting with Maderna (1953), the influence of the Darmstadt summer courses (which he attended in 1954, 1958 and 1961) and above all his acquaintance, from 1959, with the critic Mario Bortolotto. Beginning in 1953, he has taught at the conservatories of Bologna,

Turin and Milan, where he was appointed professor of composition in 1969, and since 1970 he has held courses at the Accademia Chigiana and at Bologna University. Among the prizes he has won are those awarded in the international composition competitions organized by Radio Luxembourg (1952 and 1953) and the ISCM Italian section (1961) and a Marzotto Prize (1966), the last two for *Puppenspiel* nos. 1 and 2.

From the beginning, Donatoni has shown remarkable powers of self-renewal, which recall, in many respects, those of Petrassi, a persistent influence on him since his graduation exercise, the cantata *Il libro dei sette sigilli* of 1951. The immediately succeeding compositions, alternating brooding intensity and dynamic exuberance, displayed an eclectic modernism, which was increasingly dominated by the Bartókian references underlying the overall architecture and the instrumental writing of the *Concertino* and the *Sinfonia* (two orchestral works which share a similar string scoring) as well as the expressive refinement achieved in the *Cinque pezzi* for two pianos. After the transitional *Musica* for chamber orchestra (1955), however, Donatoni abruptly turned to advanced 12-note serialism, first straightforwardly supported by the example of Webern (*Composizione in quattro movimenti*), then more sophisticatedly by that of such leaders of post-Webernism as Boulez – on whose Second Piano Sonata the first and third numbers of the *Tre improvvisazioni* are seemingly modelled – and Stockhausen, whose *Zeitmasse* emerges as Donatoni's decisive point of reference in the unrelieved pointillism of *Quartetto II*.

This new direction did not prevent a conventional attempt at stage music in the ballet *La lampara*, nor did Donatoni's subsequent interest in Stockhausen's group technique (foreshadowed in *Strophes* and *Movimento*) exclude the recovery of a traditional communicative urge in the expressionist vocal part of the *Serenata*. Though avoiding the full implications of his models, Donatoni's further exploitation of the dead end of serialism was consistently guided by a craftsmanlike objectivity, permeating both the frozen compulsiveness of the glittering chamber textures of *For Grilly* and the dramatic exploration of orchestral sonorities of *Sezioni*. Before long, as instanced in the virtually permutable form of *Doubles* (a set, not in fact aleatory, of meteoric 'exercises' for harpsichord), he found himself deeply involved in a technical development which had the effect of undermining the foundations of the common avant-garde language presupposed by his derivative practice.

Ending not only Donatoni's serial period but also the whole first stage of his output, such forces burst upon his music in *Puppenspiel* (1961), whose impassive, mechanical juxtaposition of the densest 'agglomerating' structures (concealing even some tonal rediscoveries) with increasingly overwhelming aleatory passages reveals clearly that radical change in approach which, in the next few years, established him as a leader of the new music in Italy. With *Per orchestra* (perhaps his most adventurous work) Donatoni began to investigate the possibility of totally indeterminate material, abandoning the electronic means tried out, with questionable results, in *Quartetto III* and focussing, rather, on novel instrumental writing. In subsequent works such as *Quartetto IV* (*Zrcadlo*), *Asar* and *Black and White* – whose aesthetic position appears halfway between Stockhausen's formal mobility and Cage's chance operations – the composition is definitively released from the

predictive will of the author and from the intervention of the performer, the function of the former being reduced to providing lists of diverse and unorthodox materials, and that of the latter to setting off (sometimes with thought-provoking allusions to action music, as in *Quartetto IV*, whose events depend on the performers' perusal of four newspapers) ingenious devices capable of generating the music automatically.

The material further came into its own in Donatoni's compositions after 1964, in which he pursued an intrinsic devaluation of the creative process rather than the outward indeterminacy of its outcome. Hence that decreasing emphasis on resourceful inquiry into unusual instrumental effects, which eventually led him to reintroduce traditional notation. The theoretical strictness underlying this new line of development is fully displayed in *Questo* (1967–9), a singular, self-analytical prose work whose very structure, like his later achievements in musical technique, demonstrates the influence of experimental writers such as Burroughs. Furthermore, the ironic agnosticism cloaking, in this book, the reduction of compositional methods to a mechanical transformation of materials (whose originality is finally unnecessary) supplied an ideological seal for that balance between current self-awareness and earlier craftsmanship which Donatoni achieved in the same years either by in various ways reformulating *Doubles*, *Quartetto II* and *Puppenspiel* in *Babai*, the *Divertimento II* and *Puppenspiel no. 2* respectively, or by reworking material derived from Schoenberg's op. 23 (in *Etwas ruhiger im Ausdruck*) and from Stockhausen's *Gruppen* (in *Souvenir*, *Orts* and *Estratto II*).

All this outlines an eccentric experimentalism that the fleeting Baroque reminiscences of *Solo* (1969) show in emblematic form as dependent on an intriguing medley of decadent and neo-classical approaches (cf Donatoni's statements concerning the identity of private life with compositional research and concerning the unassuming, self-sufficient qualities of his recent work). The peculiarity of such an 'experimental craftsmanship', based on patchwork materials whose objectivity is guaranteed by the neutralization of their original stylistic features, is incisively confirmed by his compositions of the early 1970s, from *Doubles II* to the *Quarto estratto*. Since Donatoni deliberately hides even the compositional procedures adopted in them, they are intended to be heard without intellectual mediation. But their amazing technical accomplishment – exemplarily shown in the massive score of *Voci*, thoroughly derived from the name 'Bach' – actually inhibits the renewal of musical perception claimed by genuine experimentalism. At best the listener's response to such works may end in a sort of philosophical meditation, like Bortolotto's or Baroni's, whose criticism, however, should be counterbalanced by the appreciation of Donatoni's ability in accommodating his cultural roots to the crisis of the European avant-garde in the late 1950s, a crisis which he thus succeeded in turning into a personal possibility for continuing to compose: in his case, for continuing to give artistic evidence of a far-reaching crisis in values.

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Donaueschingen. Town in the Federal Republic of Germany, noted in the 20th century for its festival of contemporary music. It was the home of the Fürstenbergs from 1488; they maintained a court chapel and opera which achieved particularly high standards during the late 18th and early 19th centuries, and employed musicians such as F. C. Neubaur, J. W. Kalliwoda, J. A. Sixt, Joseph Fiala and K. J. von Hampeln. The works of Mozart, Dittersdorf, Umlauf and J. A. Hiller were particularly popular there and Italian works by Cimarosa,

Gazzaniga, Piccinni, Sarti, Salieri and Paisiello were frequently heard. It became an internationally known centre for contemporary music between 1921 and 1926, and since 1950 has re-established its reputation.

Prince Max Egon zu Fürstenberg founded the Gesellschaft für Musik Freunde in 1913 which led to the Donaueschingen Festival, of which he remained the chief patron. This festival is the earliest to devote itself exclusively to contemporary music; it is organized by the Gesellschaft der Musikfreunde Donaueschingen, in collaboration from 1950 with South-west German Radio, Baden-Baden. The programmes between 1921 and 1926 were organized largely by Joseph Haas and Hindemith. Between 1950 and 1970 Heinrich Strobel, director of music at South-west German Radio, Baden-Baden, was responsible for the artistic arrangements; Otto Tomek took responsibility for the programme in 1971. The general aim of the festival is to promote unknown and disputed talent, and to try out new methods and forms of expression. Donaueschingen's first Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst (contemporary chamber music programmes) in 1921 provided the basis for the later fame of Hindemith, Krenek and Hába. Since 1950 it has provided a springboard for numerous significant composers including Boulez, Stockhausen, Xenakis, Penderecki and Ligeti.

The history of the Donaueschingen festivals falls into several periods. The first, up to about 1924, concentrated on a new style of chamber music centring on the string quartet; the extension of these stylistic tendencies to vocal music inaugurated the phase of Gebrauchsmusik and 'Musik für Sing- und Spielkreise'; in 1926 the question of mechanical instruments (the Wolte-Mignon piano and organ) was raised. After 1926 the Donaueschingen Festival was shifted first to Baden-Baden and in 1930 to Berlin. At the 1926 festival a new area, that of theatre music, was entered with the presentation of Oskar Schlemmer's *Tradischen Ballett* (with music by Hindemith), but chamber opera was a major feature of the Baden-Baden Festival programme, which included premières of Weill's *Kleine Mahagonny* to a libretto by Brecht, Hindemith's *Hin und zurück*, Milhaud's *opéra minute L'enlèvement d'Europe* (1927), and the *Lehrstück Der Lindberghflug* (1929), by Hindemith and Weill to a libretto by Brecht. The Neue Musik Berlin festival in 1930 brought an abrupt end to Donaueschingen's efforts. Nonetheless, the concepts and ideals established there continued. Between 1934 and 1939 an attempt was made, within the constraints of the Nazi cultural policy, to revive in Donaueschingen the tradition of the early chamber music concerts, but the programmes and influence were purely provincial. Two further attempts, in 1946 and 1947, were equally unsuccessful.

In 1950, through the collaboration of Donaueschingen and South-west German Radio, Baden-Baden, the festival was successfully revived and its international reputation increased. Since then the South-west German RSO, first under Hans Rosbaud and from 1964 under Ernest Bour, has been placed every year at the disposal of Donaueschingen. Thus, the earlier emphasis on chamber music at the festivals was given up and the title was consequently changed to Donaueschinger Musiktage für Zeitgenössische Tonkunst (Donaueschingen Festival of Contemporary Music). After 1950 South-west German Radio made a

practice of giving commissions to Donaueschingen (123 up to 1973), and they work together on the production of the compositions; this contrasts with the Kammermusikaufführungen of the 1920s, whose programmes consisted largely of works that were not commissioned for the occasion. The post-1950 period also falls into two phases. The first (to 1960) reflects the considerable influence of Schoenberg's 12-note technique after World War II and the generalization of the row theory in post-Webern serial technique. The second phase reflects different attitudes to post-serial style. Since 1969 there has been a marked tendency towards the presentation of multi-media works the title of the festival was changed for the third time, to the Donaueschinger Musiktage. Important premières at Donaueschingen include Hindemith's *Kammermusik no.1* op.24 no.1 (1922), Webern's *Six Songs* op.14 (1924), Hartmann's *Second Symphony* (1950), Boulez's *Poésie pour pouvoir* (1958), Messiaen's *Chronochromie* (1960), Stockhausen's *Mantra* (1970) and works by Berio, Fortner, Hába, Henze, Ligeti, Nono, Penderecki and Xenakis.

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JOSEF HAUSLFR

Donberger [Donnberger, Domberger], **Georg Joseph** (b Bruck an der Leitha, 11 Feb 1709, d Herzogenburg, 2 April 1768). Austrian organist and composer. He attended the Jesuit College in Vienna from 1720, studying the humanities; he also studied the organ, the violin and especially the viola d'amore. His attempts at composition pleased Caldara, who accepted him as a pupil, and a music drama by him was performed at the Jesuit College before Emperor Charles VI in 1727. Donberger went on to study philosophy in Vienna and earned his living teaching music, making the acquaintance of J. G. Graun, František Benda, Quantz and Tüma. On 30 May 1733 he was ordained priest and became *regens chori* at the Augustinian monastery of Herzogenburg; most of his compositions are sacred, written for this and other Austrian monasteries, although he also wrote some instrumental music. Along with Zechner and Tüma, Donberger was one of the leading composers in Austria between Fux and Haydn, and his works remained popular there well into the 19th century. His music shows a solid contrapuntal technique as well as an element of virtuosity, particularly notable in his masses and his German and Latin solo works.

WORKS

- Principal sources *A-Gd, GÖ, H, KN*. Krems Pfarrarchiv, *LA, M, N, SE, SEI, SF, SL*, Sonntagberg Pfarrarchiv, *Wk, Wn, Wp, Ws, WIL, Z, CH-E, CS-BRnm, Bm, Pnm, D-B, OB, H-Gc, PL-Wu*, thematic catalogue by R. Hug in preparation
 92 masses, 17 requiem, 3 Libera me, 2 Stabat mater, 2 introits, 12 offertories, 6 motets, 5 Vespers, 16 psalms, 3 Magnificat, 6 Salve regina, 7 Alma Dei redemptionis, 2 Regina coeli, 6 litanies, 10 Te

- Deum, 15 hymns, 2 Veni Sancte Spiritus, 4 cantilenas, 3 arias, 2 Asperges, responses for Holy Week
 2 pastorales, oratorio, Carnival song, *Mysteriosum quodlibeticum*, Applausus, 4 libs for music dramas
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RAIMUND HUG

Doncastre, W. de. He was named by the theorist JOHN HANBOYS (fl 1470) in connection with his symbols for notes smaller in value than the *semibrevis*: the symbols are 14th- rather than 15th-century in character, using the rhomb with an upward, downward or obliquely downward tail. (See *CS*, i, p.427.)

For bibliography see ENGLAND, BIBLIOGRAPHY OF MUSIC TO 1600.

ANDREW HUGHES

Donemus Foundation. A Dutch organization founded in 1947 to promote Dutch music, particularly that of contemporary composers, its name is an abbreviation of 'Documentatie in Nederland voor Muziek'. Its founders included Eduard Reeser, J. A. Alsbach, A. A. Smijers and Eduard van Beinum, and André Jürres directed it from 1952. Based in Amsterdam, the foundation has developed not only as a promotional body and documentation centre but also as a publisher producing about 150 works annually, about 90% of all new Dutch music. It has a large library of scores and records, the scores including over 4500 works published by the foundation, in addition to about 13,000 Dutch compositions dating from the mid-19th century onwards in the Alsbach Collection, it also contains biographies etc on Dutch composers. The foundation has published the periodicals *Muzikaal perspectief* (1948-57), *Sonorum speculum* (1958-74) and *Key Notes* (1975-), and its series of records 'Donemus Audio-Visual' (1961-) and 'Composers' Voice' (1975-) include scores of Dutch music, mainly contemporary but also 16th- to 19th-century works. The foundation is supported by the Dutch government, the City of Amsterdam and the Vereniging voor Nederlandse Muziekbelangen (Society for Netherlands Musical Interests).

Donfrid [Donfried], **Johann** [Johannes] (b Veringenstadt, nr. Sigmaringen, 1585; d Rottenburg, nr. Tübingen, 1654). German music editor, singer, teacher and composer. He studied at the University of Dillingen, one of the main cultural centres of south-west Germany, and in 1610 took a post as singer at St Martin, Rottenburg. This carried with it duties as a schoolteacher: in this capacity he became rector of the school in 1622 and in his musical capacity Kapellmeister of the church in 1627.

Donfrid is chiefly interesting as an editor who saw it as his task to propagate in Catholic southern Germany the best and most popular church music by Italian composers of his day. To this end he published five large

anthologies at Strasbourg in the 1620s: the tripartite *Promptuarii musici*, consisting of motets arranged in a liturgical cycle, as had been done by other editors, such as Schadaeus, before him; the *Viridarium*, devoted to Marian pieces; and the *Corolla musica*, a selection of 37 masses (the *Jubilus Bethlehemeticus* does not belong with this group). The importance of these collections is clear: they cemented musical links between Italy and Germany at a time when Italy was to a large extent the arbiter of style in European sacred music, and indeed they helped to achieve for German Catholic music what Schütz's two Venetian visits did for Lutheran music.

The liturgical scheme of the *Promptuarii musici* is such that the first two volumes between them cover the church's year, dividing at Easter, while the third duplicates some liturgical seasons and also includes much material for individual feasts and saints' days. Donfrid drew on the work both of conventional polyphonists such as Victoria, Marenzio and Hassler (he did not ignore native German music) and, more often, of early composers of concertato pieces: he included a number of Viadana's *Cento concerti ecclesiastici* (1602) and motets by his immediate imitators such as Leone Leoni, Finetti and Patta in northern Italy and Cifra, Agazzari and Ottavio Catalani in Rome. A number of Germans are represented, such as Loth, Rudolph Lassus, Holzner, Wolfgang Mayr and Pfendner, the last four all active in Bavaria, as well as the bigger figure of Aichinger. From the Italian point of view it must be conceded that this represents a conservative selection for the date of part I, 1622, but part III and the *Viridarium*, both of 1627, contain music by some much more adventurous Italians, such as Alessandro Grandi (I), Biagio Tomasi and Ercole Porta, which certainly raises the artistic level; no fewer than 35 motets by Grandi appear in these two volumes. Only one piece by Donfrid himself is known – a motet in *Promptuarii musici*, I.

EDITIONS

- Promptuarii musici*, concentus ecclesiasticus, 2 4vv, bc (org), e diversis illustrissimis et musica laude praestantissimis huius aetatis authoribus, collectos exhibentis Pars prima (Strasbourg, 1622)
Promptuarii musici, concentus ecclesiasticus ducentos et eo amplius, 2-4vv, bc (org) . Pars altera (Strasbourg, 1623)
 Tablatur fur Orgel (Hamburg, 1623), lost
Promptuarii musici concentus ecclesiasticus 286 selectissimos, 2 4, 8vv, bc (org), e diversis et praestantissimis Germaniae, Italiae et alius aliarum terrarum musicis Pars tertia (Strasbourg, 1627)
Viridarium musico-marianum Concentus ecclesiasticus plus quam ducentos in dialogo, 2-4, 6, 8vv, bc (org), e diversis usque clarissimis et musica laude praestantissimis huius aetatis authoribus, pro omni genere et sorte cantorum (Strasbourg, 1627)
Corolla musica missarum 37, pro vivis ac defunctis, iuncto mortuali levaro etc selectissimarum, 1 5vv, bc (org), e diversis et excellentissimis Italiae ac Germaniae auctoribus collecta (Strasbourg, 1628)
Jubilus Bethlehemeticus cantiones sacrae, latinae et germanicae 4-6vv, una cum et sine bc (org) (Strasbourg, 1628)

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JEROME ROCHE

Don heusser, Der. See TANNHÄUSER, DER.

Doni, Antonfrancesco (b Florence, 16 May 1513; d Monseice, 1574). Italian writer, academician and

musician. His chequered career began in a Servite monastery in Florence, but having been expelled he set out for northern Italy c1540. After some wanderings, documented in his letters, he settled in Piacenza in 1543, with the intention of studying law. He soon dropped this in favour of literary and artistic activities. With the aid of a few nobles and men of letters (including Lodovico Domenichi and the poet Luigi Cassola) he founded the short-lived Accademia Ortolana. At this time Doni described himself as 'writer, instrumentalist, singer, and painter'; he played the viola and as a member of the Ortolani he contributed not only literary efforts but musical compositions as well. Part I of Doni's *Dialogo della musica* was written here in 1543.

The next year Doni went to Venice. Though he confessed himself to be overawed by the splendours of Venetian musical life, he made new acquaintances, completed his *Dialogo* and persuaded the printer Girolamo Scotto to issue this work as well as a volume of letters. He returned to Florence in 1545 and was elected secretary of the Accademia Fiorentina in 1546. For a brief time he set himself up as a printer in Florence and hoped to publish music; an MS collection of madrigals with a printed frontispiece from Doni's shop survives (see Haar: 'A Gift of Madrigals'). Like many of Doni's projects this career soon foundered and by the beginning of 1549 he was again in Venice.

In the 1550s Doni was an active member of the Venetian Accademia Pellegrina, whose activities he reported with such exaggerated fancy that the very existence of this group has been questioned by sober historians. He won some fame by engaging in controversy with Domenichi and with Aretino. He saw to the printing of some of his major works, including *La zucca, I mondi* and *I marmi*, all issued by Francesco Marcolini. After another period of aimless wandering he went into retirement near Padua, where he died.

Although many of the tales and anecdotes in works such as *I marmi* are concerned with music and musicians and many of Doni's letters mention music, his important contributions to the musical culture of his age are the *Dialogo della musica* (1544; modern edition Milan, 1965) and the musical portion of his bibliographical work *La libreria* (1550/51). The *Dialogo* is not a formal treatise at all; of it Doni said that 'Cicero holds that music consists of numbers, tones and measures; but in my *Dialogo* I have used neither square nor compass'. It is a lively series of tales and conversational exchanges by a group of interlocutors (among them composers such as Parabosco and Perissone Cambio), with its text punctuated with contemporary madrigals, motets and a chanson. The speakers are singers as well, talking about the pieces before and after performing them. The music of the top voice is printed in the volume of text, with the remaining voice parts in separate partbooks. Unique in form, the *Dialogo* illustrates how music was performed in company. Doni was proud of this work, in which he boasted that he had 'performed a feat of arms with the printer's press and as it were outdone Josquin in this music'.

In his *Libreria* Doni gave a list of all the printed collections of music he knew; as one of the few such lists surviving from the period, it is a valuable source of information about editions and works now lost.

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 —: 'The Italian Madrigal (Princeton, 1949/R1971), 193ff
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 —: 'A Gift of Madrigals to Cosimo I the Ms. Florence, Bibl. Naz. Centrale, Magl. XIX, 130', *RIM*, i (1966), 167
 A. M. Monterosso Vacchelli: *L'opera musicale di Antonfrancesco Doni* (Cremona, 1969)
 J. Haar: 'The *Libreria* of Antonfrancesco Doni', *MD*, xxiv (1970), 101
 JAMES HAAR

Doni, Giovanni Battista (b Florence, baptized 13 March 1595; d Florence, 1 Dec 1647). Italian classicist, philologist and music theorist. From about 1630 he dedicated himself almost totally to the rediscovery of Greek music and to the revival in modern practice of the ancient *tonoi* and genera. As an offshoot of this investigation he reviewed the history of modern music drama and wrote several revealing critiques of the earliest styles of musical pastoral.

1 **LIFE.** At the age of ten Doni was sent to study arts and letters at Bologna, and he then studied philosophy, classical languages, geography and mathematics at the Jesuit College in Rome: among his teachers were Tarquino Gallutio, professor of rhetoric, who remained his mentor for many years, Torquato de Cuppis, Bernardino Stephonio and Famiano Strada. In 1613 his father sent him to France to study law at Bourges, where he was a fellow student of his relative Louis Doni d'Atichy (who became Bishop of Riez, Provence, in 1628). He spent more time, however, on Latin, philosophy, oriental languages and writing prose and verse than on law, and his family recalled him from France in 1618. At his father's insistence he completed the *laura* in canon and civil law at Pisa and reluctantly entered legal practice. But his ambition was to teach Greek at Pisa, and he lost no opportunity of collecting antiquities; he eventually accumulated 6000 inscriptions.

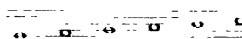
Doni entered the employ of Ottavio Corsini shortly before Corsini was sent by Pope Gregory XV as legate to the King of France in 1621. He used his sojourn in Paris to work in the colleges and libraries and to meet French scholars, notably Mersenne, with whom he corresponded throughout his life. The death of one of his brothers took him back to Florence in 1622, but the following year he went again to Rome to serve Maffeo Barberini shortly before he was elected pope as Urban VIII. When, on 9 October 1623, the pope's nephew Francesco Barberini was made a cardinal, Doni became his secretary. They went on diplomatic missions to Paris in 1625 and 1627 and to Madrid in 1626. Everywhere he went Doni sought out libraries and collections of antiquities and established ties with humanists and scientists. Among his most devoted associates and correspondents were Claude de Saumaise, René Moreau, Jean Bourdelot, Nicolas-Claude Fabri de Peiresc, Lucas Holste, Galileo Galilei, Athanasius Kircher, Gaspar Scioppius, J. A. Ban, Daniel Heinsius, Gabriel Naudé and Isaac Voss.

In 1629 Doni was appointed secretary of the sacred College of Cardinals, which entitled him to wear the purple robe of the chamberlains of the pope. But he wrote the same year to a friend that he felt out of place in the courts of prelates, since he lacked the boldness and affection demanded of a courtier, and that he longed to devote himself to scholarship.

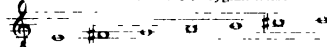
In 1633 the death of another brother (in a duel near Vaison, France, where he was governor) led Doni to throw himself into the study of music to cure his melancholy. He worked to improve the understanding of the tables of Alypius so that he could transcribe Greek notation, and he sought to adapt modern instruments to perform the ancient modes and genera. When in 1635 another brother died he looked for an opportunity to return to Florence to save his house. He re-established himself in his home city in 1640: in that year he was appointed professor of rhetoric at the university and was admitted to the Accademia della Crusca and made consul of the Accademia Fiorentina. He married in 1641. He died quite suddenly after a brief illness.

2 **WORKS.** Inspired by the progress already made by Girolamo Mei and Vincenzo Galilei, Doni sought to uncover all he could concerning the practice of Greek music. In his reverence for all things classical he believed that the application of ancient methods to modern composition would lead music to a new flowering. The chief fault he found with modern monodic music was the lack of diversity in its tonal system. In the ancient Greek system, as he described it in *Compendio del trattato* (1635), on the other hand, he found more diversity than probably actually existed. He recognized correctly, following Ptolemy, that the Dorian double octave was transposed to six other keys. He went beyond this to assume that each of the octave species thus produced in the central range, which he called modes, could also be transposed to six keys. Thus not only the Dorian pattern of tones and semitones but also the other interval sets were available at each height of pitch. Some of these permutations are shown in ex.1, the last, the Hypolydian mode in the Hypolydian *tonos*, demonstrates the need at the time for special instruments to play and accompany in certain of these intonations, particularly in the syntonic diatonic of Didymus, which Doni preferred as the most perfect. He designed and had constructed several such instruments, 'diharmonic' viols and violins, 'diharmonic' and 'triharmonic' harpsichords, a theorbo with three fingerboards and a 'panharmonic' viol. The most famous of his inventions was the

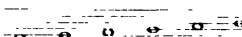
Dorian mode in the Dorian *tonos*



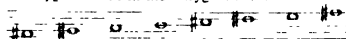
Dorian mode in the Phrygian *tonos*



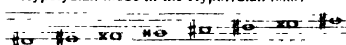
Phrygian mode in the Dorian *tonos*

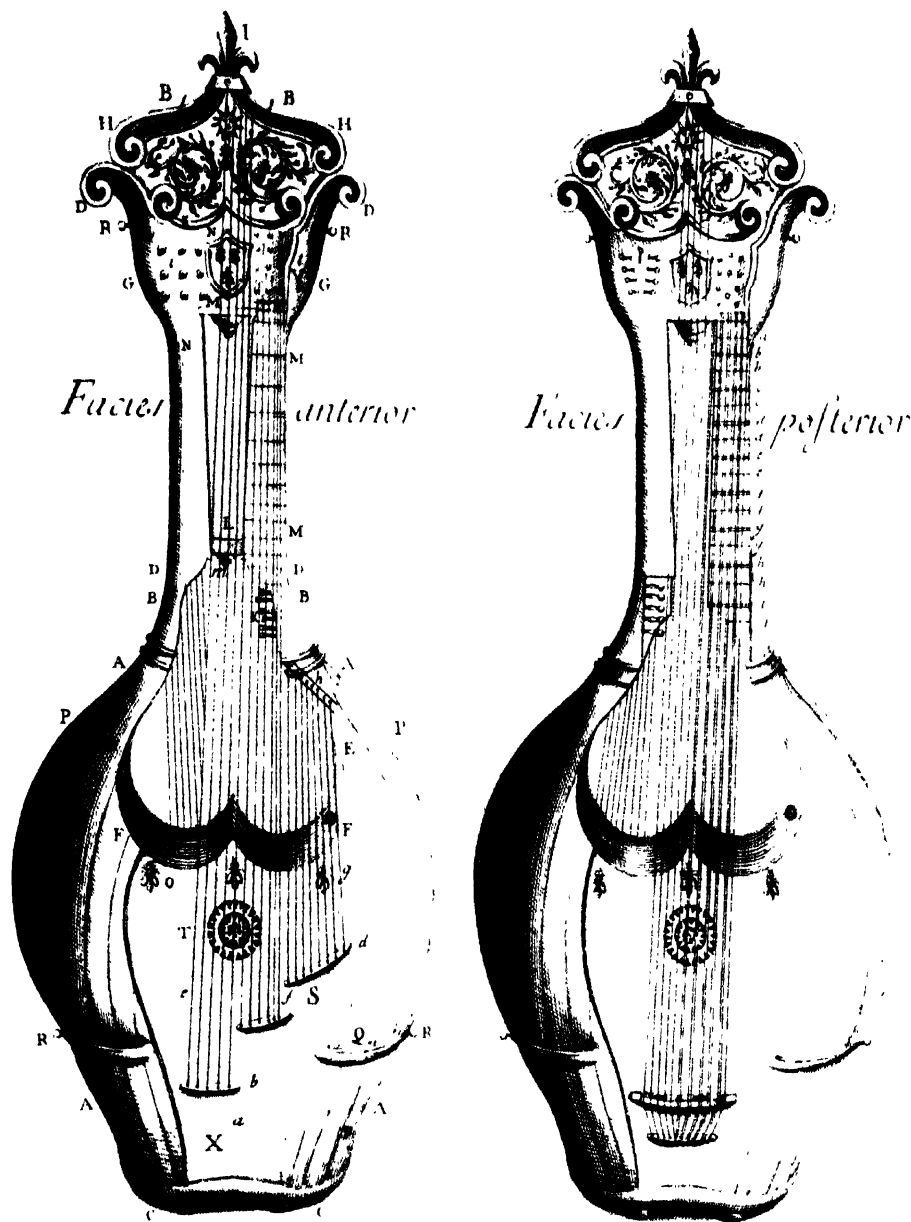


Phrygian mode in the Phrygian *tonos*



Hypolydian mode in the Hypolydian *tonos*





Engraving of Doni's lyra Barberina from 'Lyra Barberina' (1763)

'amphichordal' lyre or 'lyra Barberina' (see illustration), which permitted the performance of all his ancient modes and transpositions. Its pear-shaped body was disposed with strings of gut on one side for certain modes and with strings of metal on the other side for other modes. Doni claimed that it had a louder and fuller, yet sweeter tone than the lute and an evenness of timbre throughout its range, though plucked, it was capable of sustained notes.

Doni described this instrument in his essay 'Lyra Barberina', dedicated to Pope Urban VIII, which he began in 1632 and probably finished in 1635. The main

part of it is a history of Greek string instruments that carefully distinguishes, with ample documentation, the many forms of lyre, kithara, chelys, testudo, phorminx, pektis, and other types named in the Greek literature. Because of its many pictorial illustrations, Doni sent the treatise to France to be printed through the intercession of the brothers Putecanus around 1640, but he died before the project could be carried out. More than a century later A. F. Gori and G. B. Passeri published it together with other essays by Doni in two volumes of his collected writings, but unfortunately they could not locate the drawings of ancient instruments that Doni

had prepared, for which they substituted other figures, few of which served Doni's intention.

Doni was not a musician, but he persuaded several composers – Frescobaldi, Domenico Mazzocchi, Pietro Eredia, G. A. Capponi, Ottaviano Castelli, Luigi Rossi and Pietro della Valle – to experiment both with his instruments and with the ancient modes. Castelli composed an entire *commedia in musica* in 1641 in this way, though using a scale of equal semitones. Della Valle was the most faithful to Doni's ideas and applied them in both the *Dialogo di Esther* (1640; lost) and the *Oratorio della purificazione* (in *I-Rn*).

Although he disclaimed practical knowledge of music, Doni undertook, in two French treatises dedicated to Louis Doni d'Attichy on 12 May 1640, a reform of the solmization system and of staff notation. He proposed the elimination of *ut* and *la* and the application solely of *mi*, *fa*, *sol* and *re* to the rising Greek tetrachord, e.g. B–C–D–E. If more syllables were to be used he preferred expanding the hexachord to an octave and replacing *ut* by *doh* and adding *bi* after *la* (*Nouvelle introduction de musique*, pp.29ff). In the same treatise he proposed that staff notation be reformed so that each line would be identified at the beginning by a letter and the notes written only on lines that were spaced to show steps and half-steps.

An important facet of Doni's work is represented by the *Trattato della musica scenica*, written in 1633–5 and later revised, and the critiques of dramatic music in the *Compendio* and *Annotazioni*. Particularly valuable are his classification of the different styles of monody (see *STILE RAPPRESENTATIVO*) and his remarks on the use of ornamentation and other expressive devices in monody. His main thesis is that the Greeks sang only the choruses and lyrical portions of their tragedies, not the dialogue, and that modern music drama should be reformed in imitation of the ancient. If the dialogue were spoken, he argued, this would improve the production's variety, dramatic interest and acting, while shortening the duration and permitting the composer to concentrate his art on the expression of emotion. In the *Annotazioni* he proposed for passages of narrative or dialogue a simple sung recitative with a florid accompaniment. He deplored the simplicity of the accompaniments in contemporary opera and urged composers to apply the contrapuntal art of the polyphonic madrigal to the lyrical monodies and unison choruses. He had little respect for the operatic composers of his day and detected only slight advances in dramatic music after Peri, Caccini and Monteverdi (who at the time that Doni was writing had still to compose his last three operas).

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(only those on music)

- Compendio del trattato de' generi e de' modi della musica* (Rome, 1635); extract in Solerti (1903), 195ff
- Annotazioni sopra il Compendio de' generi e de' modi della musica* (Rome, 1640), extracts ed C Gallico as 'Discorso sesto sopra il recitare in scena con l'accompagnamento d'instrumenti musicali', *RIM*, iii (1968), 286
- De praestantia musicae veteris libri tres* (Florence, 1647)
- Lyra Barberina amphichordos accedunt eiusdem opera*, i–ii, ed A. F. Gori and G. B. Passeri (Florence, 1763/R1975), vol.ii entitled *De' trattati di musica di Gio. Battista Doni . . . tomo secondo*, extracts in Solerti (1903), 186ff, suppl. to facs edn, C. V. Palisca *G. B. Doni's 'Lyra Barberina'. Commentary, Pictorial Supplement, and Corrections to the Gori Passeri Edition* (in preparation)
- Contents, vol. i
- Lyra Barberina amphichordos*
- Idea sive designatio aliquot operum*
- Progymnastica musicae pars veterum restituta*

Dissertatio de musica sacra recitata . . . Maia 1640

Due Trattati . . . l'uno sopra il genere enarmonico, l'altro sopra gl'instrumenti di tasti . . . con 5 discorsi: 1. *Del sintonio di Didimo*, e di Tolomeo, 2. *Del diatonico equabile di Tolomeo*, 3. *Qual specie di diatonico si usasse dagli antichi*, 4. *Della disposizione . . . delle viole diatoniche*, 5. *In quanti modi si possa praticare l'accordo perfetto nelle viole diatoniche*

vol.ii:

Trattato della musica scenica; list of chaps. and extracts in Solerti (1903), 189ff

2 lezioni se le lezioni drammatiche si rappresentavano in musica 1624

Discorso . . . del conservare la salmodia de' Greci

Lezioni 1. *Del modo tenuto dagli Antichi nel rappresentare le tragedie, e commedie*, 2. *Sopra la rapsodia*, 3. *Sopra il mimo antico*, 4. 5. *Sopra la musica scenica*

Discorso della ritmopea de' versi latini e della melodia de' cori tragici

Degli obblighi ed osservazione de' modi musicali

Trattato della musica scenica, parte prima (2nd version)

Deux traitez de musique 1. *Nouvelle introduction de musique*, 2. *Abregé de la matiere des tons*, Rome, 12 May 1640, F-Pn, I-Fm

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List of unpublished writings, writings on other subjects and poetical works in A. M. Bandini *Commentariorum*, 'Index operum', cxi ff

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- A. Solerti *Le origini del melodramma* (Turin, 1903/R1969)
- 'Lettere inedite sulla musica di Pietro della Valle a Giovanni Battista Doni', *RIM*, xii (1905), 271–349
- F. Vatielli *La 'Lyra Barberina' di Giovanni Battista Doni* (Pesaro, 1908)
- R. Schaaf 'Ein unbekannter Brief von Giovanni Battista Doni', *AcM*, xxv (1953), 88
- L. Zorzi and others *Il luogo teatrale a Firenze* (Milan, 1975), 148
- CLAUDE V. PALISCA

Donington, Robert (b. Leeds, 4 May 1907). English musicologist, husband of Gloria Rose. He was a foundation scholar at St Paul's School (1921–6) and a senior classical scholar at the Queen's College, Oxford (BA 1930, BLitt 1946). He studied the viol, the violin and the interpretation of early music with Arnold Dolmetsch in Haslemere, harmony and counterpoint with H. K. Andrews and R. O. Morris, and composition with Wellesz at Oxford. He has since divided his career between performance and scholarship. As Leverhulme Research Fellow (1934–6) he scored and catalogued English 17th-century music for viols. He was a member of the English Consort of Viols (1935–9) and the London Consort (1950–60), and founded and directed the Donington Consort (1956–61). From 1961 he spent much of his time in the USA, where he has lectured and performed at several universities and music festivals, including the Carmel California Bach Festival (1961, 1971), Stanford University (1961, 1964), the University of Southern California (1964), Rutgers University (1968) and Yale University (1970–71). In 1964 he was appointed professor of music at the University of Iowa. He was a founder-member of the Galpin Society in 1946 and has held office as a council member of the American Musicological Society (1967–8, 1970–72). He was awarded the OBE in 1979.

In addition to *The Instruments of Music*, one of the standard surveys of the field, Donington has published a thoughtful and provocative study of the symbolism in Wagner's *Ring* based on the precepts of Jungian myth

Donizetti, Gaetano, §1: Early years

analysis. He is also known for several studies of Baroque performing practice. He contributed several important articles, notably 'Ornamentation' and 'Ornaments', to *Grove 5*. His *The Interpretation of Early Music* has rightly become an indispensable reference work, even though it has been criticized for presenting too many quotations from treatises without putting them into any larger context or including enough explanation to allow the reader to know precisely how the suggestions are to be applied to individual compositions. His briefer and more popular *A Performer's Guide to Baroque Music* complements the earlier work, containing many valuable insights into problems of performing practice and a healthy commonsense attitude towards their solution. Not least, his discussion of early gramophone recordings and his application of conclusions drawn from early 20th-century singing to earlier periods is stimulating if controversial. In all his writings on performing practice Donington is at pains to avoid the dogmatic and emphasizes the importance of relying on good taste and instinctive musicianship. He has carried on the pioneering work of Arnold Dolmetsch in illuminating problems of Baroque performing practice, and he has done more than any other British scholar to encourage performers to learn as much as they can about earlier conventions by carefully reading the existing theoretical sources.

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HOWARD MAYER BROWN

Donizetti, (Domenico) Gaetano (Maria) (b Bergamo, 29 Nov 1797; d Bergamo, 8 April 1848). Italian composer. In the years between the death of Bellini (1835) and the emergence of Verdi with *Nabucco* (1842) Donizetti dominated Italian opera.

1 Education and early career 2 The achievement of fame (1830) 3 Final period and last illness (1838-48) 4 Donizetti's character 5 Operas 6 Vocal chamber works 7 Sacred works 8 Instrumental works 9 Conclusion

1 **EDUCATION AND EARLY CAREER.** Donizetti was born in extreme poverty, the fifth of six children of Andrea and Domenica (Nava) Donizetti, then living in the Borgo Canale on the north-west slope of Città Alta, Bergamo. The house, now no. 14, has been a national monument since 1926, and the dark basement apartment is open to visitors. A tradition that the Donizetti family was of Scottish origin was proved by Caversazzi's research (1924) to be without foundation. There was no tradition of music in the family, although

Gaetano's eldest brother Giuseppe (1788-1856) served as a military bandsman and in 1828 moved to Constantinople to become chief of music to the Ottoman armies. Another brother, Francesco (1792-1848), played the drum in a Bergamo band.

The opportunity that allowed Gaetano to emerge from this unpromising background came from Johannes Simon Mayr, who was to be the dominant figure in his musical education. Since 1802 Mayr had been *maestro di cappella* at S Maria Maggiore, Bergamo, while pursuing a distinguished career as an opera composer throughout Italy. He persuaded a local charitable institution to open a free music school, primarily to train choirboys but also to impart a well-grounded musical education. The school opened in 1806, and Gaetano was in the first group of scholars to be enrolled, attending until 1814. Mayr was a thorough, punctilious teacher, familiar with a wide variety of music, particularly that of the Viennese school. He and the teachers chosen by him (Salari, Gonzales and Capuzzi) exposed Donizetti to a musical regimen then scarcely available elsewhere in Italy. Indicative of Mayr's beneficent discipline is the series of string quartets that Donizetti composed (chiefly 1819-21) while awaiting the definitive start of his career.

Donizetti, for all his quickness and talent, was a high-spirited student, as appears from the school's records with their awards of prizes and reprimands. Mayr always supported Donizetti, and his belief in his student's exceptional talent was unwavering. The libretto of a pasticcio put together by Mayr for a student performance in 1811, *Il piccolo compositore di musica*, gives a vivid picture of Donizetti as an exuberant and talented 14-year-old. When Mayr believed that Donizetti's musical horizons needed broadening, he arranged and partly paid for his transfer to Bologna, where he studied counterpoint for two years with Padre Mattei. Donizetti undoubtedly profited from this training, but Mattei's taciturn manner never aroused the respect and affection that Donizetti all his life showed towards Mayr. At Bologna he made his first attempts at composing operas, but these were not performed.

In late 1817 Donizetti returned to Bergamo. With Mayr's help he was given a contract with the company headed by the impresario Zancla, then chiefly active in Venice, for which he composed four operas. None of them made any lasting impression, and they should be regarded as apprentice work. A large number of non-operatic compositions, sacred, orchestral and instrumental, also belong to this period. Donizetti turned them out in a day, often at a single sitting, thus demonstrating a capacity for intense application and rapid work that was to remain characteristic of him until his final illness.

Much nonsense has been written about Donizetti's supposed military service. The usual story identifies one or another of his early operas as having so impressed an Austrian officer that he was summarily released from the service to pursue his career. The truth is that Donizetti was never conscripted. In 1818, as his 21st birthday approached, a lady of Bergamo, Marianna Pezzoli-Grattaroli, impressed by his promise, bought his exemption. The proof of this is contained in a letter published by Zavadin, that Donizetti wrote on 26 July 1839, in which he alluded to the event.

The real start of Donizetti's career occurred in Rome, where *Zoraida di Granata* (Teatro Argentina, 28



1. Gaetano Donizetti: portrait by an unknown artist in the Museo Teatrale alla Scala, Milan

January 1822) had an unexpected success. He owed this opportunity to Mayr, who had turned over his contract to his pupil. As a result, the famous impresario Domenico Barbaia offered him a contract for an opera at the Teatro Nuovo, Naples. Donizetti arrived in Naples in February 1822 just before Rossini's departure from what had been since 1815 his principal arena. Bellini was still a pupil at the local conservatory. In this period Donizetti established himself as both promising and productive, but he produced no smashing successes. His first Neapolitan opera, *La zingara* (Teatro Nuovo, 12 May 1822), achieved 48 performances, but it appears never to have been given elsewhere. During the next several years he composed two to five operas a year, ranging from one-act farces to full-length serious works, chiefly for Naples, but also for Milan, where the failure of *Chiara e Serafina* (La Scala, 1822) kept him from being invited to produce another opera there until 1830, and for Rome, Palermo and Genoa, where he fared somewhat better. Besides composing 23 operas from *La zingara* to *Anna Bolena* (Milan, Carcano, 1830), after 1827 Donizetti was also regularly preparing and conducting operas by other composers in Naples. It has become a cliché to describe this period of his career as 'Rossinian', but although the influence of the most popular opera composer of the day can be detected, symptoms of Donizetti's mature style are more common. The general lack of success of the operas of this period may be attributed to the inept librettos he was given by his Neapolitan librettists.

In 1828 Donizetti married Virginia Vasselli (1808-

37), the daughter of a Roman lawyer. None of their three children survived infancy. Of the sincerity of Donizetti's affection for Virginia there is no doubt, and her death during the horrors of a cholera epidemic left him grief-stricken and fostered the strain of melancholy so pronounced in his later years.

2 THE ACHIEVEMENT OF FAME (1830). The triumph of *Anna Bolena* marks the watershed of Donizetti's career. This was the first of his works to be performed in Paris and London, and it opened up for him the possibilities of an international career, although it would be nearly a decade before he could reap their full advantage. He became so dissatisfied with the limitations that Naples imposed on him that in 1832 he broke his contract there, freeing himself to accept more frequent engagements in other theatres. Not all the operas that followed *Anna Bolena* were equally successful, but the number of works that proved their hardihood in several theatres, including those that have never disappeared from the active repertory, is greater than those which failed. His first opera following the break with Naples, *Ugo, conte di Parigi* (Milan, La Scala, 13 March 1832) was a fiasco, but Donizetti more than righted the balance with *L'elisir d'amore* (Milan, Canobbiana, 12 May 1832), composed in less than a month to a libretto adapted by Romani from Scribe's *Le philtre*, set by Auber (1831). In 1833 he produced in Rome two operas, *Il furioso all'isola di San Domingo* and *Torquato Tasso*, that brought him under the stimulating influence of the 23-year-old baritone Giorgio Ronconi, whose

extraordinary dramatic power awakened him to the possibilities of this type of voice, until then little exploited in Italy in serious opera. *Lucrezia Borgia* (Milan, La Scala, 26 Dec 1833), based on Hugo's play, was to keep a firm hold on the stage for half a century.

In 1834 Donizetti signed a new contract with Naples to compose one serious opera a year for S Carlo. The first of these was to have been *Maria Stuarda*, but the censors objected to the tragic ending (the story that Queen Maria Cristina fainted at a rehearsal is untrue). In little more than two weeks Donizetti rearranged his score to a completely new libretto, *Buondelmonte*; not surprisingly, the result won scant applause. When *Maria Stuarda*, based on Schiller's play, was given in its original form (Milan, La Scala, 30 December 1835), the ill-health and caprices of the soprano Malibran produced a resounding failure. A large number of revivals have proved it to be an opera of considerable effectiveness, with a final scene of great beauty and power.

Early in 1835 Donizetti went to Paris at Rossini's invitation to give *Marino Faliero* at the Théâtre-Italien. Produced in the wake of the extraordinary success of Bellini's *I puritani*, the opera made little effect, although a revival at Bergamo (1966) revealed some striking anticipations of Verdi. This first visit to Paris was important because it exposed Donizetti to 'grand' opera as practised by Meyerbeer and Halévy. Further, he found a standard of theatrical and musical excellence at the Opéra-Comique and Théâtre-Italien and a level of remuneration superior to those then prevailing in Italy. He returned to Naples to bring out *Lucia di Lammermoor* at the S Carlo (26 September 1835) as performed by Persiani and Duprez. *Lucia* aroused the highest enthusiasm. Cammarano's libretto, a ruthlessly skilful reduction of Scott's *The Bride of Lammermoor*, is tautly constructed and provided Donizetti with the framework to construct a score that is a foundation-stone of Italian Romanticism. In 1839 he revised and simplified the score to fit a French translation. Although the French version is inferior to the Italian, it helped insert the work into the French national consciousness. With *Lucia* Donizetti's pre-eminence among his contemporaries was clearly established.

Donizetti's next opera, *Belshario* (4 February 1836), the first of three he was to write for Venice, was moderately successful. It reflects his Paris visit in his attempt to expand the framework and to put more emphasis on spectacle, but the total effect of its well-constructed score is, as Barblan said, oddly impersonal. Back in Naples Donizetti awaited the opening of the S Carlo season by composing two delightful comic operas to his own librettos for the Teatro Nuovo: *Il campanello* and *Betty*, both in one act (the latter later expanded to two). His opera for the S Carlo's autumn season that year was *L'assedio di Calais*, one of his most interesting. He described it as written 'in the French style' – that is, with a ballet, fewer cabalettas and many important ensemble scenes. Cammarano's strong libretto deals with the incident of the Burghers of Calais. In it, for the last time, Donizetti followed the almost extinct tradition of writing a heroic male role for a female contralto. His next three operas produced a mixed bag: *Piu de' Tolomei* (Venice, 18 February 1837), a score with a few pronounced merits, *Roberto Devereux* (Naples, 29 October 1837), a fine achievement, and *Maria di Rudenz* (Venice, 30 January 1838), burdened by a preposterous libretto.

In 1837, at the death of Zingarelli, Donizetti had been offered, pending royal approval, the post of director of the Naples Conservatory, where he had been teaching composition for several years. The confirmation of his appointment was delayed and finally allowed to lapse because a strong party preferred Mercadante, who was more closely identified with Naples, for the post. Further, his next opera, *Poliuto*, on which he had pinned great hopes, was banned by the royal censorship because it depicted on stage the martyrdom of a saint. The banning of *Poliuto*, coupled with his disillusionment over the directorship of the conservatory and his grief for his wife, strengthened his resolve to leave for Paris.

3. FINAL PERIOD AND LAST ILLNESS (1838–48). Within two years of his arrival in Paris in October 1838 Donizetti had had operas performed at four Paris theatres, much to the consternation of contemporary French composers, particularly Berlioz, who attacked him in the *Journal des débats*. Besides reworking some of his Italian successes for the Théâtre-Italien and making the French version of *Lucia* for the Théâtre de la Renaissance, he brought out *La fille du régiment* at the Opéra-Comique (11 February 1840), followed by *Les martyrs* at the Opéra (10 April 1840). *Les martyrs* was *Poliuto* expanded from three to four acts and considerably revised to a French libretto by Scribe. It failed to win the success Donizetti had counted on, but *La favorite* (Opéra, 2 December 1840), after a cold start, established itself solidly in the repertory. This score was originally in three acts, entitled *L'ange de Nisida* and intended for the Théâtre de la Renaissance, but when that theatre went bankrupt before *L'ange* could be given, Donizetti expanded the score into *La favorite*. The oft-repeated story that Donizetti wrote Act 4 of *La favorite* in a single night is not true, almost all of that act formed part of the score of *L'ange*, which Donizetti had completed in December 1839. He added to the act an aria (now usually known as 'Spirto gentil'), which he had already composed for the never-completed *Le duc d'Albe*. Most of the music composed new for *La favorite* is in Acts 2 and 3.

Donizetti had gone to Paris with hopes of earning enough money to enable him to retire from the agitating world of the opera house, as Rossini had done. But as his health started to decline, he clung to his career with obsessive intensity, until by 1844 he had lost the ability to concentrate sufficiently to compose works of more than a limited compass. His rounds of activity as recorded in his letters began to take on a frantic restlessness. He went to Rome for *Adelia* (11 February 1841), an unsettling near-fiasco, and to Milan for *Maria Padilla* (26 December 1841), where the censors' meddling upset him. In March 1842 he went to Bologna at Rossini's invitation to conduct the Italian première of the *Stabat mater*. Rossini's composition was a great success, and he urged Donizetti to accept the important post of *maestro di cappella* at S Petronio in Bologna. Donizetti refused this offer because he was on his way to Vienna, drawn by hopes of gaining the even more important appointment of Kapellmeister to the Austrian court. There, his newest opera, *Linda di Chamounix* (19 May 1842), aroused great enthusiasm, as did his conducting of Rossini's *Stabat mater*, and he was appointed to the post, which allowed him six months' leave each year to pursue his career elsewhere.

Donizetti's last four operas are particularly notable.

Although he began to compose *Caterina Cornaro* before *Linda*, that opera was the last to be given its première in his lifetime (Naples, S Carlo, 18 January 1844). Badly performed, the opera made little impression, but revivals have shown it to be a tautly concentrated work illuminated by piercing melancholy. *Don Pasquale*, tailored to the unequalled talents of Grisi, Mario, Tamburini and Lablache, became overnight one of the glories of Paris's Théâtre-Italien (3 January 1843). Generally regarded as Donizetti's comic masterpiece, it gives no sign of his worsening condition; yet the fact that it contains a surprising amount of reworked material suggests some impairment of his inventiveness. *Maria di Rohan*, brought out in Vienna the following June, is a powerful Romantic melodrama that gave the baritone Ronconi (as Chevreuse) one of his great acting roles. Donizetti's last completed opera, *Dom Sébastien, roi de Portugal* (Opéra, 13 November 1843), is weighed down by a sombre and sometimes preposterous libretto by Scribe, but it contains pages of great nobility and monumental sadness. Donizetti was deeply disappointed that the opera failed to move the public as he had hoped. Although the score had been dismissed as 'a funeral in five acts', such a judgment is altogether too glib, and the opera, in spite of some flaws, contains passages, like the great septet in Act 4, that rank among Donizetti's finest achievements.

During the trying rehearsals of *Dom Sébastien*, Donizetti's sometimes erratic behaviour began to trouble his friends; he became increasingly subject to embarrassing lapses, and ugly gossip circulated about his uncontrollable excesses. After the Vienna season of 1845 his loyal friends in Italy hoped he would return to them, and they were alarmed when he insisted on going to Paris, from where he wrote to them wildly about the vast amount of work he had to do. This deterioration continued through 1845, and his friends appealed to Giuseppe Donizetti in Constantinople, who finally sent his son Andrea to Paris.

Finding his uncle's condition worse than he had feared, Andrea arranged a consultation of doctors on 28 January 1846. Their findings (corroborated by the autopsy of 1848) were that Donizetti was suffering from cerebro-spinal degeneration of syphilitic origin, and they recommended that he be placed in an institution. Three days later he was moved to a sanatorium at Ivry, near Paris, where he remained for almost 17 months. Finally overcoming persistent opposition, Andrea obtained permission to move his uncle, by now helplessly paralysed and able to utter only an occasional monosyllable; on 6 October 1847 they arrived in Bergamo, where Donizetti was lodged with friends who carefully tended him until his death.

First buried in the Valtelle cemetery, in what was then a suburb of Lower Bergamo, in 1875 his remains were moved to S Maria Maggiore and placed near the monument by Vela (1855); in 1951 they were moved to another part of the church. The house where Donizetti died, now the Palazzo Scotti in Upper Bergamo, is marked by a plaque. The Istituto Musicale G. Donizetti, a continuation of the school started by Mayr in 1806, contains a Museo Donizetti that houses memorabilia and an important collection of manuscripts. Other important collections of Donizetti manuscripts are in the library of the Naples Conservatory, the Ricordi archives, Milan and the Paris Conservatoire.

Four of Donizetti's operas were first performed post-

humously. *Il Pigmalione*, his first opera, written when he was still a student at Bologna, was given in 1960 at the Teatro Donizetti, Bergamo, which makes a practice of reviving a little-known Donizetti opera each season. *Gabriella di Vergy*, composed in 1826, was given in Naples in 1869 in a version drastically modified by other hands. *Rita*, an *opéra comique* composed in 1841 to a French text by Vaëz, had its première in Paris in 1860. *Le duc d'Albe* was begun in 1839 and put aside approximately half-composed. In 1880 the publisher Giuseppina Lucca obtained the rights to the opera and established a commission headed by Ponchielli to supervise the completion of the score, that task being assigned to Matteo Salvi, who had been Donizetti's pupil in Vienna. The opera was first given at the Teatro Apollo, Rome, on 22 March 1882. The chief attention aroused by the work was the discovery that Scribe had later revamped the same libretto to serve for Verdi's *Les vêpres siciliennes*. In 1959 Thomas Schippers made a second version, closer to Donizetti's original intention, which was introduced at the Spoleto Festival.

4. DONIZETTI'S CHARACTER. Over 1000 of Donizetti's letters have been printed. These give a vivid picture of his personality and the conditions under which he worked; they could form the basis of a fascinating psychological study. He was warm and humorous, capable of deep feeling and eloquence. As his physical condition altered in his later years, his letters are a moving witness to his gradual disintegration. The obsessiveness increased and the tone of melancholy grew more insoluble; the last letters, pathetic cries for help from a disorientated brain, were written in the first days of his confinement at Ivry.

The letters to Mayr are of particular interest because they show the constant affection and respect he felt for his old teacher. He was surprisingly fair in his comments about other composers, not at all like the morbidly jealous Bellini. Except when he thought he had been the victim of malice, he was modest about his achievements. His letters reveal no interest in the political events of his time. Nor is this surprising. Donizetti's career depended on retaining the goodwill of the régimes controlling the theatres for which he worked. Nevertheless, some of his close associates were political activists and exiles. If Donizetti was himself involved in such activities, no clear evidence of it has yet been recovered.

Donizetti's literary aptitude appears in the three comic librettos he wrote for himself (*Le convenienze ed inconvenienze teatrali*, *Il campanello* and *Bely*). They are deft and well shaped and contain frequent elements of parody. He was well read, with a particular affection for Dante; yet he was always at heart the practical man of the theatre, deeply involved in the practice of his craft.

5. OPERAS.

(1) *General survey.* Along with Bellini, Donizetti epitomized the Italian Romantic spirit of the 1830s. A more fragile spirit than its German or French counterpart, it declared itself through – and often in the teeth of – an operatic tradition of fixed, generic forms and vocal virtuosity, linked to the necessity of rapid production. If Bellini expressed Italian Romanticism in its most concentrated form, Donizetti compensated by a greater versatility and resource and a stronger feeling for

dramatic movement. He also had the benefit of a more thorough musical training under Mayr and Mattei, and this contributed much to his superior fluency of technique and invention.

When Donizetti began his career in 1818, Italian music was wholly dominated by Rossini, whose formal, abundantly florid style all composers were bound to imitate, since, as Pacini wrote, 'there is no other way of making a living'. Although reputedly desirous of reform, Donizetti conformed to this style without difficulty, whether in the *seria*, *buffa* or *semiseria* genre, and the 30 or so works produced over the next ten years, mainly for Naples and other cities in the south, all show nimble craftsmanship and melodic fertility. In the serious and 'semi-serious' operas there is as yet little trace of individuality, which, in all the principal voice parts, tends to sink under the weight of Rossinian *canto fiorito* and *soffeggi* (see ex.1, a passage for one of the four virtuosos basses in the heroic opera *Otto mesi in due ore*, ossia *Gli esiliati in Siberia*, 1827).

Ex.1



It is his comedies, such as *L'ajo nell'imbarazzo* (1824), *Olivo e Pasquale* (1827) and *Il Giovedì Grasso* (1828), that afford the earliest glimpse of the true Donizetti. The first, in particular, shows that blend of humour and tenderness (here enhanced by the felicity of Ferretti's verse) that is the hallmark of his comic style. Even the routine syllabic setting for the two *buffi* are floated on a characteristically fresh melody embellished with light, faintly sensuous chromatic inflections (see ex.2).

After 1828 Donizetti's own style began to take shape under the influence partly of Bellini's *Il pirata* (1827), which brought to Italian opera a new manner in which *fiortura* was both reduced and subordinated to passionate expression, and partly of Rossini's monumental French operas, such as *Le siège de Corinthe* (1826) and *Moïse* (1827), which found their way to Italy in translation. Rossini's influence is noticeable in *Les eul di Roma* (1828), with its abundant choruses, and in *Il diluvio universale* (1830), an *azione tragico-sacra* whose melodic fertility amply repays its obvious debt to 'il nuovo Mosè'. Hints of Bellini are evident in *Alina, regina di Golconda* (1828), *Il paria* (1829) and *Elisabetta, o Il castello di Kenilworth* (1829). The next operas are marked by a tendency for *canto fiorito* to disappear from the male voices or to be relegated to the cadenzas; at the same time, the melodies shed the declamatory element inherited from Rossini to become more lyrical and periodic in Bellini's manner, or else more vivid and concise in an anticipation of Verdi's.

During this period certain works stand out as land-



2 Gaetano Donizetti self-caricature in the Museo Donizettiano, Bergamo

Ex 2

GIULIO GREGORIO

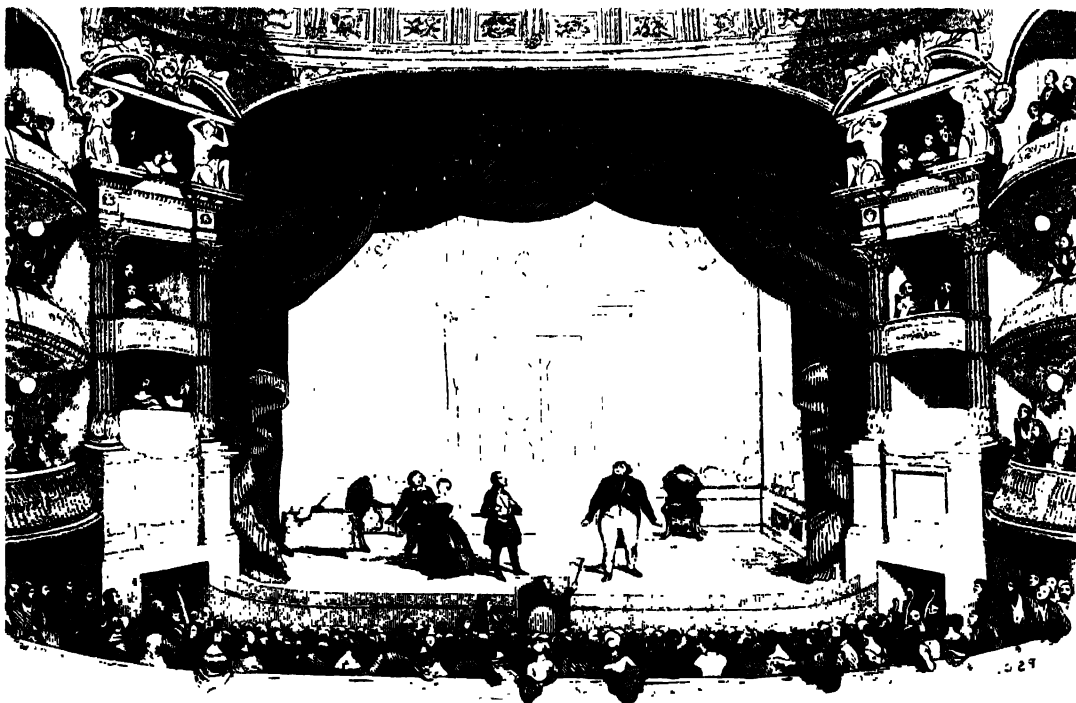
(Per bacco! il ma - e-stro ha perso il cer - vel-lo) (L'a mi-co mi

GIULIO

cre-de sva nito il cer-vello) (Oppu-re egli è un lu-po col manto d'a-

GREGORIO

- gnello) (O un lu-po mi sti-ma col man-to d'a-gnel-lo)



3. Scene from Act 2 of the first production of Donizetti's *'Don Pasquale'* at the Théâtre-Italien, Paris, in 1843 engraving from the Leipzig *'Illustrierte Zeitung'* (1843)

marks. With *Anna Bolena* (1830) Donizetti came into his own as a tragic composer. Here, for the first time, the traditional procedures were put to recognizably personal use, in the service of a drama both powerful and swift. *L'elisir d'amore* (1832) saw the perfection of sentimental comedy in a pastoral setting and remains as much a classic of its genre as does Rossini's *Barbiere* of late Classical *opera buffa*. In *Lucrezia Borgia* (1833) Donizetti explored a vein of sensational melodrama in which convention was more radically modified than ever before: the concertato and stretta that were expected to end at least one act were reduced to a few pages at the end of the prologue, not one of the duets is in the standard Rossinian three-part form that had generally served Donizetti until then. The first movement of that between Lucrezia and Alfonso ('Vi chiedo, o signore') takes the form of a dialogue; the duettino 'Qui che fai' in the same act is conducted as a series of *parlanti* over a sinuous orchestral theme. Both served Verdi as models, in *Nabucco* and *Rigoletto* respectively.

The progress away from Rossini was gradual and not uniformly maintained. *Torquato Tasso* (1833) was a more innovatory work than *Rosmonda d'Inghilterra* (1834). Even *Lucia di Lammermoor*, generally considered the archetype of Italian Romantic opera, remained a curious blend of old and new, as may be seen by comparing the two duets 'Della tomba che rinserra' and 'Il pallor funesto orrendo'; the first was conceived lyrically throughout, the second cast in a typically Rossinian mould of complex symmetries in which the architectural element takes precedence over the dramatic. The deeply pathetic sextet with its groundswell to climax (a legacy from Bellini that was seized on by the Italian Romantics) is framed by two movements

built on the same orchestral theme – another device associated with Rossini, which artificially heightens the contrast between stasis and action. Likewise, though vocal coloratura is used effectively to depict the fragility of the heroine, some of the Mad Scene remains on a purely decorative level, even when shorn of the disfiguring cadenza for flute and voice added for or by Teresa Brambilla and still performed. The brilliant cabaletta 'Spargi d'amaro pianto' shows a curious indifference to the mood of Cammarano's text. Unlike Bellini's Elvira in similar circumstances, Lucia lacks the excuse of morbid euphoria for her roulades.

By 1836 drama has gained the upper hand in determining the structure of most duets. In *Roberto Devereux* (1837) the middle movement of that between Nottingham and Sara ('Nol sai che un nume vindice') is a dialogue over the funeral march that conducts Essex to the Tower of London, while the cabaletta allocates contrasted themes to the two soloists. Vocal virtuosity became increasingly functional. Unlike Bellini, Donizetti never wholly abandoned the declamatory flourish characteristic of the 1820s. Hence, in ex.3, the late but characteristic instance of an 'open' melody (to use Friedrich Lippmann's useful term for a melody that begins with ornamental, declamatory gestures in free time and gradually takes on a regular periodic motion as it proceeds) in the heroine's cavatina from *Pia de' Tolomei* (1836), 'O tu che desti il fulmine'.

During the years from 1839 onwards Donizetti's style was further enriched as a result of his commissions for Paris and Vienna and the need to cater to audiences more sophisticated than those of Naples or Milan. All the foreign works apart from *Dom Sébastien* have full-length overtures, mostly worked out with considerable

skill, though only three (those of *La fille du régiment*, *Maria di Rohan* and *Don Pasquale*) are thematically associated with the operas to which they belong. In general, the orchestration is fuller, the harmony subtler and more varied than in previous works. Donizetti took full advantage of the greater resources offered by the Paris Opéra (the overture to *Les martyrs* begins with an Andante for four bassoons). Yet apart from such obvious gallicisms as the trio 'Tous les trois réunis' in *La fille du régiment* (1840) – a counterpart to the stretta 'Vencz amis, retirons-nous' from Rossini's *Le comte Ory* (1828) – and the portentous denunciation of Balthasar in *La favorite* (1840), which echoes that of Cardinal Brogni in Halévy's *La juive*, his music did not change its physiognomy in response to a French text, as Verdi's so often did. Indeed, it is a French opera, *La favorite*, that supplies one of the most evocatively Italian arias in the tenor repertory – 'Spirto gentil', originally intended for the unfinished *Le duc d'Albe* (begun in 1839). Few would maintain that it gains anything by being sung in the original French. Only *Dom Sébastien*, with its preponderance of military rhythms and accompanimental 'tics', suggests a conscious attempt to imitate the grand manner of Meyerbeer.

The wider horizons offered by Parisian grand opera also benefited the last Italian operas, three of which were written for non-Italian audiences. *Linda di Chamounix* is Donizetti's ripest and most varied essay in the *semiseria* genre, including a hilarious scene for *buffo* bass and chorus, a melancholy ballad sung by a boy-minstrel, a solemn prayer for bass and chorus that serves as an act-finale, a mad scene for the heroine and a 'theme song' (here a love-duet), the singing of which by

Ex.3 Larghetto

O tu che desti il ful - mi -
- ne, che al nembo il fren di - scio - gli, al
nembo il fren discio - gli, le
mie dolen - ti la - gri-me in tua pietà - de - ac -

the hero recalls the distraught heroine to her right mind. In this work the current Italian idiom is sometimes invaded by harmonies of an almost Schumannesque sensibility (see ex.4).

Don Pasquale (1843), Donizetti's comic masterpiece, recovered for Italy the Classical heritage of Mozart; it features a unique style of conversational recitative of freely floating lines with only an occasional string chord to underpin the modulations (until 30 years later composers were still using a continuo instrument for recitative in *opera buffa*). *Maria Padilla* (1841), *Caterina Cornaro* (composed in 1842) and *Maria di*

Ex.4 (ARLO)

tut - to scor da a un tuo sor - ri so tut-to in te mi dona a-mor

Rohan (1843) all hint at the way Donizetti's art would have evolved if his career had not been cut short. In the heroine's scena and cavatina in Act I of *Maria Padilla* the traditional Rossinian framework appears dissolved into an interplay of declamatory and lyrical elements, of vocal and orchestral melody sustaining a dramatic flow less urgent than Verdi's, yet no less continuous. *Maria di Rohan*, Donizetti's most concise tragedy, brought recitative into the heart of a formal number, thus achieving a variety of pace unusual for the time. All three works are free from the consciously grand manner that Mercadante had introduced with his *Il giuramento* (1837) and *Elena da Feltre* (1838). The most elaborate of Donizetti's concertatos is unfailingly limpid.

(ii) *Melody, form, harmony.* Donizetti's melodic style was that of his time and place, with little to distinguish it from that of his contemporaries, who were all working in the same enclosed tradition and who, like their 18th-century forebears, availed themselves of a common stock of procedures. Donizetti had no such obvious traits as Bellini's 'heavenly length', his personal manner of articulating a melody or his continual use of simple discords on accented beats. Scholars such as Lippmann and Ashbrook, however, have drawn attention to his use of graceful, rather sensuous chromatic passing notes in the course of plain diatonic melodies, a penchant for cadences and half-cadences that descend from the fifth to the third degree of the scale, a robust, popular quality in choral and stage-band music (a trait shared with Luigi Ricci and Verdi), a fondness for lyrical melodies in triple or 6/8 time, often resulting in a characteristic mazurka-like setting of the ubiquitous octosyllabic verse (e.g. 'Da un tuo detto sol dipende', *Alina, regina di Golconda*, 'Per guarir di tal pazzia', *L'elisir d'amore*, 'Chi mi frena in tal momento', *Lucia di Lammermoor*; and 'Sin la tomba è a me negata', *Belisario*). Notable above all was Donizetti's ability to generate long, satisfying periods from plain, often predictable extensions of a single rhythmic idea (e.g. 'Rayons dorés', *La favorite*; 'O luce di quest'anima', *Linda di Chamounix*; the prayer with chorus 'Deh, tu di un umile', *Maria Stuarda*; and ex.5, Gennaro's solo 'Di pescator ignobile', *Lucrezia Borgia*).

Another characteristic melody is that which, either due to a natural abruptness or because it reaches its climax earlier than expected, exhausts its momentum in varied repetitions, shortenings or expansions of the cadential phrase (see 'Mentre il cor abbandonava', *Il diluvio universale*; and 'Tu che siedi in terzo cielo', *Fausta*). This design is especially effective in cabalettas, where the repetitions not only afford a basis for virtuosity but also prepare for the desired full stop and applause (see 'Spargi d'amaro pianto', *Lucia*; and 'Mon arrêt descend du ciel', *La favorite*). In general, however, Donizetti's achievement lay less in any specific contribution to the post-Rossinian tradition than in a wide-ranging invention within it. His cabalettas present every

Ex.5

Di pe-sca-to-re i-gno-bi-le
Esser figliuol cre-de-i, e se-co-oscu-ri-ni
Na-po-li Vis-si prim'an-ni
mie-i, Quan-do un guer-rie-ro in-co-gni-to
Ven-ne d'in-ganno a trar-mi'

possible variety from the brilliant to the expressive and sentimental. His cantables exploit the standard binary form in many unpredictable guises. His use of quasi-recitative to diversify narrative arias is especially skilful (see 'Nella fatal di Rimini', *Lucrezia Borgia* and 'Regnava nel silenzio', *Lucia*). Particularly affecting are those sudden modulations towards the end of a period, increasingly common in the later operas. The most magical instance occurs in the duet 'Signorina?' in *Don Pasquale* (see ex.6)

Ex.6

[l'ef]-fet-to or-bi-so-gna del-pro-
-fet-to, ...

Donizetti often combined two forms within the same number. Leicester's cavatina 'Ah rimiro il bel sembiante' (*Maria Stuarda*) is half duet, half aria with *pertichini*. Sometimes he added a strophic dimension to his cantables, as in 'Ah non avea più lagrime' (*Maria di Rudenz*), or the famous minor-major romanza 'Una furtiva lagrima' (*L'elisir d'amore*), the first verse of which ends in the relative minor, the second in the tonic major. There is scarcely an opera from 1830 onwards that does not contain an unobtrusive novelty of form and texture, whether it be Guido's mournful cavatina 'Questo sacro augusto stemma' (*Gemma di Vergy*), sung over a pattering recital by Rolando and the chorus of the story of Joan of Arc, the clinching of a cabaletta with a phrase taken from the cantabile, as in the duet 'Fama! Sì, l'avrete' (*Anna Bolena*), or the sobbing tran-

sition from central ritornello to the second statement of the cabaletta 'Ugo è spento' (*Parisina*). As might be expected, the French works make use of the ternary form with modulating middle section (see Zaida's two romances in *Dom Sébastien*); all the works of this period show a more frequent use of thematic reminiscence, which, however, nowhere approaches the quasi-symphonic concept of leitmotif. In his view of opera Donizetti postulated the supremacy of the human voice and the vocally conceived period as its principle of organization; his harmony and scoring are conditioned accordingly. His tonal range is in general wider than Bellini's, his harmonies blander and yet more sophisticated (he was more sparing in the use of poignant discord). Like most of his Italian contemporaries he aimed at dramatic expression by means of vocal contour rather than harmonic nuance; hence the somewhat generalized emotion of the many cabalettas based on simple major-key harmonies in a tragic context. Nor did he fail to observe the unwritten law that any piece begun in the minor key must conclude unequivocally in the major, whether relative or tonic – a scheme that weakens many a rondò finale and in particular the remarkable stretta 'Come tigr di stragi anelanti' in Act I of *L'assedio di Calais*. Local colour is rare (the yodelling themes in *Betty* are an exception). There is nothing in *Napoli* to indicate that the drama is set in India. Only in the 'Danse arabe' in *Dom Sébastien* did Donizetti avail himself of the harmonic resources offered by the exotic, and, partly for this reason, his ballet music is in general trite and undistinguished.

(iii) *Orchestration and vocal writing.* In his scoring Donizetti followed Rossini's 'prismatic' treatment of the orchestra, tracing variegated patterns of wind colour over a neutral string background, pointing modulations with sustaining instruments, doubling melodic lines wholly or in part with solo flute, clarinet or trumpet, as the case may be. Concertante and obbligato instruments, always treated in bel canto style, frequently embellish a scena or form the basis of a prelude, with or without an accompanying harp. Instances include a glass harmonica (*Elsabetta, o Il castello di Kenilworth* and also *Lucia*, where it was later replaced by a flute), clarinet (*Torquato Tasso*), harp (*Lucia*), bass clarinet (*Maria di Rudenz*) and trumpet (*Don Pasquale*). Tutti are usually noisy and opaque, while lyrical accompaniments keep to a plain rhythmic pattern in a more popular variant of Rossini's manner and sometimes justify Wagner's famous gibe about the big guitar. But put any score of Donizetti's beside one of Mercadante's or Pacini's and what leaps to the eye is its sparseness. It seems impossible that so few notes can make the effect that they invariably do. If in his early operas Donizetti's use of wind colour may appear ornamental and hedonistic, in his later works it can be powerfully evocative. Horns play an important role in establishing the atmosphere of *Lucia di Lammermoor*.

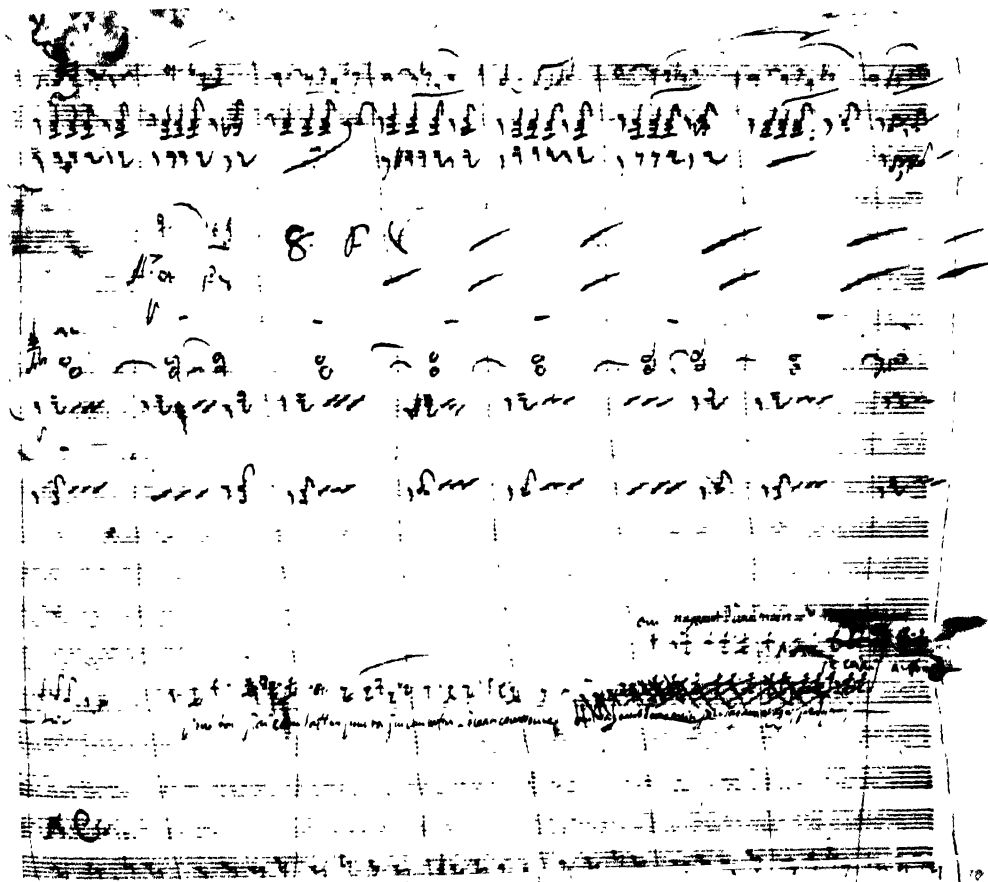
In his treatment of the voice Donizetti followed the lead first of Rossini, then of the Bellini of *La sonnambula* and after. He was particularly responsive to the individual qualities of the singers for whom he wrote. He never attempted, as Bellini once did, to impose a plain style on a florid singer. The agility of Tacchinardi-Persiani left its mark on *Rosmonda d'Inghilterra*, *Lucia* and *Pia*; the more dramatic talents of Pasta and Ronzani De Begnis were given full scope in the more directly

expressive final scenes of *Anna Bolena*, *Maria Stuarda* and *Roberto Devereux*. Confronted by a mezzo-soprano with no flexibility whatever, such as Rosine Stoltz, creator of Léonore in *La favorite*, Donizetti eschewed all decoration to achieve a noble simplicity that pervades not only the heroine's part, but the whole score, apart from the dispensable ballet. Except in *L'assedio di Calais* he followed the trend that was banishing the contralto or mezzo-soprano *en travesti* from hero to a subordinate position in the plot, such as that of the hero's or heroine's friend.

In the male parts *canto fiorito* gave way to a simpler eloquence in which syncopation usually replaces passage-work as a way of giving emphasis. Like Bellini, Donizetti treated his baritones and basses alike, but he was more successful in giving a high charge of irony to the singer's lyrical line (see 'Pour tant d'amour', *La favorite*), thereby foreshadowing Verdi. The growing incidence of important baritone roles in the later operas (in both *Maria di Rudenz* and *Maria Padilla* the baritone takes precedence over the tenor) was due to Giorgio Ronconi, who did more than any singer of his day to stimulate that forceful conception of the voice type associated with the young Verdi. For Donizetti,

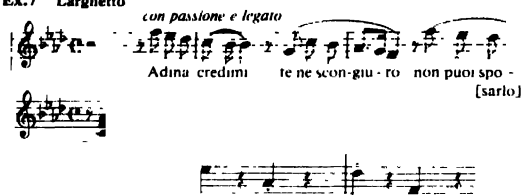
however, as for most of his contemporaries, the baritone remained essentially a *basso cantante* with a tessitura roughly a tone lower than that of his Verdian counterpart. On the other hand, the Donizettian tenor has a character of his own. A poet of the voice even when a villain (as in *Pia de' Tolomei*), he first took shape in his less heroic aspects in *L'elisir d'amore*, to reach his fullest incarnation as Edgardo in *Lucia*, a role that provided two famous singers of the day with their respective sobriquets: 'the tenor of the curse' (Fraschini) and 'the tenor of the beautiful death' (Moriani). Capable of great force ('Maledetto sia l'istante', *Lucia*) and even virtuosity ('Trema Bisanzio!', *Belisario*) he excelled in the portrayal of innocence betrayed. In his mature operas Donizetti's touch never failed with the tenor yet his means were of the simplest (see ex.7). Even that degree of discord is exceptional; no composer was more adept at distilling sadness from the combination of tenor voice and plain major-key harmonies, as in 'Tu che a Dio spiegasti le ali' (*Lucia*).

Donizetti's sculpting of a tenor melody can be traced in the sketches for Ernesto's aria 'Cercherò lontana terra' in *Don Pasquale*, published by Rattalino (1970). These entirely refute the notion that the composer



4 Autograph score of part of the cavatina 'Soldats, j'ai rêvé la victoire' from Act 1 of Donizetti's *Dom Sébastien*, first performed in Paris, 1843 (F-Pn)

Ex.7 Larghetto



always wrote uncritically and at breakneck speed. Indeed, they resemble Beethoven's sketches in their painstaking adjustment of detail. But a comparison with the few known sketches by Verdi is significant. While Verdi's alterations were all directed towards a more exact representation of a particular character in a particular situation, Donizetti was here concerned purely with perfection of melodic craftsmanship in relation to the portrayal of a tenor in distress.

(iv) *Assessment.* Few of Donizetti's admirers would attempt to deny a certain generic quality in his art that recalls the outlook of a previous age. In general, the Romantic ethos insists on the unique unrepeatable masterpiece – a description that could be more easily applied to *Norma* than to any of Donizetti's serious operas. It is sometimes said that he needed the stimulus of a romantic story in order to give of his best. In fact he was at home in almost every field from theatrical satire (*Le convenienze ed inconvenienze teatrali*) to neo-classical tragedy without a love interest (*Belisario*). For the comedies *Il campanello* and *Betty* he compiled his own librettos, while in *Don Pasquale* he rewrote so much of the text that the librettist refused to acknowledge paternity of it. But as with Verdi, an unusual plot elicited unusual solutions. *Lucrezia Borgia* is matched in this respect by *L'assedio di Calais*, a patriotic grand opera on the French model, with which Donizetti hoped to 'introduce a new genre to Italy'. Of its many ensembles, not one is without some surprising feature, structural and harmonic, while the fact that the juvenile lead is a mezzo-soprano allows a play of 6ths and 3rds in his duet comparable to Bellini's 'Mira o Norma'. Yet the opera failed to circulate, doubtless because of its eccentric distribution (mezzo-soprano, baritone and bass principals, the last appearing only in Act 3; two *soprani comprimari*, including the heroine, and a host of secondary roles). Donizetti never continued along this path.

Too often the idealist in Donizetti was forced to yield to the practical man of the theatre. He might welcome the freedom from Italian operatic routine afforded him by the Parisian stage; he might express a preference for the tenor ending to *Lucrezia Borgia* as against the rondò finale that he had been obliged to write for Mme Méric-Lalande in 1833. But like Rossini and generations of Italian composers before him, Donizetti believed that operas should be re-created strictly in terms of the resources available for each revival. He was always ready to adapt his scores to the demands of different singers, to expand secondary roles into principal ones, even altering the original voice type, and to provide alternative numbers for the principals themselves – a practice made all the easier by the fact that Italian opera during the 1830s was constructed from short, finite scenes. Sometimes the alternative pieces were derived from previous scores. Thus the cabaletta from a contralto and bass duet in *Imelda di Lambertazzi* ('Restati

pur m'udrai') was transposed for soprano and tenor, fitted out with two preceding movements and introduced into *Anna Bolena* as an alternative to the much shorter duet for Anna and Percy that is printed in the definitive score ('S'ei t'aborre'). The entire duet was modified for *Marino Faliero* five years later. When Donizetti had no time to attend to the matter himself, he would advise the singer to use a 'pezzo di baule'. He even allowed the stretta of *La favorita* (Act 3) to replace that of *Maria Stuarda* (Act 2) in order to accommodate a mezzo-soprano Maria. Some of the transferences are more difficult to account for except on grounds of convenience. Thus the Larghetto concertato in Act 2 of *Maria di Rudenz* ('Chuse il di per te la ciglia') was reproduced note for note as the Act 2 concertato of *Poliuto*, whence it passed into Act 3 of the French version, *Les martyrs*. A quartet finale from *Il paria* was carried over into *Torquato Tasso*. The duet cabaletta 'A consolarmi affrettisi' that forms the 'theme song' of *Linda di Chamounix* first appeared in *Sancia di Castiglia*, while the overture to the same opera, all but the slow introduction, was adapted from a string quartet written in 1836. The overture to *Les martyrs* derives mostly from one contributed by Donizetti to a composite cantata for the death of Malibran. Perhaps the most bizarre instance of self-borrowing occurs in *La fille du régiment*, where what was once Noah's solemn invocation 'Su quell'arca nell'ira de' venti' (*Il diluvio universale*) was transformed into the jaunty 'Chacun le sait, chacun le dit'. *La favorita* was almost entirely compiled from music written for different contexts, yet welded together with such skill that the listener is unaware of any incongruity. Indeed, the fact that so many of the themes are based on the ascending or descending scale gives the opera a distinctive character that is very rare in Italian opera of the time. 'Spare-part' construction, limited range of harmony, total subordination of orchestra to voice and the artificiality that attaches to the use of set forms to clothe Romantic subjects all contributed to the low esteem in which Donizetti was held in the Wagnerian age and after. *Lucia* survived as a warhorse for sopranos, with the final scene omitted. *Lucrezia Borgia* and *La favorita* were tolerated as harbingers of Verdi. Only the comedies *L'elisir d'amore* and *Don Pasquale* were thought worthy of serious attention. Since the mid-20th century, however, a change of taste, helped by the advocacy of performers such as Maria Callas, Leyla Gencer and Gianandrea Gavazzeni, has restored Donizetti to critical favour, and the revivals of his vast operatic canon continue.

6. VOCAL CHAMBER WORKS. These represent a species of salon music much in vogue in Italy and elsewhere during the first half of the 19th century. Donizetti's consist mostly of songs and duets with piano accompaniment to texts ranging from Metastasio (still regarded as the musician's poet *par excellence*) to Romani and professional versifiers of the time such as Guaita and Tarantini. Many of the poems are of operatic provenance and were therefore set as operatic miniatures complete with recitative; some were grouped together in publications of the type popularized by Rossini's *Soirées musicales*, with evocative titles such as *Un hiver à Paris*, *Nuits d'été à Pausilippe*, *Inspirations viennoises*, but in spite of the occasional exotic vignette (*La zingara*, *Il cavallo arabo*), the scene is generally Romantic Italy, even where the collective title suggests otherwise (sig-

nificantly, these publications were usually issued simultaneously in Paris and Naples). Each song or duet usually has a separate dedication – to a friend, a music-loving patron or a famous singer. Songs in popular vein might have a chorus added (*La torre di Biasone*). Donizetti had a ready pen for this type of composition, and his vast production of salon music has not been fully explored. Many pieces remain in manuscript scattered in different collections throughout Europe, some were published in periodicals of the time and then forgotten. Nor is it always easy to distinguish between a genuine 'composizione di camera' and an old operatic number jotted down in piano reduction to oblige some singer ('Fausta sempre' listed by Weinstock (1964) as a salon piece is in fact a cantabile from *Francesco di Foix*). A verbal tradition attributes the well-known Neapolitan song *Te voglio bene assai* to him, but recent research has shown this to be doubtful (see de Mura, 1969). Like the operas, Donizetti's vocal chamber music is being revalued, but no amount of advocacy can set it beside the lieder of Schubert or Schumann, where voice and piano explore a vast range of inward feelings through an unending variety of harmony and texture. Donizetti's melodies centre on two stereotypes – the popular song and the Italian opera aria, while the piano writing rarely rises above the suggestion of a primitive orchestral accompaniment. Nonetheless, the songs are fluent, attractive and usually saved from banality by an unexpected modulation or unusual feature of design.

7 SACRED WORKS. In submitting an *Ave Maria* to Ferdinand I of Austria in 1842, Donizetti hoped to prove to the emperor that 'among writers of the theatrical genre there was still a good Christian who knew a different genre, that is, the sacred one'. By that time he had certainly made good his claim. Like every Italian composer of his day he had written quantities of liturgical music as part of his musical training. All of it suffers to some extent from that disparity of style and character that afflicted church music in Italy throughout the 19th century and which only Verdi and Rossini succeeded in overcoming – arid scholasticism in the choruses, operatic sentiment and brilliance in the solos and a general indifference to the sense of the text, yet there is no lack of skill or of musical resource. Mayr's teaching is particularly evident in some of the ensembles, with their echoes of Haydn and other German masters (an early *Dixit Dominus* includes a movement based on the main theme of Mozart's overture to *Die Zauberflöte*). After 1824 the output diminished almost to nothing, then in 1835 Donizetti returned to religious composition, apparently in a more dedicated spirit. By then all floridity had been banished from the vocal lines, and yet of the three requiems dating from those years, that in commemoration of the death of Bellini (the only one to be published) remains a coat of many colours – a Mozartian Introit, a severely fugual Kyrie with final stretto, a *Dies irae* that anticipates Verdi's in theatrical force, a *Judex ergo* that begins in solemn, measured declamation and ends in a sentimental lilt of 6ths and 3rds, and an Offertory in the style of a Neapolitan folksong. Not until his last years as court Kapellmeister in Vienna did Donizetti find a liturgical style that was both consistent and rich in variety. This can be seen in a *Miserere* in G minor originally dedicated to Pope Gregory XVI in 1837 and rewritten in 1843. No longer is there any trace of the theatre. The

movements are small but concentrated in expression. The even-numbered verses, originally to be sung to plainchant, are fully harmonized, but in a modal manner. In movements such as 'Et exultabit' and the final fugue, counterpoint is revitalized as in Rossini's *Petite messe solennelle*. The above-mentioned *Ave Maria* was justly praised by the Viennese critics for its simple dignity, one writer venturing to hope that it marked the rebirth of genuinely religious music in Italy.

8 INSTRUMENTAL WORKS. These have little importance except as evidence of a purely technical skill with which Donizetti is rarely credited. Always well written for the instruments involved, they scarcely rise above the tastes of a public for whom vocal music was paramount. The well-known Concertino in G for english horn features a melody of Schubertian freshness recalling the *Rosamunde* overture, but it soon betrays its authorship by declining into a set of purely decorative variations. Of a different order are the 19 string quartets, all but two apparently composed for musical gatherings at the house of one Bertoli in Bergamo, where Mayr often played the viola. All show a sure grasp of the possibilities of four-part string texture as well as a close thematic organization in Haydn's manner (several have monothematic finales). Donizetti also clearly aimed at giving each a different character. Nos 13, 15, in A, D and F (numbering system from the collected edition of the quartets), all have finales in the minor, that of no. 14 being designed as a Haydnesque fugato. No. 16 in B minor recalls its opening theme in the slow movement and the finale. No. 8 in F minor has a programme for each of its four movements, the last of which is a funeral march. Sometimes the material is uninteresting, as in no. 12 in C, or the ideas over-ambitious, as in the slow movement of no. 11, which suggests an acquaintance with Beethoven. But what ultimately prevents these quartets from entering the repertoire is a basic superficiality of musical thought; they are exercises rather than genuine works of art. Most of them could be arranged for string orchestra without losing their character, and the first movement of no. 19 – the most elaborate of all – did in fact furnish the basis of an opera overture.

9 CONCLUSION. It is by his operas that Donizetti's reputation stands or falls. As a composer of comedy, his position has never been seriously challenged (Mendelssohn once shocked a number of his friends by declaring that he would like to have written *La fille du régiment*). Both *Don Pasquale* and *L'elisir d'amore* have remained in the general repertory since they were composed. In the tragic genre Donizetti was both more and less than a great composer: more in that he summed up within himself a whole epoch; less in that no single one of his tragic operas makes the impact that one expects of an unqualified masterpiece. All are subject to relapses into routine craftsmanship. Yet so central was he to the vitality of the tradition he served that when he retired it began to decay. His lesser contemporaries, Mercadante and Pacini, lacking his certainty of aim, his sense of a just relation of means to ends, soon declined into mannerism and selfconsciousness. Only Verdi succeeded in putting the Donizettian heritage to a new and valid use. Donizetti's own works survive through the grace and spontaneity of their melodies, their formal poise, their effortless dramatic pace and above all the romantic vitality that underlies their veneer of artifice.

WORKS

(MSS are autographs unless otherwise stated)

OPERAS
vs vocal score

<i>Title and genre</i>	<i>Acts and librettist</i>	<i>First performance</i>	<i>Sources and remarks</i>
<i>Il Pigmaliione, scena drammatica</i>		Bergamo, Donizetti, 13 Oct 1960	composed Bologna, 1816, <i>F-Pc</i>
<i>L'ira d'Achille</i>	1	not perf	composed Bologna, 1817, <i>Pc</i> (inc) Copy <i>Pc</i>
<i>Enrico di Borgogna, semiseria</i>	2, B Merelli	Venice, S Luca, 14 Nov 1818	
<i>Una folia, farsa</i>	1, Merelli	Venice, S Luca, 15 Dec 1818	? also perf as <i>Il ritratto parlante</i> , ov , copy <i>I-Bc</i>
<i>Le nozze in villa, buffa</i>	2, Merelli	Mantua, Vecchio, carn 1820-21	composed Bergamo, 1819, as <i>I provinciali</i> , ossia <i>Le nozze in villa</i> , Genoa, 1822, copy <i>F-Pc</i> <i>I-Mr</i>
<i>Il falegname di Livonia, o Pietro il grande, czar delle Russie, buffa</i>	2, G Bevilacqua-Aldovrandini, after A Duval	Venice, S Samuele, 26 Dec 1819	
<i>Zoraida di Granata, seria</i>	2, Merelli, after F Gonzales	Rome, Argentina, 28 Jan 1822	rev (J Ferretti), Rome, 1824, <i>Mr</i>
<i>La zingara, semiseria</i>	2, A L Tottola	Naples, Nuovo, 12 May 1822	copy <i>Nc</i> , vs (Paris, 1856)
<i>La lettera anonima, farsa</i>	1, G Genoio	Naples, Fondo, 29 June 1822	<i>Mr</i> ; vs (Paris, 1856)
<i>Chiara e Serafina, o I pirati, semiseria</i>	2, F Romani, after R C G de Pixérécourt La cisterne	Milan, La Scala, 26 Oct 1822	<i>Mr</i>
<i>Alfredo il grande, seria</i>	2, Tottola	Naples, S Carlo, 2 July 1823	<i>Nc</i> , copy <i>F-Pc</i>
<i>Il fortunato inganno, buffa</i>	2, Tottola	Naples, Nuovo, 3 Sept 1823	<i>I-Nc</i>
<i>L'ajo nell'imbarazzo, o Don Gregorio, buffa</i>	2, Ferretti, after G Giraud	Rome, Valle, 4 Feb 1824	rev as Don Gregorio, Naples, 1826, as <i>Il governo della casa</i> , Dresden, 1828, <i>Nc</i> (partly autograph), excerpts (Milan, ?1827, 1837), vs (Paris, 1856, Milan, 1878)
<i>Emilia di Liverpool, semiseria</i>	2, after Scatizzi	Naples, Nuovo, 28 July 1824	rev (G Checcherini), Naples, 1828, also perf as <i>L'eremitaggio di Liverpool</i> , <i>Nc</i> , copy <i>F-Pc</i> , vs (Paris, 1856) copy <i>US-Bm</i>
<i>Alahor in Granata, seria</i>	2, M A	Palermo, Carolino, 7 Jan 1826	
<i>Elvida, seria</i>	1, G F Schmidt	Naples, S Carlo, 6 July 1826	<i>I-Nc</i>
<i>Gabriella di Vergy, seria</i>	3, Tottola, after Du Belloy	Naples, S Carlo, 29 Nov 1869	orig composed 2 acts, 1826, rev by others for 1869 perf. <i>BGt</i>
2nd version	3, ?	Belfast, Whitla Hall 9 Nov 1978	composed 1838, <i>GB-Lu</i> (partly autograph)
<i>Olio e Pasquale, buffa</i>	2, Ferretti, after A S Sografi	Rome, Valle, 7 Jan 1827	<i>I-Nc</i> , excerpts (Milan, 1830), vs (Paris, 1856)
<i>Otto mesi in due ore, ossia Gli esiliati in Siberia, opera romantica</i>	3, D Gilardoni, after Pixérécourt. La fille de l'exilé	Naples, Nuovo, 13 May 1827	rev (A Alcozer), Naples, 1833, <i>Nc</i> , rev by U Fontana as <i>Elisabeth, ou La fille du proscrit</i> (De Leuven and Brunswick), Paris, 1853, vs (Paris, ?1854)
<i>Il borgomastro di Saardam, buffa</i>	2, Gilardoni, after A H J Mélesville, J T Merle and E Canturan de Boire	Naples, Nuovo, 19 Aug 1827	<i>Mr</i> , excerpts (Milan, 1830, 1833), vs (Paris, 1856)
<i>Le convenienze ed inconvenienze teatrali, farsa</i>	1, Donizetti, after Sografi	Naples, Nuovo, 21 Nov 1827	rev (2 acts), Milan, 1831, Vienna, 1840, <i>F-Pc</i> (partly autograph), 2 excerpts (Milan, 1830 or 1831), vs (Paris, 1856), vs, ed E Riccioli (Florence, 1971)
<i>L'esule di Roma, ossia Il proscritto, seria</i>	2, Gilardoni	Naples, S Carlo, 1 Jan 1828	also perf as <i>Settuno il proscritto</i> , <i>I-Mr</i> , excerpts (Milan, 1828, Naples, 1832), with new aria, Bergamo, 1840, vs (Milan, ?1840)
<i>Alina, regina di Golconda, semiseria</i>	2, Romani, after S J de Boufflers	Genoa, Carlo Felice, 12 May 1828	called opera buffa on lib, rev Rome, 1833, <i>Nc</i> , vs (Milan, 1842)
<i>Gianni di Calais, semiseria</i>	3, Gilardoni, after C V d'Arlincourt	Naples, Fondo, 2 Aug 1828	<i>Nc</i> , excerpts (Milan, 1830 or 1831)
<i>Il Giovedì Grasso, o Il nuovo Pourceaugnac, farsa</i>	1, Gilardoni	Naples, Fondo, aut 1828	<i>Nc</i> , vs, without recits (Paris, 1856)
<i>Il paria, seria</i>	2, Gilardoni, after C Delavigne	Naples, S Carlo, 12 Jan 1829	<i>Nc</i> , scena ed aria (Milan, 1837), vs (Paris, 1856)
<i>Elisabetta, o Il castello di Kenilworth, seria</i>	3, Tottola, after Hugo Amy Robsart, and Scribe Leicester [itself after Scott]	Naples, S Carlo, 6 July 1829	<i>Nc</i> , vs (Paris, 1856)
<i>I pazzi per progetto, farsa</i>	1, Gilardoni	Naples, Fondo, 7 Feb 1830	<i>Nc</i> , vs (Paris, 1856)
<i>Il diluvio universale, azione tragica-sacra</i>	3, Gilardoni, after Byron. Heaven and Earth, and Ringhieri Il diluvio	Naples, S Carlo, 28 Feb 1830	<i>Nc</i> , excerpts (Milan, 1834), vs (Paris, 1856)

Donizetti, Gaetano

<i>Title and genre</i>	<i>Acts and librettist</i>	<i>First performance</i>	<i>Sources and remarks</i>
Imelda de' Lambertazzi, seria	2, Tottola	Naples, S Carlo, 23 Aug 1830	<i>Nc</i> , excerpts (Milan, 1830)
Anna Bolena, seria	2, Romani	Milan, Carcano, 26 Dec 1830	<i>Mr</i> , vs (Milan, 1830 or 1831, 2/1876)
Gianni di Parigi, comica	2, Romani, after Saint-Just	Milan, La Scala, 10 Sept 1839	composed 1831, <i>Nc</i> , vs (Milan, 1843)
Francesca di Foix, semiseria	1, Gilardoni, after Favart and Saint-Amans' Ninette à la cour	Naples, S Carlo, 30 May 1831	<i>Nc</i>
La romanziera e l'uomo nero, buffa	1, Gilardoni	Naples, Fondo, 18 June 1831	<i>Nr</i> , vs, without recits (Paris, 1856)
Fausta, seria	2, Gilardoni and Donizetti	Naples, S Carlo, 12 Jan 1832	ov added, Milan, 1832, rev Venice, 1834, <i>Nc</i> , vs (Milan, 1832 or 1833, Paris, ?1832)
Ugo, conte di Parigi, seria	2, Romani	Milan, La Scala, 13 March 1832	<i>Nc</i> , vs (Milan, 1832)
L'elisir d'amore, comica	2, Romani, after Scribe Le philtre	Milan, Canobbiana, 12 May 1832	<i>Nc</i> (Act 1), <i>BGr</i> (Act 2) (Milan, 1916), vs (Milan, 1832, 2/1869)
Sancia di Castiglia, seria	2, P. Salatino	Naples, S Carlo, 4 Nov 1832	<i>Nc</i> , vs (Milan, 1833)
Il furioso all'isola di San Domingo, semiseria	3, Ferretti, after anon play on Don Quixote	Rome, Valle, 2 Jan 1833	rev Milan, 1833, <i>Mr</i> , excerpts (Milan, 1833), vs in 2 acts (Paris, c1845)
Parisina, seria	3, Romani, after Byron	Florence, Pergola, 17 March 1833	<i>BGr</i> , vs (Milan, 1833, 2/1911)
Torquato Tasso, seria [with semiseria elements]	3, Ferretti, after G. Rosini	Rome, Valle, 9 Sept 1833	<i>Mr</i> , vs (Milan, 1833; Naples and Rome, c1835, Paris, n.d.); also perf as Sordello il trovatore
Lucrezia Borgia, seria	prol, 2, Romani, after Hugo	Milan, La Scala, 26 Dec 1833	rev Milan, 1840, <i>Mr</i> , full score (Naples and Milan, c1890), vs (Milan, 1834, 2/1859 or 1860)
Rosmonda d'Inghilterra, seria	2, Romani	Florence, Pergola, 27 Feb 1834	<i>Nc</i> , excerpts (Milan, 1834, 1851 or 1852), rev as Eleonora di Gujenna, Naples, 1837, <i>Nc</i> , vs (Paris, ?1840)
Maria Stuarda, seria	3, G. Bardari, after Schiller	Milan, La Scala, 30 Dec 1835	composed for Naples, 1834, banned by censor, copy <i>Bc</i> , excerpts (Milan, 1835 or 1836), vs (Paris, 1866)
2nd version Buondelmonte	P. Salatino	Naples, S Carlo, 18 Oct 1834	new lib fitted to music for Naples perf., <i>Nc</i> (partly autograph), excerpts (Milan, 1834 or 1835)
Gemma di Vergy, seria	2, E. Bidera, after Dumas Charles VII	Milan, La Scala, 26 Dec 1834	<i>Mr</i> , vs (Milan, 1835, 2/1870 or 1871)
Manno Faliero, seria	3, Bidera, after C. Delavigne and Byron	Paris, Italien, 12 March 1835	<i>Nc</i> , vs (Paris, n.d., Milan, 1835 or 1836)
Lucia di Lammermoor, seria	3, S. Cammarano, after Scott	Naples, S Carlo, 26 Sept 1835	<i>Ms</i> , lucas (Milan, 1941), vs (Naples, ?1835; Milan, 1837, 2/1857), full score (Milan, c1910), rev., Fr., Paris, 1839
Belisario, seria	3, Cammarano, after J. F. Marmontel	Venice, La Fenice, 4 Feb 1836	<i>Mr</i> , vs (Milan, 1836, 2/1870, Paris, ?1836)
Il campanello di notte farsa	1, Donizetti, after L. L. Brunswick, M. B. Troin, V. Lhéne La sonnette de nuit	Naples, Nuovo, 1 June 1836	? <i>Nc</i> , vs (Naples and Rome, ?1836, Milan, 1839)
Betty, ossia La capanna svizzera, giocosa	1, Donizetti, after Scribe Le chalet	Naples, Nuovo, 24 Aug 1836	rev (2 acts), Palermo, 1837, <i>Nc</i> , vs (Naples, ?1836; Paris, ?1836, Milan, 1836 or 1837, 2/1877)
L'assedio di Calais, seria	3, Cammarano, after Du Belloy	Naples, S Carlo, 19 Nov 1836	<i>F-Pc</i> , ?1- <i>Nc</i> , vs (Milan, 1836)
Pia de' Tolomei, seria	2, Cammarano, after Sestini	Venice, Apollo, 18 Feb 1837	rev Sinigaglia, 1837, <i>Nc</i> , excerpts (Milan, 1837; Paris, ?1837)
Roberto Devereux, ossia Il conte di Essex, seria	3, Cammarano, after F. Ancelot Elisabeth d'Angleterre	Naples, S Carlo, 29 Oct 1837	<i>Nc</i> , vs (Naples, 1837, Milan, 1838/R1975, 2/1870 or 1871)
Maria di Rudenz, seria	3, Cammarano	Venice, La Fenice, 30 Jan 1838	<i>Vt</i> , vs (Milan, ?c1845, Paris, c1845, Leipzig, c1845)
Poliuto, seria	3, Cammarano, after Corneille	Naples, S Carlo, 30 Nov 1848	composed for S Carlo, 1838, banned by censor, <i>Nc</i> , vs (Milan, c1850)
2nd version. Les martyrs, grand opéra	4, Scribe	Paris, Opéra, 10 April 1840	<i>Mr</i> (Paris, 1840), vs (Paris, ?1840/R1975, It., Milan, 1843)
La fille du régiment, opéra comique	2, J. H. V. de Saint-Georges and J. F. A. Bayard	Paris, Opéra-Comique, 11 Feb 1840	<i>Nc</i> (Paris, ?1840), It., Milan, 1840, vs (Milan, 1840 or 1841, 2/1879)
L'ange de Nisida	3, A. Royer and G. Vaéz	not perf.	composed 1839, also known as Silvia, rev as La favorite, excerpts <i>F-Pc</i>
La favorite, grand opéra	4, Royer and Vaéz, after Baculard d'Arnaud: Le comte de Comminges	Paris, Opéra, 2 Dec 1840	Malfien collection (Paris, ?1840); rev and expanded from L'ange de Nisida
Adelia, o La figlia dell'arciere, seria	3, Romani and G. Marini, after anon Fr play	Rome, Apollo, 11 Feb 1841	1- <i>Nc</i> , vs (Paris, ?1843; Milan, n.d.)

Title and genre	Acts and librettist	First performance	Sources and remarks
Rita, ou Le mari battu, opéra comique	1, Vaez	Paris, Opéra-Comique, 7 May 1860	composed 1841; <i>Nc</i> , vs (Paris, 1860); also perf as Deux hommes et une femme
Maria Padilla, seria	3, G. Rossi, after Ancelot	Milan, La Scala, 26 Dec 1841	<i>Mr</i> , vs (Paris, 1841, Milan, 1841 or 1842)
Linda di Chamounix, semiseria	3, Rossi, after D'Ennery and Lemoine La grâce de Dieu	Vienna, Kärntnerthor, 19 May 1842	rev Paris, 1842, <i>Mr</i> , vs (Vienna and Milan, 1842, Paris, 1842)
Caterina Cornaro, seria	prol. 2, G. Saccherò, after Saint-Georges La reine de Chypre	Naples, S Carlo, 18 Jan 1844	composed 1842, <i>Nc</i> , vs (Milan, 1845/R1974, Paris, 1845)
Don Pasquale, buffa	3, G. Ruffini and Donizetti, after A. Anelli Ser Marc'Antonio	Paris, Italien, 3 Jan 1843	<i>Mr</i> (Milan, 1861), vs (Milan, 1843, 2/1871)
Maria di Rohan, seria	3, Cammarano, after Lockroy [J. P. Simon] Un duel sous le cardinal de Richelieu	Vienna, Kärntnerthor, 5 June 1843	rev, Vienna, 1844, <i>Mr</i> , vs (Milan, 1843, 2/1870 or 1871, Ger., Vienna, 1843, Paris, n.d.)
Dom Sébastien, roi de Portugal, grand opera	5, Scribe, after Barbosa Machado Memorias o governo Del rey D. Sebastião	Paris, Opéra, 13 Nov 1843	<i>F-Pc</i> (with unpubd addns), full score (Paris, n.d.), vs (Paris, 1843, Milan, 1844, 2/1886)

Inc and unfinished Olimpiade (opera seria, Metastasio), composed Bologna, 1817, duet *I-BG*; Introduzione and aria [aria adapted from Le nozze in villa] in I piccoli virtuosi ambulanti (opera buffa, 1), Bergamo, sum 1819, pasticcio perf by students of Mayr's school. La bella prigioniera (farsa, 1), composed Naples, 1826, 2 nos., pf acc., *BG*; Adelaide (opera comica), begun Naples, 1834, inc autograph *F-Pc* [partly used in L'ange de Nisida]. Le duc d'Albe (grand opera, 4, Scribe and Duveyrier), begun Paris, 1839, *I-Mr* (inc.), as completed by M. Salvi and others, Rome, 1882, vs (Milan, 1881 and 1882), as completed by T. Schippers, Spoleto, 1959, *Nc* m'oubliez pas (3, J. H. V. de Saint-Georges), composed Paris, 1842, 7 nos. *F-Pc*; La fidanzata, aria *Pc*

CANTATAS AND OCCASIONAL WORKS

Il ritorno di primavera (G. Morando), 3 solo vv, orch, April 1818, *I-Bc*; Canto accompagnatorio, SATB, orch, for funeral eulogies of Marchese G. Terzi, Bergamo, 1819, *BGc*

Teresa e Gianfaldoni, 2 solo vv, orch, vs (Rome, 1821)

Cantata ('Questo è il suolo'), S. S., pf, Naples, for royal birth, April 1822, *BG*

Angelica e Medoro (after Ariosto), Naples, May 1822

L'assunzione di Maria Vergine (G. B. Rusti), T. T. B., vv, orch, Rome, 1822, *BG*

Aristea (azione pastorale, 1, G. F. Schmidt), 3 female vv, 3 male vv

orch, Naples, S Carlo, 30 May 1823, *Nc*

A Silvio amante, T., orch, 1823, *BG*

La fuga di Tisbe, S., pf, composed 15 Oct 1824, *F-Pc*

I voti dei sudditi (azione pastorale, 1, Schmidt), 4vv, orch, Naples, S Carlo, 6 March 1825, copy *I-Nc*

La partenza, vv, orch, Palermo, Carolino, for departure of General delle Favare, July 1825

Cantata, vv, orch, Palermo, Carolino, for king's birthday, 14 Aug 1825

Licenza, vv, orch, Palermo, Carolino, for a gala, 1825 or 1826

Saffo, solo v, vv, orch, before 1828, *BG*; arr. v, pf (Naples, n.d.)

Il Canto XXXIII della Divina commedia (Dante), solo B, pf, Jan-Feb 1828 (Milan, 1843)

Inno reale (F. Romani), vv, orch, Genoa, for inauguration of Teatro Carlo Felice, 7 April 1828

Il genio dell'armonia (E. Visconti), solo vv, vv, 2 orch, Rome, in honour of Pius VIII, 20 Dec 1829, collab. Costaguti and Capranica

Il fausto ritorno (azione allegorico-melodrammatica, D. Gilardoni), vv, orch, Naples, S Carlo, for return of king and queen from Spain, sum 1830, *Nc*

Cantata, vv, orch, Milan, for wedding of Ferdinand of Austria, 24 Jan 1831, *BG*

Inno, for wedding of King of Naples, Nov 1832

Il fato (J. Ferretti), Rome, for name day of Count A. Lozano, 13 June 1833

Cantata (E. and C. Carnevali), Rome, for name day of Anna Carnevali, 26 July 1833, private collection H. Steiger, Vienna

La preghiera di un popolo (hymn), S. A. T. B., 4vv, orch, Naples, S Carlo, for Ferdinand II, 31 Aug 1837, *Nc*, vs (Milan, 1837)

Cantata (Donizetti), vv, orch, Naples, S Carlo, for royal birth, Aug 1838, *Nc*

Dalla Francia un saluto t'invia, T. B. B., TTBB, orch, pf, composed Paris, May 1841, perf. Bergamo, for Mayr's 78th birthday, 14 June 1841, ed. J. S. Allitt and U. Schaffer (London and Davos, 1975)

Luge qui legis, vv, orch, Milan, funeral march for P. Marchesi, 1842, vs (Naples, n.d.)

Cristoforo Colombo, Bar, orch, Paris, Opéra, for benefit of P. Barroillet, March 1845, scena e cavatina *Nc*

Acie Galatea, mentioned by Albinati; Gloria a Dio dei nostri padri, solo

B, orch, *Nc*; Inno, for the name day of P. Pangrati, *Nc*; Niso e Violetta, v, orch, sketch *Mr*; Per il nome di Francesco I, mentioned by Albinati, Sacro è il dolore, hymn, 2 vv, orch, *Nc*; Uno sguardo (I Romani), perf. Milan, La pietade col nemico or mi sembra qui delitto, solo B, orch, *BG*

SACRED

Gloria, D. STB, small orch, 1814, *I-BG*; Qui tollis, F. T., cl, orch, 7 Sept 1814, pts [partly autograph] *BG*; Kyrie, 4vv, orch, 1816, *Nc*; In gloria Dei Patris, c, 4vv, 17 Sept 1816, *BG*; Tantum ergo, TTB, orch, perf. 8 Nov 1816, *Bc*; Cum sancto, vv, orch, 16 July 1817, *I-Pc*; Kyrie, D, 4vv, orch, 1 Aug 1817, *Pc*; Kyrie, D, vv, orch, 7 Aug 1817, *I-Bc*; Gloria, C, 3 4vv, orch, 28 May 1818, MS copy and partly autograph pts *BG*; Kyrie, c, 3vv, orch, 8 Aug 1818, *F-Pc*; Credo, C, 3vv, orch, 17 April 1819, *Pc*; Magnificat, D, S, T, B, STB, orch, May 1819, *Pc*; De torrente, F. ST, orch, June 1819, *Pc*; Laudamus Gratias, F, S/T, obcl, orch, 3 July 1819, *Pc*; Qui tollis, Miserere, 3vv, orch, 8 July 1819, MS property of Donizetti heirs; Gloria, 3vv, orch, 16 July 1819, *I-Nc*; Salve regina, F, solo T, orch, 5 Aug 1819, *F-Pc*; Iste confessor, D, S, T, B, STB, orch, 6 Aug 1819, *I-Nc*; Sicut erat, C, STB, orch, 9 Sept 1819, *F-Pc*; Laudate pueri, D, S, A, T, B, SATB, orch, 8 Oct 1819, *I-Nc*; Beatus vir, F, solo T, obcl, small orch, *F-Pc*; Cum Sancto Spiritu, D, 3 4vv, orch, 1819, *Pc*; Dixit, C, S, T, B, vv, orch, 1819, *I-Nc*; Domine ad adiuvandum, C, S, T, B, vv, orch, 1819, *F-Pc*; Domine a dextris, d, solo B, orch, 1819, *I-Nc*

Oro supplex, I, solo B, hn, orch, 1819, *BGc*; Tecum principium, S/T, obcl, orch, 1819, *Nc*; Miserere, 4vv, Jan 1820, copy *Nc*; Motet solo T, cl, small orch, 29 March 1820, *F-Pc*; Miserere, 4 solo vv, vv, orch, 4 April 1820, *I-Rvat*; Tibi soli peccavi, F, solo S, basset-hn orch, 6 April 1820, *F-Pc*; Tunc acceptabis, D, 4vv, orch, 6 April 1820, pts *Pc*; Asperges me, Bb, SATB, orch, 8 April 1820, *Pc*; Domine Deus, Ep, solo B, cl, orch, 16 May 1820, *I-Nc*; Gloria, D, S, T, B, vv, orch, 20 May 1820, *Nc*; Kyrie Christe Kyrie, F, S, A, T, B, SATB, orch, 20 May 1820, copy and partly autograph pts *BG*; Kyrie, 4vv, orch, 20 May 1820, *Nc*; Qui tollis, Ep, solo T, hn, vv, orch, 24 May 1820, MS copy and partly autograph pts *BG*; Gloria Patri, I, solo S, vn, orch, 28 May 1820, *F-Pc*; Qui sedes, Quoniam, c, solo I, vn, orch, 3 July 1820, *I-Nc*; Laudamus te, A, S, A, T, B, SATB, orch, 6 July 1820, *Nc*; Gratias agimus, G, solo S, fl, orch, 6 July 1820, *F-Pc*; Dominus a dextris, d, solo T, vn, orch, Aug 1820, *Pc*; Credo, C, S, T, B, vv, orch, 18 Oct 1820, *I-BG*; Libera me di sanguinibus, a, solo S, vn, orch, 30 Oct 1820, *F-Pc*; Ne prociat, F, solo B, hn, orch, 29 Nov 1820, *I-Nc*; Dixit Dominus, C, S, T, B, vv, orch, 1820, MS copy and autograph pts *BG*; Tuba mirum, Eb, solo B, orch, 5 Jan 1821, MS copy and partly autograph pts *BG*; Kyrie 4vv, orch, 26 May 1821, *F-Pc*

Kyrie, F, 4vv, orch, 26 May 1821, *I-Nc*; Miserere, c, 4vv, orch, 18 Jan 1822, *F-Pc*; Credo, D, SATB, orch, perf. 24 Nov 1824, copy by Mayr *I-BG*; Parafrasi del Christus (S. Gatti), S, A, str orch, 1829, rev 1844, *Nc*; Requiem, d, S, T, B, SATB, orch, for Bellini, 1833, unfinished, vs (Milan, 1870/R1974); Miserere, g, 3 male solo vv, vv, orch, orch 1837, *Rvat*, rev. for solo vv, vv, orch, 1842-3, *Mr* (Milan 1844 or 1845); Requiem, vv, orch, for Zingarelli, 1837; Requiem, vv, orch, for Abate Fazzini, 7 Nov 1837; Messa di Gloria with Credo, c, 3-4 solo vv, vv, orch, perf. 28 Nov 1837, *Nc*

Ave Maria, off, F, solo S, SATB, str orch, May 1842, *BG*; vs (Milan n.d.; Paris, n.d.), full score (New York, n.d.); Gloria Patri, 4vv, orch, 1843, *Nc*; Ave Maria (Dante), S, A, str orch, Jan 1844 (Milan, n.d.); Quoniam ad te, off, solo S, small orch, 1844, *Nc*; Sic transit gloria mundi, 8vv, orch, 1844, *F-Pc*; Domine, Dominus noster, off, solo B, orch, Nov 1844, *I-Nc*

(undated)

- Ave Maria, F, 2vv, pf, Ms; 3 canzoncine sacre, 2vv, pf, *Mc* 1 Questo cor, quest'alma mia, 2 L'amor di Maria Santissima, 3 Preghiera a Maria Vergine, Christe, solo T, 2 vn, cl, db, *Rsc*, Confitebor, C, STB, bc (org), *BGi*; Credidi, D, STB, bc (org), *BGi*, 3 Credo, STB, orch, *Nc*, Ep, S, A, T, B, 4vv, orch, *Nc*, C, 4vv, orch, *BGi*, Credo breve, C, Crucifixus, F, vv, orch, orch pts *BGi* (vocal pts lost), 3 Cum Sancto Spiritu C, c, 4vv, orch, both *Nc*, D, S, A, T, B, SATB, pts *BGi*, Dies irae, c, vv, orch, inc sketch *BGi*; Docebo, D, solo B, small orch, org, pts (partly autograph) *BGi*
- Domine ad adjuvandum, C, S, T, B, vv, wind, org, *F-Pc*, 2 Domine Deus, D, solo B, small orch, *I-Nc*, c, solo B, cl, orch, copy *BGi*, Et vitam, C, 4vv unacc., *Nc*, 3 Gloria 4vv, orch, *Nc*, C, 4vv, orch, *Nc*, solo vv, vv, orch, *D-Db*, Gloria Patri-Sicut erat, C, STB, orch, MS copy and partly autograph pts, *I-BGi*, In convertendo, C, solo B, orch, *F-Pc*, Inno [to St Peter], C, solo T, small orch, *I-Nc*; Judica me Deus (S. Biava Ps xlii), 2 children's vv, org ad lib, copy *BGi*; 5 Kyrie c, STB, 2 ob, 2 hn, org, *BGi*, c, STB, 2 ob, 2 hn, org, *BGi*, c, S, T, B, STB, small orch, MS copy and partly autograph pts *BGi*, d, S, A, T, B, SATB, orch, pts (partly autograph) *BGi*, d, SATB, orch, pts (partly autograph) *BGi*
- Kyrie Christe Kyrie, E-G-c, T, SATB, orch, *BGi*, 2 Laudamus Gratias, F, solo T, cl, orch, lost, A, 4vv, orch, lost, Laudate pueri, C, 3vv, orch, 2 Miserere, T, T, B, B, TTBB, 2 va, 2 vc, 2 db, orch, *F-Pc*, d, 4vv, orch, pts (some autograph) *I-BGi*; Nisi Dominus, D, solo T, orch, MS copy and partly autograph pts *BGi*, Pange lingua, F, Preces meae, Ep, solo T, 4vv, solo insts, orch, *BGi*, Qui sedes, C, solo S, vn, small orch, *F-Pc*, Qui sedes-Quoniam, a, solo S, vn, orch, MS copy and partly autograph pts *I-BGi*, 3 Qui tollis Ep, STB, orch, MS copy and partly autograph pts *BGi*, Bp, solo T, small orch, pts (partly autograph) *BGi*, E, solo T, hn, orch, pts (partly autograph) *BGi*
- Requiem, 3vv, orch, for benediction of tomb of Alfonso della Valle di Casanova, vs (Naples, n.d.), Salve regina, F, STB, wind insts, vc, db, *F-Pc*, Sicut erat, C, 4vv, orch, *Pc*, 3 Tantum ergo, F, solo T, orch, *I-Nc*, D, solo S, org, *Mc*, Ep, solo T, wind insts, db, pts *BGi*, Tecum principium, F, S, T, cl, orch, partly autograph pts *BGi*; Te Deum (S. Biava), Bp, 2 children's vv, org ad lib, b, copy *BGi*

VOCAL CHAMBER

- 3 canzonette (Rome, ?1823) [A]
Collezione di canzonette, 5 songs, 3 duets, 1 qnt (Naples, n.d.) [B]
Donizetti per camera raccolta di [9] ariette e [3] duettini (Naples, n.d.) [C]
Nuits d'été à Pausilippe, 6 songs, 6 nocturnes (Naples, 1836, London, 1836, Milan, 1837, Paris, ?1840) [D]
Soirées d'automne à l'Infrascata, 4 songs, 1 duet (Naples, 1837, Milan 1839 [with added duet], Vienna, 1840s, as Soirées de Paris) [E]
Un hiver à Paris 1838-1839, 5 nos (Naples, 1839), as Réveries napolitaines, with added song (Paris, ?1839, Milan, 1839, Naples, c1841, Naples, 1841 or 1842 [with 2nd added song]) [F]
Matinée musicale, 6 songs, 2 duets, 2 qts (Naples, 1841, London, 1841, Paris, 1841; Milan, n.d.) [G]
Inspirations viennoises, 5 songs, 2 duets (Naples, 1842, London, 1842, Milan, 1842, Paris, n.d.) [H]
Raccolta di [6] canzonette e [2] duettini (Milan, n.d.) [I]
Dernières glânes musicales, 8 songs, 2 duets (Naples, n.d.) [J]
Fiori di sepolcro [9] melodie postume (Naples, n.d.) [K]
Donizetti Composizioni da camera, ed R Mingardo (Milan, 1961) [L]
6 arie inedite, ed C Pestalozza (Milan, 1974) [M]

(solo v, pf)

- Addio, romanza (Milan, 1844), J, Addio brunetta, son già lontano, allegretto scherzoso, in *Il sibillo* (Naples, 5 Oct 1843), repr in *Journal of the Donizetti Society*, n (1975), 155, Adieu, tu brise et pour jamais, romance, *F-Pc*, Ah, non lasciarmi, no, bell'idol mio (Metastasio), romanza, *Pc*, Ah, rammenta, o bella Irene (Metastasio), cavatina (Milan, 1830 or 1831), L, Ah, si tu voulais, toi que j'aime, canzone, *I-BGi*, Aimer ma rose est la sorte de ma vie, romance, I, A mezzanotte, arietta, D, I, Amiamo, canzonetta (Milan, 1871), Amis courons chercher la gloire, canzone, *F-Pc*, Ammore!, canzonetta napoletana, Amor che a nulla amato, album leaf, 1843, *I-BGi*
- Amor corrisposto (Bei labbi che amore formò) (Metastasio), A, Amor marinaro (Me gioi fà na casa), canzonetta napoletana, E, L, Amore e morte (G. L. Redaelli), arietta, E, L, Amor tiranno (Perché due cori insieme) (Metastasio), romanza, K, Amour jaloux, romance, *F-Pc*, Anch'io provai le tenere smanie, arietta, unpubd; Antonio Foscarini (G. B. Niccolini) (Naples, n.d.), A piè del mesto salice, canzonetta, private collection Marchesi Medici, Rome, Au pied d'une croix, romance, *Pc*, Au tic-tac des castagnettes, canzonetta or aria, I
- Che angui tempra mai più non spero (Metastasio), andante, M, Che non mi disse un dì (Metastasio), canzonetta, in *Il sibillo* (Naples, 2 May 1844), repr in *Journal of the Donizetti Society*, ii (1975), 159; Combien la nuit est longue, romance, *F-Pc*; Come volgesti rapidi, giorni de' miei primi anni, romanza, *Pc*; Dell'anno novello, canzon-

- etta, *I-Nlp*; Del colle in sul pendio, canzonetta, B; Doux souvenirs, vivez toujours (E. Barateau), mélodie, pubd; D'un genio che m'accende (Metastasio), B; Ella riposi alcuni istanti almeno, cavatina, *Ms*; Elle n'existe plus, mélodie, in 2 mélodies posthumes (Milan, n.d.); È morta! (C. Guaita), scena, H, L, Epiù dell'onda instabile, arietta, *Nc*, Faut-il renfermer dans mon âme, mélodie, *F-Pc*
- Fra le belle Irene è quella (Metastasio), canzonetta; Garde tes moutons, romance, pubd; Già presso il termine de' suoi martiri (Metastasio), *I-BGi*, Giovanna Gray, romanza, K, Giuro d'amore (Eterno amore e fé ti giuro), arietta, B, L; Gran Dio, mi manca il cor, *F-Pc*; Heureuse qui près de toi (after Sappho), *I-BGi* (without acc.); I capelli (Questi capelli bruni), romanza, C; Il barcajuolo (L. Tarantini), D, L, Il cavallo arabo, bolero or romanza, G; Il crociato (C. Guaita), arietta or romanza, D, Il giglio e la rosa (Non sdegnar vezzosa Irene), canzonetta, I, J, Il m'aime encore, doux rêve de mon âme, mélodie, *F-Pc*
- Il mio ben m'abbandonò, melodia, *I-BGi*; Il mio grido getto ai venti, romanza moresca, 1844, M; Il nome (Voi vorreste il nome amato), arietta, C; Il pegno, canzonetta, private collection Marchesa Medici, Rome; Il pescatore (Batte il bronzo) (A. Ricciardi), K; Il pescatore (Era l'ora) (A. de Lauzières, after Schiller), F, L, Il rimprovero (Quando da te lontano), romanza, C, Il ritorno del trovatore da Gerusalemme, *F-Pc*, Il ritratto (F. Romani), impromptu, private collection Casa Branca, Milan, Il sorriso è il primo vezzo, canzonetta, B, C
- Il sospiro (C. Guaita), melodia, H, L, Il sospiro del gondoliere, barcarola, *I-Nc*, Il trovatore, *BGi*, Il trovatore in canatura (Le troubadour à la belle étoile) (L. Borsini), scène bouffe or ballata, F; Io amo la mestizia, romanza, ?1841 or 1842, private collection Marchesa Medici, Rome, Io son pazzo capriccioso, arietta, J'attends toujours (E de Lonlay), romance, pubd, Je vais quitter tout ce que j'aime, romance, *F-Pc*, La bohémienne, ballade, *Pc*; La chanson de l'abeille (H. Lucas), It (Milan, 1844), J, La conocchia, arietta or canzone napoletana, D, L
- La corrispondenza amorosa (Cifre d'amore; Billets chéris), romanza, G, La dernière nuit d'un novice (A. Nourrit), ballata, added to F, L; La farfalla ed il poeta, canzoncina, *Pc*; La fiancée du timbalier (V. Hugo), 1843, *Pc*; La fidanzata, romanza, K; La folle de Sainte-Hélène (A. Nourrit), ballata, added to 1841 or 1842 Naples repr of F; La gondola, canzone, La gondoliera (Vieni la barca è pronta), barcarola, G, La hart (P. Lacroix), chant diabolique, La longue douleur, preghiera, La lontananza (F. Romani), arietta, E, L, L'amante spagnuolo (L. Tarantini), arietta or bolero, F, Lamento in morte di V. Bellini (Venne sull'ale ai zeffiri) (A. Maffei) (Milan, 1836)
- Lamento di Cecco Varlungo, album leaf, Donebauer Collection, Prague; La mère et l'enfant (A. Richomme), mélodie (Milan, 1830), J, L, acc. arr. orch, copy *I-BGi*, La mia fanciulla, K, L'amor mio (L'arcano del core) (F. Romani), K, L, La musulmane (M. Bourges), pubd, La negra (La nouvelle Ourika), romance, G, La ninna-nonna (La mère au berceau de son fils) (A. de Lauzières), ballata, F, L, La pazienza del crociato (Puoti), arietta or romanza, C, La passeggiata al lido (Che bel mar) (Naples, n.d.); La prière (P. Lacroix), La savoiarda (A. Broffeni), romanza, K; La speranza, La sultana (L. Tarantini), ballata, F, L, La torre di Bisanone (Tarantini), ballata, D
- La tradita (oh ingrato, m'inganni), romanza or arietta, C, L'attente, mélodie, La vendetta (Bedda Eurilla), canzonetta siciliana, C; La voix d'espoir (M. Cimbal), romance, La zingara (C. Guaita), arietta, H, L; Le crépuscule (V. Hugo), D, L, Le départ pour la chasse (P. Lacroix), Bar/B, hn, *Nc*, Le dernier chant du troubadour, romance, in 2 mélodies posthumes (Milan, n.d.); Le gondolier de l'Adriatique (Crevel de Charlemagne), nocturne; Le miroir magique (E. Plouvier), chansonette, Léonore (M. Escudier), romance (Milan, 1843), J, Le pauvre exilé (A. de Leuven), romance
- Le petit joueur de la harpe (P. Lacroix), *Nc*, Le petit montagnard, K; Le pirate (S. Saint Etienne), mélodie, in Lyre française (Mainz, n.d.); Le renégat (E. Pacini), scène, It (Milan, 1835), Les revenants (Lacroix), aria, *F-Pc*; Les yeux noirs et les yeux bleus (E. Monnier), romance; L'étrangère, romance, private collection Marchesa Medici, Rome; Le violon de Crémone (E. T. A. Hoffmann), romance, *Pc*; L'ora del ritorno (Guaita), arietta, H; Lu tradimento (Aje, tradetore, tu m'haje lassata), canzone napoletana, I, L; Malvina (G. Vitali), scène dramatique (Milan, 1845), M, Malvina la bella, romanza, in *Il sibillo* (Naples, 28 Dec 1843), repr in *Journal of the Donizetti Society*, ii (1975), 156, Marie enfin quitte l'ouvrage, romance, *Pc*
- M'è Dio il tuo signore (Oh quanto in me tu puoi), G; Mentre del caro lido, canzonetta, private collection of Marchesa Medici, Rome; Minvella (Quando verrà sul colle), canzonetta or romanza, C; Mon enfant, mon seul espoir, romance, *Pc*; Monrir per tel, arietta (Naples, n.d.), Nice, st'occhiuzzi cālali, canzonetta, private collection of Marchesa Medici, Rome, Noé (J. de Boutellier), scène du déluge, 1839, pubd; Non amerò che te (after G. Vitali), romanza (Milan, 1842 or 1843), Non amo che te, romanza; Non giova il sospirar (Metastasio), canzonetta veneziana, A
- Non m'ami più (L'ingratitude) (Guaita), H; Non v'è più barbaro di chi non sente (Metastasio), canzonetta, private collection of Marchesa Medici, Rome; Non v'è nume, non v'è fato, romanza (Milan, n.d.);

N'ornerà la bruna chioma (Romani), scena e cavatina, L; O anime affanate, venite a noi parlar (Dante: Divina commedia), *Pc*; Occhio nero incendiario, canzonetta, I; O fille que l'ennui chagrine, romance, *Pc*; Oh, Cloe, delizia di questo core, canzonetta, private collection of Marchesa Medici, Rome; Oh, je rêve d'une étrangère plus douce que l'enfant qui dors, *Pc*

On vous a peint l'amour (Lacroix), romance, *Pc*, Or che in cielo, barcarola, *Sirena musicale*, i (1837); Or che la notte invita, canzonetta, *Pc*; Ovi, je sais votre indifférence, *Pc*; Ovi, ton dieu c'est le mien (M. Michonne), romance, *Pc*; Ov'è la voce magica, melodia, 1844, M. Pace! canzonetta (Naples, n.d.); Pas d'autre amour que toi (E. Barateau), mélodie, Perché due cori, romanza, *I-Nc*; Perché mai, Nigella amata, insensibile tu sei?, romanza, *F-Pc*; Perché se mia tu sei (Metastasio), romanza, *Pc*; Philis plus avare que tendre, romance, *Pc*; Più che non m'ama un angelo (L'amor funesto), romanza, also arr. with vc/hn, 1842, L; Plus ne m'est rien, romance, *Pc*; Pourquoi me dire qu'il vous aime, romance, *Pc*; Preghiera (Una lagrima), G. L. Quand un soupçon mortel, romance, *Pc*; Quand je vis que j'étais trahie, scène religieuse, with pf, org, *Pc*; Quando il mio ben io rivedrò, canzonetta, private collection of Marchesa Medici, Rome; Quando morte coll'orrido artiglio, prayer, *Pc*; Quanto mio ben l'adoro, canzonetta, private collection of Marchesa Medici, Rome; Quel nome se ascolto (Metastasio), romanza

Questo mio figlio è un fiorellin d'amore, berceuse, in Album du gaulois oeuvres inédites, i (Paris, 1869), Qui sospirò, là rise, aria, copy, with autograph annotations, *I-Nc*; Rendimi il core, o barbaro, canzonetta, A; Rose che un dì di spiegate, romanza, *F-Pc*; Se a te d'intorno scherza, romanza, in *Il sibillo* (Naples, 4 April 1844), repr. in *Journal of the Donizetti Society*, ii (1975), 158; Se lontan, ben mio, tu sei (Metastasio), canzonetta; Se talor più non rammento, cavatina, Seul sur la terre, album leaf or romance, private collection of C. Lozzi, Bologna; Si o no, canzonetta giocosa, J; Si tanto sospiri, tu laghi d'amore, *Pc*; Si tu m'as fait à ton image, romance, *Pc*

Sorgesti alfin, aurora desolata, aria, *I-Nc*; Sospiri, aneliti che m'opprimete, canzonetta, private collection of Marchesa Medici, Rome. Sovra il campo della vita, larghetto, M; Sovra il remo sta curvato (La Mira), barcarola, in *Il sibillo* (Naples, 22 Feb 1844), repr. in *Journal of the Donizetti Society*, ii (1975), 157. Spunta il dì, l'ombra sparisce, romanza, *F-Pc*; Su l'onda tremula ride la luna, B; Su questi allor, canzonetta, private collection of Marchesa Medici, Rome, Tacin van, mia cara Jole, romanza, 1835; T'aspetto ancor (Nel tuo cammin fugace), romanza (Milan, 1843), J; Te dire addio (G. Vaez), romanza Te voglio bene assaje, canzone napoletana, often attrib. Donizetti, Tengo no n'namurato, canzonetta napoletana, I. Troppo vezzosa è la ninfa bella, canzone, *I-BG*; Trova un sol mia bella Clori (Metastasio), collection of Count G. B. Camozzi-Vertova, Bergamo, Trova un sol mia bella Clori (Metastasio), Toscanini collection, New York [different setting]; Tu me chiedi se t'adoro, anetta, 1840, *F-Pc*. Una prece sulla mia tomba (Non prego mai) (Redaelli), canto elegiaco or romanza, C

Una tortora innocente, romanza, *I-BG*; Una vergine donzella per amore, romanza, *F-Pc*; Un bacio di speranza, romanza (Milan, 1845); Un cœur pour abri (A. Richomme), scène, Un detto di speranza, romanza, J. Uno sguardo (F. Romani), romanza, Casa Branca, Milan, V'era un dì che il cor beato, romanza, *I-Ms*, Vien ti conforta, o misera, *F-Pc*; Vision (E. Plouvier), mélodie, Viva il matrimonio (L. Tarantini), cavatina buffa, bass (Milan, 1843)

(duets)

Ah, non lasciarmi, no (Metastasio), *I-Nc*, Amor, voce del cielo, (Tarantini), notturno, D; Armida e Rinaldo (Tasso), *F-Pc*, Canzonetta con l'eco (Per valli, per boschi), 27 Aug 1817, *I-BG*; C'est le printemps (E. Plouvier), chansonnette-valse; Che cambi tempra mai più non spero (Metastasio), unacc., *BG*; Che ciel sereno, I; Che vuoi di più? (Guaita), H; Duettino, S, S, *Nc*; Duet, S, S, *F-Pc*; Duet, 1822, collection of C. Lozzi, Bologna, Godi diletta ingrata nell'ingannarmi tu, canzonetta, *Pc*; Ha negli occhi un tale incanto (Metastasio), B

Héloïse et Abélard (Crevel de Charlemagne), duo historique; Ho perduto il mio tesoro (Metastasio), B, I bevitore (Tarantini), notturno or brindisi, D; I due carcerati, *I-Mc*; I fervidi desiri (Da me che vuoi, che brami), C; Il fiore (Qui dove mercede negasti), duettino pastorale, E, Il giuramento (Palazzolo), notturno, D, Io d'amore, o Dio, mi moro (Metastasio), B, C; I sospiri (Ti sento, sospiri) (Metastasio), C; L'addio (Dunque addio) (F. Romani), F, L'addio (Io resto), G; La gelosia (Querelle d'amour), scherzo, G, L; L'alito di Bice (F. Puoti), notturno, D

La passeggiata al lido (Che bel mar), J; L'aurora (Tarantini), notturno, D; La voce del core (T'intendo, sì, mio cor) (Metastasio), C; Les napolitains (Crevel de Charlemagne), nocturne; L'incostanza di Irene (Metastasio), 1826, added to E; L'ultimo rimprovero (O crudel che il mio pianto), I, J; Lumi rei del mio martire, canzonetta, private collection of Marchesa Medici, Rome; Non mi sprezzar Licori (Metastasio), *I-BG*; Predestinazione (Guaita), H; Quegli sguardi e quegli accenti, *BG*; Se mai turbo il tuo riposo (Metastasio), *Nc* Sempre più l'amo, mio bel tesoro, *F-Pc*; Sempre sarò costante

(Metastasio) (Rome, n.d.); Se tu non vedi tutto il mio cor (Metastasio), copies *Pc*, *I-Nc*; Si soffre una tiranna (Metastasio), *BG*; Sull'onda cheta e bruna, barcarola (Milan, 1838); Uno sguardo ed una voce (Une nuit sur l'eau) (Palazzolo), notturno, D; Vedi là sulla collina, *Mc*; Vuoi casarti, duetto buffo, 2B

(3-5vv)

Ah che il destino (Metastasio), (S, S, T)/(S, S), *BG*; Cede la mia costanza, Irene, al tuo rigor (Metastasio), S, A, T, B, 1820, *F-Pc*; Clori infedel, S, A, B, *I-Rc*; Di gioia di pace la dolce speranza, Moldenhauer Archive, Seattle, Finché fedele tu mi sei stata, canzonetta, 4vv, 5 May 1817, *F-Pc*; Io morirò, sonata è l'ora, 3vv, *Pc*; La campana, T, T, B, B, G; Lumi rei del mio martire, madrigale, 4vv, 12 June 1817, *I-BG*; Qui sta il male, trio, *Nc*; Rataplan (La partenza del reggimento), T, T, B, B, G, K; Se schiudi il labbro, divertimento, S, S, T, T, B, unacc., B. Strofe di Byron, S, A, B, *Mc*, Sien l'onde placide, Per noi la vita, Ma poi passati stragi e orror

ORCHESTRAL

Sinfonia: C, 12 June 1816, *I-Bc*; Sinfonia concertante, D, 17 Sept 1816, ed. G. Procioli (Milan, 1937); C, 24 Nov 1816, *BG*; D, 29 March 1817, *F-Pc*, g. wind insts, 19 April 1817, ed. D. Townsend (New York, 1967), ed. B. Pücker (Zürich, 1970), D, 10 Sept 1817, *Pc*, 'La partenza', 25 Oct 1817, *Pc*, D, 17 Dec 1817, *Pc*, on death of A. Capuzzi, 1818, *Pc*, 'L'incendio', perf. Bergamo, 19 March 1819, *Pc*, D, 1832 or 1833, inc., *I-BG*; [incl. themes used in Il furioso and L'elisir d'amore] on themes by Bellini, 1836, *F-Pc*, arr. pf (Milan, 1836), D, 25 non-autograph pts *I-BG*; Adagio and Minuet from a sym., *F-Pc*

Sinfonia to the cantata In morte M. Malibran, perf. Milan, 17 March 1837, other movts by Pacini, Mercadante, Coppola, Vaccai, *I-Mr*, vs (Milan, 1837 or 1838)

Concs. Concertino, G. enghn. orch. perf. Bergamo, 19 June 1817, ed. R. Meylan (Frankfurt am Main, 1966); Cl Conc., Ep. private collection A. Marinelli, Bergamo, Conc., vn, vc, orch., *F-Pc*; Conc., for unspecified inst., *Pc*; untitled work, Bp, cl, small orch., *I-BG*

Other works Introduzione, str orch, 1829, ed. U. Schaffer (London and Davos, 1975), Gran marcia militare imperiale, for the Sultan of Turkey, arr. pf (Paris, n.d.), arr. sym. band by D. Townsend (n.p. 1967), March, Aug 1840, *F-Pc*; Preludio, for an opera, *Pc*; Rataplan *I-Mr*

CHAMBER

Str qts no 1, Ep, 26 Dec 1817, no 2, A, no 3, c; no 4, D, 27 July 1818, no 5, c, no 6, g; f, 6 May 1819, Bp, 26 May 1819; d, 22 Jan 1821, g, 26 Jan 1821 (without 4th movt), C, 12 March 1821, c, 15 March 1821, A, 19 April 1821, D, 1825, e, 1836, D, f, b, all dated 1819-21 by Zavadini, all in Gaetano Donizetti 18 quartetti, ed. Istituto italiano per la storia della musica (Rome and Buenos Aires, 1948) [defective edn], g, *F-Pc* (without last movt), inc. 1st movt, a, *Pc*, both dated 1819-21 by Zavadini

Other works Sextet, 2vn, va/vc, fl, 2hn, lost, Qnt, C, 2vn, 2va, vc, 1st movt *I-BG*; Qnt (Introduzione and Largo affettuoso), 2vn, va, vc, db, MS property of Donizetti heirs, Qnt, C, 2vn, va, vc, gui, *Nc*, Pf Trio, Ep, 12 Nov 1817, copy *BG*; Fl Sonata, c, 15 May 1819, ed. R. Meylan (Frankfurt am Main, 1969), Vn Sonata, f, 26 7 Oct 1819, *BG*; Vc Sonata, D, copy *BG*; Ob Sonata, ed. R. Meylan (Frankfurt am Main, 1966); Variations, Dp, vn, pf, *BG*; Scherzo, D, vn, pf, 1826, on 27 themes from Donizetti operas, *BG*; Larghetto and Allegro, g, vn, harp, ed. R. Meylan as Sonata (Frankfurt am Main, 1970), Largo, vn, vc, pf, d, copy *BG*; Larghetto, fl, bn, pf, ed. B. Pücker as Trio (Zürich, 1971), Larghetto and Polonaise, vn, acc. inc., *F-Pc*; Largo, g, vc, pf, ed. U. Schaffer (London and Davos, 1975), untitled work, Bp, wind insts, org., *I-BG*; Studio no. 1, Bp, cl, 1821, ed. R. Meylan (Frankfurt am Main, 1970), Duetto, Bp, 2 cl, ed. B. Pücker (Zürich, 1971)

PIANO

Pastorale, E, 1813, *I-BG*; Sinfonia no. 3, A, 22 Oct 1813, *BG*; Sinfonia, C, 19 Nov 1816, *Bc*; Un capriccio in sinfonia, e, 15 Aug 1817, *BG*; 2 motivi del celebre Mo. Paer messi in suona, 7 Oct 1817, *BG*; Variazioni sopra la canzonetta del bardo nell'Alfredo di Mayr (Milan, 1820); Rondò, D, Feb 1825, *BG*; Larghetto, C, 30 Dec 1834, *Mc*; La vénitienne, waltz (Milan, 1843)

Undated. Adagio e Allegro, G; Allegro, f, ed. R. Meylan (Frankfurt am Main, 1971), Allegro vivace, C, Allegro vivace, G; Fugue, g, Invito, waltz; Larghetto, theme and variations, Ep; Picce on theme of 'Una furtiva lagrima', g; Presto, F; La ricordanza, adagio sentimentale, Ep. Sinfonia, D, waltz, Variations, G, Variations, E, all *BG*; Sinfonia D, *Nc*; Waltz, *F-Pc*; Giuseppe, polka-mazurka (Naples, n.d.) 4 hands: Il Capitano Battaglia, sonata, Ep, 1819; Polacca, D, 1819, Sonata, C, 31 March 1819; Sonata, D, 12 Oct 1819; Sinfonia no 2 d, 28 March 1820; Sonata, a, 25 April 1820; Una delle più matte, C, 17 May 1820; untitled piece, C, 25 Feb 1821, Waltz, 1844, all *I-BG* 4 hands, dated 1813-21 by Zavadini. 2 Allegro, D, E; Allegro moderato, A; Allegro vivace, C; Il genio di GDM, G; L'inaspettata, Ep, La lontananza, e; Larghetto, G; Marcia lugubre, f; La solita sonata, F, Sonata no. 3 a 4 sanfc, F; Sonata, Bp; Sonata, D; Sonata no. 3, F, all *BG*

OTHER WORKS

Student vocal essays, etc. Ah! quel Guglielmo, sextet, S, S, T, T, B, B, orch, 1812, *Nc*; Ognun dice che le donne, aria, solo B, orch, 20 March 1815, *F-Pc*; Guarda che bianca luna (J. Vittorelli), anacronistica, v, orch, 30 March 1815, *Pc*; Perché quell'alma ingrata, duet, S, T, orch, 27 Sept 1816, *I-Nc*; Amor mio nume, aria, 1816, *Ti* sovragna amato bene, aria, S, orch, 10 May 1817, *Nc*; Isabella ormai mi rendi, trio, T, T, B, orch, 1818, *Nc*; Se bramate che vi sposi, duet, *MS* property of Donizetti heirs; Taci, tu cerchi invano, duet, S, S, orch, *Nc*; Sposo lo so, recit, Da quel piano difendemi, duet, S, B, small orch, *Nc*; Che avvenne che fu, recit, Solo per te sospiro, romanza, T, small orch, *BGi*

Student exercises: Fugues and counterpoint exercises, some 1815-17, *BGi*, *Nc*

Didactic Solfeggi, Mez, pf, *Nc*; Vocalizzi o gorgheggi, *F-Pc*

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Donnberger, Georg Joseph. See DONNBERGER, GEORG JOSEPH.

Donner, Henrik Otto (b Tampere, 16 Nov 1939). Finnish composer and jazz trumpeter. After completing his studies at the Sibelius Academy, Helsinki he was a pupil of Ligeti and Koenig. Head of the light music department of Finnish radio, he has also been active in the spheres of theatre and film music. With his own ensemble he introduced new jazz trends into Finland, and he has been a pioneer in his country of 'total' serialism, aleatory writing, 'happenings' and new modes of music-theatre. His output may be divided into three main sections: experimental works, more conventional music and jazz-influenced, often socially engaged utility music (including several hundred songs).

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MSS in SF-Hmt

ERKKI SALMENHAARA

Donnini, Girolamo (d Bonn, early 1752). Italian composer. His early life remains obscure, but Thayer discovered that at least by 1719 (Eitner said 1714) he was serving the Elector Joseph Clemens at the court in Bonn as second of its three Konzertmeister. When such music had an instrumental accompaniment, as in opera productions, Donnini, rather than the director of instrumental music, conducted. By 1722 he was also working as court composer; by 1719 he had written a three-act 'tragedy', *Esther*, to celebrate a visit by Albert Charles and Ferdinand, Princes of Bavaria (not Clemens August, as appears on the score). In this oddly constructed work, the middle act abandons the nominal plot line, and, in the voices of such allegorical personages as Fortuna, Usura, Amor proprio and Virtù, sings the praises of the visitors' distinguished family. In 1722 Donnini's singers numbered 22.

On 30 November 1723 Donnini was appointed chamber music composer, and on 29 March 1732, after Clemens August had become elector, he succeeded to the post of Kapellmeister on the death of the incumbent, Trevisani. His salary was 500 thalers, soon raised to

600. Under his directorship, which he held until his death, Beethoven's grandfather Ludwig joined Bonn's musical establishment as bass singer.

Donnini's only known compositions besides *Ester* are an undated 'divertimento pastorale', *Icaro* (both in *I-MOe*), and a violin concerto (*A-Wkm*).

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JAMES L JACKMAN

Donostia, José Antonio de [Zulaica y Arregui, José Gonzalo] (b San Sebastian, 10 Jan 1886; d Lecároz, Navarre, 30 Aug 1956). Spanish composer, organist and musicologist. He studied with Echazarra at the Lecároz Franciscan College, with Esquerrá in Barcelona, with Gaviola in San Sebastian and with Cools and Roussel in Paris. Donostia (the Basque name for San Sebastian) was the name he took on ordination. He first achieved renown as a composer with a String Quartet and the four books of *Preludios vascos* for piano (1912-23), which, despite their Schumannesque style, employ the harmonic innovations of impressionism. Between the wars he composed a number of sacred stage works: *Les trois miracles de Ste Cécile* (1920) and *La vie profonde de St François d'Assise* (1926) were both produced in Paris. He lived in Toulouse (1936), in Paris (1939-40) and in Bayonne as an organist and choir-master (1941-3). On the foundation of the Spanish Musicology Institute in Barcelona (1943) he was invited to lead its folklore department; he produced a number of studies and editions of Basque folksong, as well as arrangements of 18th-century music. His later compositions show a refinement of style, with strict, concise expressiveness, they include the choral pieces *Poema de la Pasión* and *Canciones sefardies*, and Donostia's masterpiece, the Requiem. He was a member of the Madrid Fine Arts Academy and the Academy of the Basque Language.

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MANUEL VALLS

Donovan, Richard Frank (b New Haven, 29 Nov 1891; d Middletown, Conn., 22 Aug 1970). American composer, organist and teacher. He studied at the Yale University School of Music, at the Institute of Musical Art, New York (MusB 1922), and with Widor in Paris. In 1923 he joined the staff of Smith College; he was later appointed instructor (1928) and then Battell Professor of theory (1947) at Yale, remaining there until 1960. From 1936 to 1951 he was conductor of the New Haven SO. After an early post-impressionist phase his style developed to a lucid polyphony, despite closely woven textures, with frequent use of modal themes, sometimes of folk tunes. After 1950 his music became more astringent and chromatic, verging towards atonality but still characterized by dense polyphony and strong asymmetrical rhythms. His *Design for Radio* won the BMI Publication Award and his organ works have been often performed.

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H WILEY HITCHCOCK

Donzelli, Domenico (b Bergamo, 2 Feb 1790; d Bologna, 31 March 1873). Italian tenor. He sang as a boy soprano in Bologna, and after studying with Bianchi made his début in Bergamo as second tenor in Mayr's *Elsa* at the age of 18. The following year he went to Naples to complete his studies with Viganoni and Crivelli. For the next decade he sang the conventional florid tenor roles of the period throughout Italy, appearing in many Rossini operas, including *Tancredi*, the first performance of *Torvaldo e Dorliska*, *L'inganno felice* and *La Cenerentola*. Then his voice, which had ranged to b' (d'' in falsetto), began to grow larger and heavier, and he turned to a different repertory. In 1825 he made his Paris début in the title role of Rossini's *Otello*, a part in which he was very much admired. During his six seasons in Paris he sang in the first performances of Rossini's *Il viaggio a Reims*, Halévy's *Clari* and Bertin's *Fausto*. In 1829 he appeared at the King's Theatre, London, and the following year sang in *Il pirata*, the first Bellini opera to be heard there. He returned two years later to appear in the same composer's *La straniera*. Meanwhile Bellini had written the part of Pollione in *Norma* for him, and after the first performance at La Scala on 26 December 1831 he sang the role in London, Venice, Bologna, Trieste and Sinigaglia. By now his voice extended naturally only to a', or c'' in falsetto, but its volume and sonority had greatly increased. He appeared in many Donizetti operas, including *Fausta*, *Anna Bolena*, *Parisina*, *Belisario*, *Lucia di Lammermoor* and *Roberto Devereux*. Two of the greatest successes of his later career were in Auber's

Masaniello and **Mercadante's** *Il bravo*. He retired in 1844.

ELIZABETH FORBES

Doof (Dutch). An ORGAN STOP (*Doef*).

Doolittle, Amos (b Cheshire, Conn., 18 May 1754; d New Haven, Conn., 30 Jan 1832). American composer; see PSALMODY (ii), §II.

Doorslaer, Georges van (b Mechelen, 27 Sept 1864; d Mechelen, 16 Jan 1940). Belgian musicologist. A doctor of medicine by profession, he devoted his spare time to the history of art and music, in particular that of his native Mechelen. He spent the years 1914–18 in England, collecting material for his standard reference work on Philippe de Monte, whose provenance from Mechelen he was able to prove; later, with Jules van Nuffel and Charles van den Borren, he undertook the publication of Monte's Opera Omnia (1927–39). Another of his interests was campanology: the founding of the world-famous school at Mechelen in 1922 owed much to his efforts. He published numerous articles in the *Bulletin* of the archaeological circle of Mechelen, of which he was a member and (1919–26) president.

Van Doorslaer's work on Monte and his contemporaries owed its scholarly soundness to critical archival research, as did his work in other fields such as bell-casting and the copper industry, choir schools and court music, organists and organ building, gold- and silver-smiths, tapestry, the plastic arts and their exponents, and medical history.

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- 'Johannes a Fine ou les van den Eynde, fondateurs à Malines', *Annales de l'Académie royale d'archéologie de Belgique*, lix (1907), 206–66
- 'Les Waghevens, fondateurs de cloches', *Annales de l'Académie royale d'archéologie de Belgique*, lx (1908), 301–526
- 'Les van den Ghein, fondateurs de cloches', *Annales de l'Académie royale d'archéologie de Belgique*, lxxii (1910), 463–666
- 'L'ancienne industrie du cuivre à Malines', *Bulletin du Cercle archéologique de Malines*, xx (1910), 53–113, 265–378, xxii (1912), 171–356, xxiii (1913), 25–120; xxvii (1922), 117–84, xxviii (1923), 19–156, xxix (1924), 31–96
- 'L'enseignement de l'exposition d'art ancien de Malines en 1911', *Annales de l'Académie royale d'archéologie de Belgique*, lxxiv (1912), 367–498
- 'Herry Bredemers', *Annales de l'Académie royale d'archéologie de Belgique*, lxxvi (1915), 209–56
- 'De toonkunstenaars der familie Vredeman', *Bulletin de l'Académie royale d'archéologie de Belgique* (1920), 29
- 'Rene del Mel', *Annales de l'Académie royale d'archéologie de Belgique*, lxxix (1921), 221–88
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- 'Historische aantekeningen betreffende de orgels in St Romboutskerk te Mechelen', *Mechlinia*, iii (1923–4), 38
- 'Séverin Cornet', *De gulden passer*, iii (1925), 163–206
- Le carillon de la tour de Saint-Rombaut à Malines* (Mechelen, 1926)
- De Beiaard van Aalst* (Mechelen, 1926)
- 'Jean Richafort', *Bulletin de l'Académie royale d'archéologie de Belgique* (1930), 103–61
- 'Ludevicus Episcopus', *Bulletin du Cercle archéologique de Malines*, xxxvi (1931), 49
- 'La chapelle musicale de l'empereur Rodolphe II', *AcM*, v (1933), 148
- 'La chapelle musicale de l'empereur le Beau', *Revue belge d'archéologie et d'histoire de l'art*, iv (1934), 21–57, 139–65
- La corporation et les ouvrages des orfèvres malinois* (Antwerp, 1935)

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- P. de Monte: Motettum 'Inclina cor meum'*, Opera omnia, i (Bruges, 1927); *Motettum 'O bone Jesu'*, ibid, ii (Bruges, 1927); *Madrigalium spiritualium cum sex vocibus liber primus*, ibid, vi (Bruges, 1928); *Canticum Magnificat*, ibid, xii (Bruges, 1930); *Collectio decem motetorum*, ibid, xv (Bruges, 1930); *Liber septimus motetorum*, ibid, xvii (Bruges, 1931); *Liber quartus madrigalium quatuor vocum* (1581), ibid, xix (Bruges, 1931); *Collectio decem carminum gallicorum alias chansons françaises*, ibid, xx (Bruges, 1932)

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GODELIEVE SPIESSENS

Doppel-Be (Ger.). Double FLAT.

Doppelflöte (Ger.). An ORGAN STOP.

Doppelkreuz (Ger.). Double SHARP.

Doppelleittonklang (Ger.). A chord derived from a major or minor triad by replacing one of the notes in the triad by the notes lying a minor 2nd above and below it, for example *e-g-a#-c'* (from *e-g-b*), *e-gb-a-c'* (from *f-a-c'*), *c-d#-f-g* (from *c-e-g*). The note most often replaced is, in the case of a major triad, its root, and of a minor triad its 5th.

Dopper, Cornelis (b Stadskanaal, nr. Groningen, 7 Feb 1870; d Amsterdam, 18 Sept 1939). Dutch composer and conductor. From 1887 to 1890 he studied at the Leipzig Conservatory with Salomon Jadassohn and Reinecke, but was for the most part self-taught. In 1896 he became coach and conductor at the Netherlands Opera in Amsterdam. After the dissolution of the company in 1903, he became conductor of the Savage Opera Company which played in North America. He succeeded J. M. S. Heuckeroth as second conductor of the Concertgebouw (1908–31) alongside Mengelberg, and gave the first Dutch performances of works by Ravel and Debussy, as well as organizing the first youth concerts in the country. His compositions are characterized by masterly orchestration, and he made excellent arrangements. In his typically late Romantic symphonies he often evoked Dutch subjects. The choral piece *De wilgen* was particularly popular.

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- 7 sym. incl Rembrandt Sym., 1892, Amsterdam Sym., 1912, Zuiderzee Sym., 1919
- Concs for 3 drums, tpt, n.d., vc, n.d.; Ciaconna gotica, orch, 1920
- Choral pieces, songs, chamber music
- Principal publisher Rahter

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ROGIER STARREVELD

Doppio (It.: 'double'). *Doppio movimento* is a direction to double the tempo. *Canone doppio* is a double canon. *Doppio pedale* is a term used in organ music to denote the simultaneous use of both feet on the pedals.

Doppio bemolle (It.). Double FLAT.

Doppio diesis (It.). Double SHARP.

Doppione. A mysterious woodwind instrument of the late 16th and early 17th centuries. It may well have been

a wind-cap shawm with two tubes, either of which could be played separately. For details, see WIND-CAP INSTRUMENTS.

Doppler. Polish, later Hungarian, family of composers and instrumentalists.

(1) (Albert) Franz [Ferenc] Doppler (b Lemberg [now L'vov], 16 Oct 1821; d Baden, nr. Vienna, 27 July 1883). Flautist, composer and conductor. He was taught music first by his father, the composer and oboist Joseph Doppler, and made his début in Vienna at the age of 13. After several concert tours with his brother (2) Karl Doppler he settled in Pest, where he was first flautist in the German Theatre from 1838 and in the Hungarian National Theatre from 1841. His first opera, *Benyovszky*, was produced at the National Theatre in 1847, and four further Hungarian operas were staged there during the next ten years, all with considerable success; they combine Italian influences (e.g. Donizetti) with elements of Russian (*Benyovszky*), Polish (*Wanda*) and Hungarian music. Again with his brother Karl, he took part in the foundation of the Hungarian Philharmonic Orchestra in 1853 under the conductorship of Ferenc Erkel. The two brothers continued to make successful joint concert tours throughout Europe, including a visit to the Weimar court in 1854 when they met Liszt, and to London in 1856. Franz moved in 1858 to Vienna, where he worked for the Court Opera as first flautist and assistant (later chief) conductor of the ballet. Most of his ballet music, which was widely popular, dates from this period and his only German opera, *Judith*, was performed at the court in 1870. From 1865 he taught the flute at the Vienna Conservatory. He was a skilful orchestrator, and his transcriptions of some of Liszt's Hungarian Rhapsodies became well known.

WORKS (selective list)

STAGE

- (unless otherwise stated, perf. at Hungarian National Theatre, Pest)
Benyovszky (Afanasia) (opera, 3, R. Kofflinger, after Kotzebue), 29 Oct 1847, vocal score (Pest, n.d.)
Illa es a huszartoborzó [Illa and the hussar recruiting] (opera, 3, J. Janotyckh von Adlerstein), 29 Dec 1849, vocal score (Pest, n.d.), parts (Hamburg, n.d.)
Wanda (opera, 3, T. Bakody), 20 Dec 1850, full score (n.p., n.d.), vocal score (Pest, n.d.)
A két huszár [The two hussars], 12 March 1853, ov., arr. pf (Hamburg, n.d.)
Salvator Rosa (melodrama, A. Degre), composed 1855
Erzsebet (opera, 3, J. Czanyuga), 6 May 1857 [Act 1 only, Act 2 by F. Erkel, Act 3 by K. Doppler]
Judith (Ger. opera, 4, S. H. Mosenthal), Vienna, Court Opera, 30 Dec 1870, vocal score (Vienna, 1870)
 15 ballets

OTHER WORKS

- Chamber *L'oiseau des bois*, idyll, fl., 4 hn/pf/harmonium, op. 21 (Mainz, n.d.), *Fantaisie pastorale hongroise*, fl., pf., op. 26 (Mainz, n.d.); *Fantaisie sur des motifs hongroises*, 2 fl., pf., op. 35 (Mainz, n.d.) [collab. K. Doppler], *Variations sur un air hongrois*, vn., pf. (Pest, n.d.)
 Pf (solo unless otherwise stated): *Pásztor hangok* [Shepherd sounds] (Pest, 1859); *Kossuth-Marsch* (Pest, n.d.), *Impromptu* (Pest, 1872), *Ungarische Weisen*, 4 hands, op. 41 (Berlin, n.d.); *Blumen-Walzer*, op. 44 (Hamburg, n.d.) [from ballet *Melusine*]; *Einzugsmarsch zum Jagd-Carneval* (Vienna, 1880); *Introduction and Allegro*, 4 hands, *Régi magyar zene gyöngyei*, ed. I. Fáy (Vienna, n.d.), *Aus der Heimat*, 4 hands (Vienna, n.d.)
 Other works: Hungarian ov., orch.; ballads, vv., orch.; male choruses; songs, orch. transcrs., incl. F. Liszt, [6] Hungarian Rhapsodies (Leipzig, 1874-5), *Grand galop chromatique* (Leipzig, 1906)

(2) Karl [Károly] Doppler (b Lemberg [now L'vov], 12 Sept 1825; d Stuttgart, 10 March 1900). Flautist, composer and conductor, brother of (1) Franz Doppler.

He made several concert tours with his brother at a comparatively early age, and like him was a flautist in Pest, first in the German Theatre then in the National Theatre, where he also became conductor until 1862, and where his Hungarian Singspiel, *A gránátos tábor* ('The grenadier camp'), was performed in 1853. During this time he composed songs and incidental music with some success, both for German stage works and for Hungarian folk plays. From 1865 to 1898 he was Kapellmeister at the Stuttgart court, where he was again involved in work for the theatre. His prizewinning song *Honfi dal* ('Patriotic song'; Pest, 1857) was probably his most popular composition; he also wrote some piano pieces and collaborated with his brother in various arrangements for male chorus.

(3) Árpád Doppler (b Pest, 5 June 1857; d Stuttgart, 13 Aug 1927). Pianist and composer, son of (2) Karl Doppler. He studied at the Stuttgart Conservatory and later taught the piano there. In 1880 he went to New York to teach at the Grand Conservatory, but returned after three years to his previous post in Stuttgart. From 1889 he was chorus master at the Stuttgart Court Opera, and his comic opera *Halixula* was performed there in 1891. His other compositions include an opera on Shakespeare's *Much Ado about Nothing*, orchestral variations, a festival overture and some piano music.

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 K. Isöz *Doppler Ferenc levelei Erkelhez* [Letters from Doppler to Erkel] (Budapest, 1911) [also in Ger.]
 — 'Doppler Ferenc', *A zene*, xv/1 (1933)
 Z. Gárdonyi 'Doppler', *MGG* [with further Hung. bibliography]
 based on *MGG* (xv, 1828-30), by permission of Bärenreiter
 ZOLTÁN GÁRDONYI

Dorati, Antal (b Budapest, 9 April 1906). American conductor and composer of Hungarian birth. The son of professional musicians (his father was a violinist in the Budapest PO), he entered the Liszt Academy in Budapest at the age of 14. He studied there with Bartók, Kodály and Leo Weiner, and also read philosophy at Vienna University. After graduating at 18 he became a répétiteur at the Budapest Royal Opera, where he made his conducting début the same year (1924) and remained for four years.

In 1928 he became assistant to Fritz Busch at the Dresden Opera, then musical director at Münster (1929-33). He spent the next eight years as conductor with the Ballets Russes de Monte Carlo (successor to the Dyagilev company), taking musical charge of the De Basil wing after the 1938 split. He toured with the company in Europe, North America, Australia and New Zealand; his numerous guest appearances with major orchestras included his American concert début with the National Symphony of Washington in 1937. In 1941 he became musical director of the new American Ballet Theater and for four years helped significantly to establish its professional basis. He became an American citizen in 1947.

From 1945 Dorati acquired a distinguished reputation as an orchestral trainer, beginning with his postwar reorganization of the Dallas SO (1945-9). He then spent 11 years as musical director of the Minneapolis SO, making it internationally known through gramophone records. His European tours at this time included an association with the LSO (with which he made his British concert début in 1946) that

was influential on its later standards. He also took an active interest in the Hungarian refugee orchestra, the Philharmonia Hungarica, on its formation in 1957, later becoming its honorary president; between 1970 and 1973 he recorded with this orchestra all Haydn's symphonies. He was made a Chevalier des Arts et des Lettres by the French government and is a Knight of the Swedish Order of Vasa.

A frequent guest-conductor of opera in Europe and North America, Dorati made his Covent Garden début in 1962 with Rimsky-Korsakov's *The Golden Cockerel*. His talents have usually benefited most from close and continuous contact with an orchestra, and he resumed a regular appointment in 1963 as principal conductor of the BBC SO, when he rebuilt its corporate personality after it had been a year without an appointed conductor. He moved to the Stockholm PO in a similar capacity in 1966, and in 1970 he also became musical director of the Washington National Symphony, which he conducted at the inaugural concert at the Kennedy Center (9 September 1971). In 1975 he became senior conductor of the RPO. Throughout his career Dorati has championed Bartók's music, and given many first performances of contemporary works. His conducting is distinguished by vigorous direct rhythm and an acute ear for rich colour.

He has composed more than 20 works in an idiom he has described as 'recognizably contemporary but not unafraid of melody', all publicly performed, and has published numerous orchestral arrangements, including the Johann Strauss music for *Graduation Ball* (1940), a widely successful ballet by David Lichine. His autobiography, *Notes of Seven Decades*, was published in 1979.

WORKS (selective list)

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11 other orch and vocal works, chamber and pf pieces, songs

Principal publishers: Belwin Mills, Chester, Leeds, Suvini Zerboni

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G. Turner: 'Antal Dorati Talks', *Records and Recording*, xviii/2 (1974), 12 [with discography by M. Ashman, suppl. to discography, xviii/5 (1975), 8]

NOËL GOODWIN

Dorati [Dorati], **Girolamo** [Geronimo, Hieronymus] (b Lucca, baptized 26 Jan 1590; d Lucca, between 17 Aug and 11 Oct 1617). Italian composer and organist. He was the son of the trombonist Michele Dorati and the grandson of the composer Nicolao Dorati. Girolamo was probably the organist at S. Piercigoli in Lucca. His *Psalmi ad Vesperas* for eight voices and organ continuo was published in Venice in 1609. He did not merely alternate the two choruses following the verse divisions, but varied the structure, often achieving an impressive sonority within a basically simple harmonic and homophonic style. Two motets by him are in *Promptuarii musici* (Strasbourg, 1617).

For bibliography see DORATI, NICOLAO.

GABRIELLA BIAGI RAVENNI

Dorati, Nicolao [Nicolaus, Niccolo, Nicolo] (b Granaiaola, Lucca, c1513; d Lucca, Feb 1593). Italian composer and trombonist. In late 1543 he was a trombonist in the Musica di Palazzo, a group of musicians



Antal Dorati in 1965

engaged by the Lucca government. In 1557 he became its director, an appointment that he held until his death. His music, though not original, shows a capable assimilation of contemporary trends, particularly in the choice of texts, expressive treatment and the use of chromaticism. Some madrigals betray Florentine influence in the prevalence of homophonic passages and syllabic text-setting.

Nicolao's younger brother Bartolomeo (d Lucca, Feb 1603) was also a trombonist in the Musica di Palazzo from February 1546 until his death. Nicolao's sons, Lorenzo (b Lucca, baptized 29 Jan 1563, d Lyons, between 1611 and 1613) and Michele (b Lucca, baptized 20 May 1560, d Lucca 5 Sept 1620) also belonged to the group, the former from 21 October 1582 to 31 January 1584 and the latter from 19 July 1581 until his death.

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Li madrigali, 5-8vv, libro II (Venice, 1559)

Il terzo libro de madrigali, 5vv (Venice, 1561)

Il quarto libro de madrigali, 5vv (Venice, 1567)

Le stanze della signora Vittoria Colonna, 4vv (Venice, 1570)

Madrigali, libro I, 6vv (Venice, 1579)

2 motets, 6vv, in 1585¹, 1585², 1 madrigal, 5vv, in 1548¹⁰

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GABRIELLA BIAGI RAVENNI

Dordiglione (It.). TOURDION.

Doret, Gustave (b Aigle, 20 Sept 1866; d Lausanne, 19 April 1943). Swiss composer and conductor. From 1885 to 1887 he studied under Joachim in Berlin, and then he went to Paris to study composition with Théodore Dubois and Massenet. He made his career in that city, first as second conductor for the Concerts d'Harcourt, and later as concert director of the Société Nationale. He conducted the first performance of his friend Debussy's *Prélude à l'après-midi d'un faune* on 23 December 1894. His fame as a composer extended at the same time as his activities as conductor at the head of the principal orchestras of Europe: with Debussy he toured Holland in 1914. Spending half of his time in Switzerland and half in Paris, he composed *La fête des vignerons* for Vevey in 1905, and revised it in 1927. The Opéra-Comique in Paris successfully gave *Les armailles*

in 1906, and another opera, *La tisseuse d'orties*, was performed in Paris in 1927. He was very attracted to opera and wrote, in collaboration with René Morax, several works for the Théâtre du Jorat, which opened at Mézières (Vaud) in 1908 with *Henriette*. These works created a form of popular theatre which met with great success in Switzerland, France and Belgium. He also wrote a great deal of choral music.

He received numerous honours, and throughout his life he exercised a considerable influence on music in Switzerland through his uncompromising personality and his abilities as a conductor. As music correspondent for several newspapers in Lausanne and Geneva, he directed the music of French Switzerland, until then more influenced by German music, towards France, yet without losing its national character. He wrote almost no purely orchestral works, showing a great preference for vocal music through which he could frankly and bluntly express the spirit of the people evident in their historical dramas and legends. His use of timbre and his unprepared modulations remind one of Debussy, although he lacked Debussy's subtlety and mobility, and his lyrical lines betray the pupil of Massenet. Nevertheless his art is always sincere and truly personal, and he created a tradition conforming to the sensibilities of his countrymen. Several of his songs and choruses have almost been assimilated into the folk music of French speaking Europe.

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(selective list)

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OTHER WORKS

Les 7 paroles du Christ, oratorio, 1895, *La fête des vigneron* (festival play, Morax), 1905, rev. (P. Girard), 1927
Suite tessinoise, orch. Str Qt. D. C1 Qnt. c
 Choral pieces, songs

Principal publishers: Foetisch, Rouart

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 P. Meylan, 'Gustave Doret musicien de théâtre', *Revue musicale suisse*, cvi (1966), 293

PIERRE MEYLAN

Dörfel, Alfred (b Waldenburg, Saxony, 24 Jan 1821; d Leipzig, 22 Jan 1905). German music librarian and writer on music. He received his first musical training from the Waldenburg organist J. A. Trube. At the age of 14 he moved to Leipzig, where he studied with G. W. Fink, C. G. Müller, K. Kloss and later Mendelssohn and Schumann. He soon established himself in Leipzig as a piano and theory teacher. On the invitation of Schumann, he took a position with Breitkopf & Härtel in 1845, preparing piano arrangements and, from the following year, also contributing to the *Neue Zeitschrift für Musik*. Later he wrote for the *Musikalisches*

Wochenblatt and the *Leipzig Nachrichten*. In 1860 he succeeded K. F. Becker as curator of the music department of the Leipzig city library. The following year he opened his own music lending library, which was continued by his son; it was later purchased by C. F. Peters and became the basis of the Musikbibliothek Peters (founded in 1894). Dörfel was awarded an honorary doctorate from the University of Leipzig in 1885.

Dörfel was noted for his meticulous work in editing and proofreading works for Breitkopf & Härtel and Peters; Wagner praised his supervision of the publication of the score of *Tristan und Isolde*. His many editions include several volumes of the Bach Gesellschaft Gesamtausgabe of the works of Bach (including cantatas 111-30 and 171-90), an index to the first 120 cantatas and a thematic index to Bach's instrumental works. Dörfel was important as a music critic in Leipzig and contributed significantly to the Gewandhaus concerts.

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GAYNOR G. JONES

Dorfman, Joseph (b Odessa, 3 Aug 1940). Israeli composer of Soviet origin. He studied with Starkowa for the piano and Kogan for composition at the Odessa Conservatory (1958-65) and took a doctorate at the Gnesin Institute (1968-71). In 1973 he moved to Israel and joined the staff of Tel-Aviv University. Though the works he wrote in the USSR were influenced by early 20th-century Russian music and by Hindemith, in Israel he turned to graphic notation and to specifically Jewish subjects.

WORKS

(selective list)

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 Graphic works. Twelve Tribes of Israel, perc, slides, 1974; Ascent, pf, perc, 1974, The Stones of Jerusalem, ballade, 1974; Visions, 1 str, 1974, Duo, kbd, 1 str, 1975, Solo, kbd, 1975, Kol nidrei, vn, 1975, Songs of Shulamit, S. fl, va, hpd, 1975, Str Qt, 1975; Wind Qnt, 1975

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 WILLIAM Y. ELIAS

Dorian. The common name for the second of the eight church modes, the authentic mode on D.

Originally 'Dorian' was an ancient Greek tribal name that was used to designate one of the *harmoniai*, as mentioned in Plato's *Republic* or Aristotle's *Politics*,

along with the names Phrygian, Lydian, Mixolydian and some others. The 2nd-century Hellenistic theorist Ptolemy of Alexandria used these terms, along with Hypodorian, Hypophrygian and Hypolydian, to designate the seven *tonoi*, or transposition keys. Four centuries later Boethius, basing his discussion on Ptolemy, described these seven names as *toni, tropi, vel modi* ('tones, tropes or modes') in the fourth book of his *De institutione musica*, still with the meaning of transposition keys. In the late 9th-century Carolingian treatise *Alia musica* an eighth name, Hypermixolydian, taken from another part of the fourth book of Boethius's treatise, was added; this term was replaced by Hypomixolydian in the *Nova expositio*, a commentary on the *Alia musica*. This set of eight terms, beginning with Dorian and ending with Hypomixolydian, was given a new sense in the *Nova expositio*: it designated a set of eight diatonic species of the octave, each conceived as the juxtaposition of a 5th and a 4th, which were said to be the tonal embodiments of the eight modes of Gregorian chant.

In the Middle Ages and Renaissance the Dorian mode was described in two ways: as the diatonic octave species from *d* to *d'*, divided at *a* and composed of a first species of 5th (tone–semitone–tone–tone) plus a first species of 4th (tone–semitone–tone), thus *d–e–f–g–a + a–b–c'–d'*; and as a mode whose FINAL was *d* and whose AMBITUS, or range, was *c–d'*, with upward extension 'by licence' as far as *e'* or *f'* (the note *bb'* could also occur 'by licence'). In addition to the final, the note *a* – the tenor of the corresponding first psalm tone – was regarded as an important melodic function in the first church mode.

The expression 'Dorian mode' is often used to refer to the general tonal organization of Renaissance and Baroque polyphonic compositions whose chief scale degree is *D*, whose parts range more or less within the Dorian or the HYPODORIAN ambitus and whose principle cadential degrees are *D*, *A* and *F* in the first rank and *C*, *G* and *E* in the second rank. Compositions of this kind, though their most important harmony is what is now called the *D* minor triad, cannot really be said to be in the harmonic tonality, or key, of *D* minor. This polyphonic application of the Dorian mode is often found transposed up a 4th to *G*, and works having the properties of the polyphonic Dorian mode but set in the *cantus mollis* (i.e. with a one-flat signature), and having *G* as their chief scale degree are often said to be 'in *G* Dorian'. As late as the 18th century, works in the tonal minor mode were notated as if in the polyphonic Dorian mode, with one fewer flat in the key signature and the flattened sixth degree treated as an accidental (e.g. Bach's solo Violin Sonata in *G* minor BWV1001).

'Dorian mode' is also often used to describe European folk songs, and even non-Western melodies, in which the relationship of the most prominent scale degree (the final or apparent tonic) to the scale type seems similar to that in the Dorian church mode.

See also MODE

HAROLD S. POWERS

Dorian, Frederick (b Vienna, 1 July 1902). American musicologist and critic of Austrian birth. In 1925 he received the PhD from the University of Vienna, where he worked with Adler. He was trained in composition and conducting at the Österreichische Staatsakademie and was a member of the Schoenberg seminar in

Vienna; he also studied theory and conducting with Webern and piano with Edward Steuermann. He was music critic of the *Berliner Morgenpost* from 1930 to 1933. In 1934 he became Parisian music correspondent for the *Frankfurter Zeitung* and from 1935 to 1936 he wrote for the *Neues Wiener Journal*. In America he held the position of professor of music at Carnegie-Mellon University from 1936 until 1971, when he was appointed Andrew Mellon Lecturer in Music there; he became professor emeritus in 1975. In 1977 he was visiting professor of musicology at the Hebrew University, Jerusalem, and later visiting professor of music history at the Curtis Institute, Philadelphia.

Dorian's books are written both for the musical scholar and the educated general reader. In *Commitment to Culture* he gave an account of the history of patronage and its contemporary sources in western Europe; *The Musical Workshop* is a lucid discussion of the creative process in music; and *The History of Music in Performance* documents its subject with the works and writings of major composers from the Renaissance to the present.

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The History of Music in Performance (New York, 1942, 2/1966)
The Musical Workshop (New York, 1947)
 'Webern als Lehrer', *Melos*, xxvii (1960), 101
Commitment to Culture (Pittsburgh, 1964)

PAULA MORGAN

Dorian sixth. The raised sixth degree in the minor mode; the interval between the tonic and the raised 6th (e.g. C–A♯ in C minor, instead of C–A♭). It takes its name from the Dorian mode, in which the raised 6th is a distinguishing characteristic. The term is generally applied to neo-modal music, for example to the use of a subdominant major triad in the minor mode (F–A♯–C in C minor).

Dorico, Valerio (b Ghedi, nr Brescia, c1500; d Rome, 1565). Italian music printer. His entire professional career was spent in Rome. From March 1526 to April 1527 he collaborated with the printer Giovanni Giacomo Pasoti of Parma on six of the eight music books Pasoti printed for the Roman publisher Giacomo Giunta. By 1531 Dorico was established as an independent printer and bookseller, producing at least five collections of music and one musical treatise during the next six years. In all the music books with which his name is associated from the 1520s and 1530s, Dorico used the double-impression method of printing; after Pasoti's disappearance from Rome during the sack of 1527, Dorico retained possession of his types and decorative materials, using them in his own editions in the 1530s. After a musical hiatus of seven years, he adopted the single-impression method, devised by Attaignant, for his edition of Morales's masses in 1544. Until his death he and his brother Luigi printed 26 music books and two musical treatises. His heirs continued to print music until 1572, contributing seven additional prints.

The musical activity of the Dorico firm comprised about a sixth of its total production, and slightly more than half of all the music printed in Rome during the middle third of the 16th century, including masses, motets, madrigals, *laudi*, lute tablatures and instrumental ricercars. Some historical importance attaches to Dorico's otherwise limited musical activity: he is

credited with the first collection to use the word 'madrigal' to describe its contents (*Libro primo de la serena*, 1530), and he was the first to print the sacred music of Palestrina and Animuccia. Dorico claimed credit for choosing the music he printed only twice in his career. Apparently he preferred to receive commissions, often from local composers, a practice that guaranteed him both financial support and free editorial assistance from the musicians he served. Dorico's surviving music books are well organized, thoughtfully illustrated and reasonably well edited. His folio editions of masses by Morales, Palestrina, Rodio and Animuccia are modelled visually on Antico's *Liber quindecim missarum*, but the belief that he inherited typographical material from Antico seems to be apocryphal.

For a Dorico title-page see PALESTRINA, GIOVANNI PIERLUIGI DA, fig. 1

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SUZANNE G CUSICK

Döring, Johann Friedrich Samuel (b Gatterstadt, nr Querfurt, 16 July 1766, d Altenburg, 27 Aug 1840). German bass and teacher. He attended the Thomasschule in Leipzig from 1779, and as a pupil of the choirmaster J F Doles he soon became the chorus prefect. In 1789 he met Mozart, who gave an organ concert there, but he declined Mozart's offer to take him to Vienna, as he was receiving a royal bursary to study theology at the University of Leipzig. He took his final examination in Dresden in 1791 and became a private tutor. On Doles's recommendation, he became Kantor at the Nikolikirche in Luckau, Lower Lusatia, in 1793, two years later, however, he moved to Görlitz, where he was active for almost two decades as a Kantor and schoolteacher. In 1814 he succeeded J G Krebs as Kantor of Altenburg.

Thoroughly schooled in music, Döring appeared with success as a bass, a violinist, a pianist and an organist. He was also highly regarded as a conductor and singing teacher. His sacred music was admired by his contemporaries for its melodic qualities, but it was largely unpublished and almost none has survived. His desire to provide a good general musical education is evident in his attempt to make the melodies in his chorale books easier to read by means of a system of letter notation similar to German organ tablature.

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 Arrs (for 4vv, unless otherwise stated) Heilig ist Gott (several versions), 1794, *LUC*, Die drei Rosen des Lebens (from the Dan.), 4vv, fl, pf (Görlitz, 1799); Vollständiges Görlitzer Choralmelodienbuch (Görlitz, 1802, suppl., 1811), Sammlung einiger Lieder und Arien, 1v, pf, i (Görlitz, 1809), 12 vierstimmige Chorgesänge (Leipzig, 1814), Vollständiges Altenburger Choralmelodienbuch (Altenburg, 1815), 27 Choralmelodien (Leipzig, 1827), Jauchzet dem Herrn alle Welt (Telemann, formerly ascribed to Bach), motet, 8vv (Leipzig, n.d.)

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Anweisung zum Singen, i (Görlitz, 1805)
Etwas zur Berichtigung des Urtheils über den musikalischen Unterricht und die Übung dieser schönen Kunst (Altenburg, 1817)
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BERND BASELT

Dorman, Elizabeth. English singer; see YOUNG family.

Dorn (Ger.). PLECTRUM.

Dorn, Heinrich Ludwig Egmont (b Königsberg, 14 Nov 1804; d Berlin, 10 Jan 1892). German composer, conductor and writer. After having studied singing, theory, the piano and the organ, in 1823 he was forced by his family to study law. He then made several long journeys through Germany, during which he met Weber in Dresden, and moved to Berlin where he studied music with Ludwig Berger, Bernhard Klein and Zelter. In 1826 his heroic-comic opera *Rolands Knappen* was performed for the first time at the Königstadt Theatre. He became a co-editor of the *Berliner Allgemeine Musikzeitung* and was one of Spontini's defenders.

Dorn's career as a conductor began with his appointment to the city theatre of Königsberg (1828); subsequently he was conductor in Leipzig (1829-32), where Schumann became his counterpoint pupil, Hamburg (1832) and Riga, where for a time he was a friend of Wagner. In 1836 he organized the first music festival of the Russian Baltic provinces in Riga. In 1843 he succeeded Kreutzer as the opera conductor and city musical director in Cologne, from 1844 to 1847 he directed the Lower Rhine music festivals and in 1848 he founded the Rheinische Musikschule (which later became the Cologne Conservatory under his successor Ferdinand Hiller). After the death of Nicolai, he became conductor of the Berlin opera with W. Taubert and worked there until his retirement in 1869. He continued to teach and write, publishing articles in the Berlin newspaper *Die Post*.

Although he was esteemed primarily as a conductor, Dorn composed a large number of operas, including a setting of the Nibelung saga (1854), orchestral works, chamber music and choruses, but could establish a reputation only with his humorous lieder, which enjoyed some popularity during his lifetime. As a result of his association with Wagner in Riga, Dorn became an irreconcilable opponent of Wagner's music; his own is inclined to a Biedermeier-like conservatism, and he cultivated a popular naivety.

WORKS

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 Orchestral: *Festouvertüre*, op 8; *Dombaufestouvertüre*, op 60, *Festouvertüre*, op 69; *Ouvertüre zur Gedenksfeier des Königs*, Berlin, 1850
 Chamber: *Sonata*, E, pf, vc/vn, op 5, *Bagatelle*, 2 vn, va, vc, op 106 (Berlin, 1872)

Other works. Numerous choral works, incl. Te Deum, solo vv, chorus, orch, op 65 (Mainz, c1850); pf pieces, c100 songs

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HORST LEUCHTMANN

Dornel, Louis-Antoine (b c1680; d Paris, soon after 1756). French organist and composer. His name first appears in the archives of Ste Madeleine-en-la-Cité, Paris, where he was appointed organist in 1706; he had competed against Rameau on that occasion, and owed his success to Rameau's refusal to accede to the conditions laid down by the church authorities. Ten years later, in 1716, Dornel left Ste Madeleine for the abbey of Ste Geneviève where, after deputizing for André Raison until the latter's death in 1719, he was appointed his successor. In 1725 he also became *maître de musique* to the Académie Française, in which capacity he was required to write and direct a motet for the feast of St Louis celebrated each year by the Académie on 25 August. References in the *Mercure de France* (April 1726, June and July 1729, December 1736) reveal that the motets composed for these occasions were also heard at the Concert Spirituel. Unfortunately none of them has survived. Despite indications that Dornel's compositions were found pleasing (his motet of 1727 was considered 'fort beau'), and the *Mercure* for August 1731 reports that his motet *Domine Dominus noster* performed on St Louis's Day that year was 'fort applaudi'), he lost his post to Rebel in 1742. The circumstances of this premature retirement suggest that Dornel was the victim of an intrigue. Apart from a reference in the *Mercure* of June 1745 to the performance of his motet *Laudate pueri Dominum* at the king's mass, nothing more is known about his career. In view of La Borde's statement, published in 1780, that Dornel had died some 25 years previously at the age of 75, and in the absence of more precise information, it must be assumed that he died during the 1750s, but not before 1756, the date of an autograph manuscript of organ pieces.

While none of Dornel's occasional sacred music has survived, much else has. His extant works include his first serious instrumental compositions, published under the title *Livre de symphonies contenant six suites en trio ... avec une sonate en quatuor* (Paris, 1709). This was quickly followed by two other instrumental collections, one of violin sonatas and flute suites, one of trio sonatas; he also left a published collection of harpsichord pieces and the organ manuscript referred to above. He was active as a composer of secular vocal music, and published at least two solo cantatas; his name also appears in connection with *airs* published in *Mercure* (July 1731, August 1748) and in the collec-

tions of Ballard (between 1704 and 1735), as well as in other popular anthologies. His theoretical work, *Le tour du clavier sur tous les tons majeurs et mineurs*, is in part concerned with opposing the use of 'tons outrez' (keys with more than three sharps or flats).

Dornel, composing at a time when Italian music was prominent in Paris, was most overtly influenced and inspired by Corelli and the Italian school in his trios and solo sonatas. For example, the 1711 violin sonatas each have either four or five movements, alternately slow and fast, with a characteristic interplay of motifs between solo and bass, Corellian suspensions and circling sequences. Much of Dornel's writing has a polyphonic bias, due no doubt to his training as an organist. The most telling observations on his music are those by his contemporaries. La Borde reflected that Dornel 'avait beaucoup de réputation dans son temps, et la méritait en partie'. In his own time, Nemetz (*Séjour de Paris*, 1727) made favourable mention of him, as did the *Mercure*, which described the harpsichord pieces as 'fort estimées et de très facile exécution'. Dornel is certainly a minor figure, and his music is uneven. But at its best, for example in the fine set of organ versets in A minor, it reveals a competence and imaginativeness approaching that of Clérambault.

WORKS

(all printed works published in Paris)

VOCAL

Les caracteres de la musique (cantata), Iv, insts (1721)

Le tombeau de Clorinde (cantata), B, vn (1723)

Airs publ singly in the *Mercure de France* and in 18th-century anthologies

Motets, lost, incl. *Fructavit cor meum*, 1726, *Domine Dominus noster*, 1731, *Laudate pueri Dominum*

Les élèves d'Apollon (divertissement), perf. Concert Français, 1729, lost

INSTRUMENTAL

Livre de symphonies contenant 6 suites en trio, fls, vns, obs., avec 1 sonate en quatuor, 2op 1 (1709)

[8] Sonates, vn, et [4] suites, fl, bc, op 2 (1711)

[8] Sonates en trio, fls, vns, obs., op 3 (1713)

Concerts de symphonies contenant 6 concerts en trio, fls, vns, obs (1723)

Pieces de clavecin (1731)

Org pieces, F-Pg, ed. N. Dufourcq, L.-A. Dornel. *Livre d'orgue* (Paris, n.d.)

WRITINGS

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EDWARD HIGGINBOTTOM

Dorotheos a Bemdba. See PERS, DIRCK PIETERSZOOON

Dorset Garden Theatre. London theatre used in the 17th century for productions with music; see LONDON, §IV, 3.

Dorsey. American family of jazz instrumentalists and band-leaders. Jimmy [James] Dorsey (b Shenandoah, Penn., 29 Feb 1904; d New York, 12 June 1957) and his brother Tommy [Thomas] Dorsey (b Shenandoah, 19 Nov 1905; d Greenwich, Conn., 26 Nov 1956) both learnt several instruments and played professionally as teenagers; Tommy concentrated on the trombone and trumpet and Jimmy on the alto saxophone and eventually the clarinet, on which he was self-taught. In New York from 1924 they worked and recorded with such influential groups as Jean Goldkette's, Red Nichols's, Paul Whiteman's and the California Ramblers. From

1928 they recorded as the Dorsey Brothers' Orchestra, and in 1933 they jointly formed a dance band under this name. After frequent quarrels they separated in 1935, Jimmy to take over the brothers' dance band and Tommy to form a jazz orchestra. Both groups were immediately successful and made a great many recordings, Jimmy's with a popular orientation and Tommy's with a substantial jazz repertory featuring prominent jazz musicians such as Bud Freeman, Bunny Berrigan, Buddy Rich, Buddy DeFranco and Charlie Shavers, as well as the arranger Sy Oliver and vocalist Frank Sinatra. The brothers collaborated in 1947 on a film *The Fabulous Dorseys*, and in 1953 Jimmy rejoined his brother's orchestra. They gained considerable popularity in 1955-6 through their successful television series.

Although the brothers were fluent instrumentalists and disciplined band-leaders, Tommy Dorsey is generally held to be the superior musician because of the more demanding music of his band and his earlier achievements as a jazz trombonist. His playing, especially on the trumpet (which he continued to play into the 1930s), absorbed much from black musicians and thus formed a transition between the unique 'white' style of Miff Mole and the black-orientated playing of Jack Teagarden, whose influence largely eclipsed Dorsey's own achievements on the trombone. In the 1930s Dorsey continued to record in Dixieland style with a group known as the 'Clambake Seven', selected from his orchestra.

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JAMES DAPOGNY

Dorsey, Thomas A(ndrew) ['Georgia Tom'] (b Villa Rica, Georgia, 1899) Black American blues singer, gospel songwriter and pianist. The son of a revivalist preacher, he moved to Atlanta in 1910 and came under the influence of local blues pianists. He left for Chicago during World War I and studied at the Chicago College of Composition and Arranging, also becoming an agent for Paramount records. Dorsey's compositions at the time include *Riverside Blues* (King Oliver's Creole Jazz Band, 1923). His skill as a pianist, composer and arranger gained him a job with Les Hite's Whispering Serenaders in 1923, and soon after he formed his own Wildcat's Jazz Band, with whom Gertrude 'Ma' Rainey performed. As 'Georgia Tom' he made several recordings with her, usually including the slide guitarist Tampa Red (Hudson Whittaker). During a year of illness he wrote *Someday, Somewhere*, the first of his gospel compositions, but he had more success with the simple ditty *Tight like that* (1928, with Tampa Red); it became one of the best-selling blues records and prompted many other 'hokum' records by the team, combining urban sophistication, rural humour and often ribaldry (e.g. *Terrible Operation Blues*, 1930, with Jane Lucas). In 1932 Dorsey was appointed choral director of the Pilgrim Baptist Church in Chicago, a post he held for 40 years. He also became president of the National Convention of Gospel Chorus and Choruses.

Dorsey was the most influential figure in the gospel song movement. His earliest gospel songs, including *Stand by me, If I don't get there and We will meet him in the sweet by and by*, were strongly influenced by C. A. Tindley. They are based on church hymns and spirituals and lack his later songs' swing and open structure. In the early 1930s he made a small number of gospel recordings, including *How about you and If you see my saviour* (1932), and the widely recorded song *If I could hear my mother pray* (1934). His light voice, suited for the 'hokum' recordings, lacked conviction or excitement for gospel music and he made no more recordings, concentrating instead on writing songs that others would interpret. Of these his most successful was *Precious Lord, take my hand* (1932), written after his first wife's death. As he became known for his compositions, Dorsey toured with Mahalia Jackson and Roberta Martin, selling sheet music of his songs. Among the best known are *There'll be peace, I will put my trust in the Lord* and *The Lord has laid His hands on me*.

See also GOSPEL MUSIC, §1, 2

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 J and A O'Neal 'Georgia Tom Dorsey', *Living Blues*, xx (1975), 17 [interview]

PAUL OLIVER

Dortmund. Town in Westphalia, Federal Republic of Germany, which played a conspicuous part in the popularization of music during the industrial expansion of the 19th century. In the Middle Ages Dortmund belonged to the Hanseatic League and enjoyed a prosperity which it subsequently lost and recovered only in the 19th century, medieval affluence is reflected in the main churches, the Marienkirche, the Reinoldikirche and the Propsteikirche, all begun in the 13th and 14th centuries. The chronicle of Dietrich Westhoff (which covers the period 750-1550) mentions the music performed in connection with the foundation of the Predigerkloster in 1331.

In the 14th century Dortmund had a company of Stadtpfeifer; music was cultivated in the schools and incorporated within religious drama. After the Reformation a Dortmund Gesangbuch (1585), based on the widely used Rostocker Gesangbuch, was issued. Prior Hermann von Recklinghausen built Dortmund's first organ in the Propsteikirche in 1415.

Although Dortmund was only a small town of about 300 inhabitants it assumed at least regional musical importance during the 18th century through its collegium musicum, which owed much to the energy and initiative of its first two directors, the Kantors Preller and Friedrich Gunther. A collegium musicum programme normally comprised an overture, a symphony and a selection of vocal and choral music. As the industrial potential of the Ruhr district was realized Dortmund expanded, as did its musical activities. By 1830 the town possessed a competent concert orchestra of 38 players; in 1840 a *Liedertafel* was established, and the tercentenary of the Gymnasium in 1843 stimulated much music-making. Conspicuous figures in the music education in the town included Friedrich Eduard Wilsing (1809-93), Franz Giesenkirche (1830-85), and Rudolf Breidenstein, who conducted the Dortmunder Musikverein (founded in 1845) for 20 years.

A Westphalian Music Festival was inaugurated in 1852, with a choir of 300 drawn from Bielefeld, Dortmund, Gütersloh, Haltingen, Hamm, Soest and Witten which performed the standard repertory. The festival was first held in Hamm, but in 1854 and 1862 moved to Dortmund, where it continued to be held at irregular intervals; it was restructured under Julius Jansen in 1890, when the size of the choir was doubled. Max Bruch, however, was apparently disenchanted with Dortmund and its district, observing that 'Westphalia is a region where people are interested in material things, but not in intellectual or musical things'. In 1910 the first Max Reger Festival took place in Dortmund; 50 years later another festival was held as a jubilee celebration. Georg Hüttner (1861-1919) arrived in Dortmund in 1887 and was principally responsible for the development of orchestral music.

Choral music continued to flourish and at the beginning of the 20th century a Palestrina Society, a Bach Society (which instigated a Bach festival) and a madrigal choir were established, largely through the initiative of Karl Holtschneider. The town has a conservatory of music, founded in 1901 by Hüttner, an orchestra which also serves the municipal theatre and a municipal chamber orchestra.

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 O Schreiber *Orchester und Orchesterpraxis in Deutschland zwischen 1780 und 1850* (Berlin, 1938)
 W Salmen *Geschichte der Musik in Westfalen* (Kassel, 1963)

PERCY M. YOUNG

Dørumsgaard, Arne (Oddvar) (b Fredrikstad, 7 Dec 1921). Norwegian composer, singer and writer. He studied the piano with Sandra Droucker, harmony and counterpoint with Karl Andersen and composition with Brustad. Resident in France from 1950, he studied singing in Paris with Maria Castellazi (1952-60). His first published compositions were the Three Songs (1941), which were followed by other songs and piano pieces published by Fabritius, Lyche, Musikkhuset and Norsk Musikforlag. But his main work has been the edition of Canzone Scordate (Paris, 1963-), an anthology of European song from 1400 to 1900. He has also published Østens Gamle Poesi, a series of 20 volumes of ancient oriental verse in Norwegian translation.

RANDI MARGRETE SELVIK

Dorus-Gras [née Van Steenkiste], **Julie(-Aimée-Joséphine [Joséphine])** (b Valenciennes, 7 Sept 1805; d Paris, 6 Feb 1896). South Netherlands soprano. She studied at the Paris Conservatoire and made her début at the Théâtre de la Monnaie, Brussels, in 1825. She sang Elvira at the first Brussels performance of Auber's *La muette de Portici* (12 February 1829) and also took part in the historic performance of that opera on 25 August 1830 that sparked off the Belgian revolution. In 1831 she was engaged at the Paris Opéra, and during the next 15 years created many roles there, including Alice in *Robert le diable* (21 November 1831), Eudoxie in *La juive* (23 February 1835), Marguerite de Valois in *Les Huguenots* (29 February 1836), Teresa in *Benvenuto*

Cellini (3 September 1838) and other roles by Auber and Halévy. In 1839 she appeared in London on the concert platform, and in November 1847 she sang the title role of *Lucia di Lammermoor* in English at Drury Lane, with Berlioz conducting. In 1849, when she sang at Covent Garden in three of her most famous roles, Elvira (*La muette de Portici*), Alice and Marguerite de Valois, she was still, according to Chorley, 'an excellent artist, with a combined firmness and volubility of execution which have not been exceeded, and were especially welcome in French music'. She was not a particularly convincing actress, but the accuracy of her singing and the brilliance of her voice ensured her success.

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 G Chouquet *Histoire de la musique dramatique en France* (Paris, 1873)
 S Wolff *L'Opéra au Palais Garnier (1875-1962)* (Paris, 1962)

ELIZABETH FORBES

Doss, Adolf von (b Pfarrkirchen, Bavaria, 10 Sept 1823, d Rome 13 Aug 1886). German composer and writer. The descendant of a Swedish noble family which had moved to Germany for religious reasons, he studied at the Dutch Institute in Munich from 1835 to 1843. After some secret journeys to Switzerland, he moved there to enter the Jesuit Order in Brig (11 November 1843). He studied at Fribourg, Vals-les-Bains (France), Namur, Maastricht, Cologne and Louvain and was ordained a priest on 12 September 1855. He was active in Münster (1855-62), Bonn (1862-6) and Mainz (1866-73). While he was in Mainz (where he was also a local superior of the Jesuit community) the Jesuit Order was being suppressed in Germany. He moved in 1873 as an exile to Liège, becoming professor at St Servais Jesuit College, where he was free to use his musical talents to serve the church. From 1884 he was father confessor at the Collegio Germanico in Rome.

Doss's outstanding contribution to the Jesuit Order is as a writer of practical religious works for young people: these were translated into several languages. His musical contribution is devoted exclusively to church music: masses, oratorios, over 100 motets and over 50 sacred songs. He wrote neither instrumental nor secular works: a few operas and some stage music in his repertory should really be classed as sacred music. He aimed to reform church music by expelling from it all secular influences. Through the circulation of his compositions in Germany, France, Belgium and Switzerland, he played an important role in the revival of sacred music.

WORKS

MSS in St Servais College, Liège, unless otherwise stated, operas incidental music and oratorios for solo vv, chorus, orch and first performed at St Servais College

OPERAS

- Jean-sans-terre (dialogue opera, 3, A. Neut), 12 Aug 1875
 Maurice et la légion thébaine (dialogue opera, 3, A. de Wouters), 10 Aug 1876
 Robert Bruce (dialogue opera, 3, L. Bailly), 13 Aug 1878
 Witikind, ou La conversion des Saxons (opera, 2, D. Hasselle), 11 Aug 1880
 Un vaut dix (opéra comique, 1), solo vv, str qt, db, pf, 1881, unperf
 Percival (dialogue opera, 4, Bailly), March 1883

INCIDENTAL MUSIC

- Baudouin du Bourg (4, F. Halleux), Namur, Collège, July 1851, lib (Namur, 1851)
 Le triomphe de la croix, 28 Jan 1874
 Le déluge (E. Turquet), 28 Nov 1879 [originally perf Frankfurt am Main, 5 Jan 1875 as Die Sündflut]
 Le trait d'union (Bailly), 15 Feb 1879

Dotted rhythms

La cité des hommes et la cité de Dieu (V. de Laprade), 13 Aug 1879
Les comtes de Moha (Hasselle), 1880, unperf

ORATORIOS

Oratorio pour la béatification du vénérable Pierre Claver, Namur, Collège, 1852
La fosse aux lions (Turquet), 29 Dec 1875
L'hymne de la nuit (A. de Lamartine), 27 Dec 1876
Le festin de Balthazar (E. Brahy), 27 Nov 1879 (Liège, ?1880)
Héiodore (biblical scene, A. Maus), 1881, unperf
Sic Cécile (J. Demarteau), 28 Sept 1883

OTHER

11 masses, most for 4vv, orch, over 150 motets and sacred songs, 1-4vv, most org acc or unacc.

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L. Koch, ed. *Jesuiten-Lexikon* (Paderborn, 1934)
J. Ilias *Un jésuite musicien le Père de Doss* (Liège, 1938)

GAYNOR G. JONES

Dostal, Nico (b Korneuburg, Lower Austria, 27 Nov 1895). Austrian composer. The nephew and grandson of military composers, he studied at the church music department of the Vienna Music Academy in Klosterneuburg. He then worked as a theatre composer and arranger in Innsbruck, Salzburg and Berlin until in 1933 he had his first operetta success with *Clivia*. In 1943 he left Berlin and in 1946 returned to Austria.

WORKS

(selective list)

Operettas *Clivia*, Berlin, 1933, Die Vielgeliebte, Berlin, 1934, Prinzessin Nofretete, Cologne, 1935, Extrablätter, Bremen, 1937, Monika, Stuttgart, 1937, Die ungarische Hochzeit, Stuttgart, 1938, Die Flucht ins Glück, Stuttgart, 1940, Die grosse Tanne, 1941, Manina, Berlin, 1942, Der Kurier der Königin, Hamburg, 1950, Zirkusblut, Bielefeld, 1951, Doktor Eisenbart, Nuremberg, 1952, Rhapsodie der Liebe, Nuremberg, 1963.

Other stage works. Eva im Abendkleid (comedy with music), Chemnitz, 1941. Susse kleine Freundin (Kleine Freundin gesucht) (comedy with music), Wuppertal 1950, So machi man Karriere (chamber musical) Nuremberg, 1961.

Other works. film scores, waltzes, masses, songs.

Dostoyevsky, Fyodor Mikhailovich (b Moscow, 11 Nov 1821; d St Petersburg, 9 Feb 1881) Russian novelist. Son of a doctor, he was for a short time a military engineer. His first novel *Poor Folk* was published in 1846. Arrested in 1849 as a member of the Petrashevsky socialist group, he was condemned to death, reprieved at the place of execution, and sent to Siberia. During his penal servitude in Omsk (1850-54), Dostoyevsky underwent a profound spiritual crisis, and became deeply religious, seeing the Orthodox Church as the fullest expression of Christianity. In 1859 he received an amnesty and returned to St Petersburg. From then on he lived by writing. He suffered from epilepsy, was a compulsive gambler, and was constantly in debt. From 1867 to 1871 he lived abroad to escape his creditors. He was twice married, the second time (1867) to his young secretary. His most important works are *Notes from the House of the Dead* (1860-62), *Notes from the Underground* (1864), *Crime and Punishment* (1866), *The Idiot* (1868-9), *The Possessed* (1871-2) and *The Brothers Karamazov* (1879-80).

Dostoyevsky's works have probably had a more far-reaching influence on literature and thought both in Russia and the rest of the world than those of any other Russian novelist. With his profound understanding of good and evil, he was one of the first writers to analyse the psychological motives which prompt men's actions;

many people have also acclaimed him as a religious philosopher of a 'new Christianity'. Although his ideas have certainly influenced many musicians, notably Mahler and Bartók, relatively few musical compositions have been inspired by his works, and few of these are by Russian composers. Dostoyevsky's ideas were ahead of their time, and it is only in the 20th century that composers have attempted to translate them into music. Since 1917 in the Soviet Union Dostoyevsky's reputation has fluctuated; many of his religious and political ideas are alien to the official Soviet viewpoint, and this may explain why so few Soviet composers have been attracted to his work.

WORKS SET TO MUSIC

Belve noch! [White nights] (short story, 1848) opera by M. Tsvetayev, 1933, chamber opera by Yu. Butsko, Moscow, 1971, Le notti bianche, opera by L. Cortese, Milan, 1973.

Zapiski iz myortvogo doma [Notes from the house of the dead] (novel, 1862) Z. mrtvého domu, opera by Janáček, Brno, 1930.

Igrok [The gambler] (novel, 1866) opera by Prokofiev, Brussels, 1929.

Prestupleniye i nakazaniye [Crime and punishment] (novel, 1866).

Raskolnikoff, 2 ovs. by Reznček, 1925, 1929, Delitto e castigo, opera by A. Pedrollo, Milan, 1926, Crime et châtiment, film music by Honegger, 1934, Raskolnikoff, incidental music by J. H. Hallnas, 1936, Raskolnikoff, opera by H. Sutermeister, Stockholm, 1948, Raskolnikoff's Traum, dramatic scene by G. Klebe, 1956, Raskolnikoff, ballet by Lutz, Linz, 1964-5, incidental music by H. C. Maréchal.

Idiot [The idiot] (novel, 1868-9) Der Idiot, ballet by Henze, Berlin, 1952, Nastas'ya Filippovna, opera by V. N. Bogdanov-Berezovsky, 1968.

Mal chik u Khrista na volke [Christ, the boy, and the Christmas tree] (short story, 1876) Yolká, opera by V. I. Rebikov, Moscow, 1903.

Brat'ya Karamazovi [The brothers Karamazov] (novel, 1879-80).

Bratři Karamazovi, opera by O. Jeremiáš, Prague, 1928, Der Grossinquisitor, dramatic oratorio by B. Blacher, Berlin, 1948, Bratři Karamazovi, pf suite by I. Berg, 1949.

Also based on Dostoyevsky: Racconto d'inverno, ballet by Rossellini, Rome, 1947, Vocal sym. by V. Sommer, 1958.

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N. Suvorovsky 'Dostoyevsky i Musorgsky', *Zhizn' iskusstva* (1921), no 2.

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APRIL FITZLYON

Dot (Fr. *point*, Ger. *Punkt*; It. *punto*; Lat. *punctum*). Dots are used in various notational contexts. Above a note, a dot signifies that the note is to be played staccato or (if beneath a slur) portato (see BOW, §II, 2-3); in some keyboard sources of the early 16th century it may however indicate chromatic alteration. Placed to the right of a note, it indicates that the value of that note should be augmented by half (in earlier notation systems, the modification may be different; see DOTTED RHYTHMS and NOTE VALUES). In early mensural notation, a dot may indicate rhythmic division (see NOTATION, §III, 3, and PUNCTUM). Dots in vertical pairs or groups of four alongside a bar-line or (more commonly) a double bar indicate a passage to be repeated (see REPEAT). For tablature dot notations, see DOT-WAY.

Dot notation. See DOT-WAY.

Dotted note. (1) See PERFORMING PRACTICE.

(2) See NOTE VALUES.

Dotted rhythms. Rhythms in which long notes alternate with one or more short notes, so called because the long notes are usually written with the aid of the dot of addition (see NOTE VALUES). The essential feature of

dotted rhythms, however, is not their notation (the dot may be replaced by a rest or a tie) but their unevenness in performance. Dotted rhythms are found in mensurally notated music of all periods, particularly after 1600; this article deals mainly with music of the 17th and 18th centuries, for which there is evidence that written dotted rhythms were often altered in performance (see also NOTES INÉGALES; for notational meanings of the dot before 1600 see NOTATION, §III).

It is not strictly correct to say, as many writers have, that the dot was variable in the Baroque period. In the theory and pedagogy of the time it was always defined as increasing the value of the note it followed by half, just as it is today. The flexibility of dotted rhythms was discussed not in connection with note values but as an aspect of good execution, along with many other kinds of rhythmic alteration or nuance. One of the main reasons for altering dotted figures was to bring the short notes into synchronization with other rhythms in the piece (see ex.1). When dotted figures are found against

Ex.1 Bach Goldberg Variations, variation 16



triplets, it may usually be assumed that the dotted rhythm is to be assimilated to the triplet rhythm; this is stipulated by many theorists, and countless scores cannot sensibly be interpreted otherwise. But two powerful arguments qualify this rule: a statement by J. F. Agricola in a review of Löhlein's *Clavier-Schule* (1765) that J. S. Bach taught his pupils to play such rhythms as notated, 'otherwise the difference between duple metre ... and 3/8, 6/8, 9/8 and 12/8 would be eliminated', and the possibility that the triplets were themselves sometimes assimilated to duple rhythm (Collins, 1966). Where both dotted figures and evenly notated duplets are set against a predominant triplet motion, as in the third movement of Bach's Sonata for violin and harpsichord BWV1017 (ex.2), it is possible that the duplets are

Ex.2 Bach Sonata no 4 for violin and harpsichord BWV1017, 3rd movt



to be assimilated to the triplets and the short notes of the dotted figures played after the third note of the triplets.

When dotted figures in different note values occur at the same time in different voices, the short note of the figure in larger values may be delayed to sound with the short note in the smaller value. This type of alteration may be applied also to successive dotted figures in different values, especially when the rhythmic motion is pervaded by dotting in the smaller values. In Bach's 'St Anne' Prelude BWV552, however, whose ritornellos are

dominated by such a rhythm, the great care with which the music is notated casts doubt on the advisability of such alteration; although common Baroque practice would double-dot the crotchet in ex.3a, the notation at ex.3b-c is so exact as to suggest that the composer desired these different rhythmic configurations of his motif to be respected in performance.

Ex 3 Bach 'St Anne' Prelude BWV552



In French music the dot and its complementary note are subject to the same rules of inequality as pairs of notes of equivalent value, that is, the dot is lengthened and the note shortened to whatever degree the expression of the piece demands.

A second reason for altering the strict values of dotted rhythms is for expressive purposes. Where the dotting is cautionary, that is, where the composer feels he cannot count on his performers to play *notes inégales* and therefore writes them out with dotted figures (as is commonly found in English music, especially Purcell, and sometimes even in French music), the dotted effect will usually be softened and varied; but in French music, in cases where even notes would normally be made unequal, dotting may well be a signal to exaggerate the dotted effect.

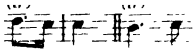
A third reason for altering the written notation is to exaggerate the effect of dotted rhythms in the 'splendid style' (the style of French overtures and other pompous or majestic genres). In this style certain French and German writers are agreed that whatever follows the dot must be played rapidly and energetically. When many short notes in one part are to be played against one or two in another they must be altered so as to produce the maximum energy, regardless of the written values (see ex.4).

Ex.4 Bach: Partita no. 4 BWV828, Overture



Dotted rhythms were also exaggerated as part of a general principle. This was laid down flatly by C. P. E. Bach in part 1 of his *Versuch über die wahre Art das Clavier zu spielen* (1753) and qualified in part 2 (1762) with instances that require its relaxation. Bach's precepts often apply mainly to music in the *galant* style, however, and not even Quantz and Leopold Mozart were quite as sweeping as he was in recommending overdotting. Where the final note of a cadence is anticipated by the short note of a dotted figure (see ex.5)

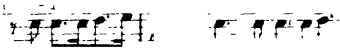
Ex 5



the note of anticipation should normally be played lightly and as close as possible to the following resolution: the dotted note should be trilled, stopping soon enough for the main note to be clearly heard. This rule is found as early as 1668 in Bénigne de Bacilly's *Remarques curieuses sur l'art de bien chanter*.

A common notational peculiarity of Baroque music was the failure to shorten the initial note of dotted passages beginning with an upbeat (see ex.6). In most

Ex 6



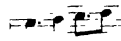
cases the first note should be shortened to conform to the dotted rhythm which follows, but in carefully written music one must make sure that the rhythm as notated is not intended (as it probably is, for example, in variation 26 of Bach's Goldberg Variations). Ex.7 shows five anomalous uses of the dot in the Baroque period. In the first the number of short notes varies and the number of beams is arbitrary. When such figures occur in the 'splendid style' the conventions of that style hold (exx.1 and 4), but the notation is used in all styles and the meaning must be conjectured for each case. The use of a dot without a complementary shortening of the following note to suggest the gentle inequality of *notes inégales* (ex.7b) occurs in Nivers' *Livre d'orgue* (1665) and Perrine's *Pièces de luth en musique* (c1680). François Couperin multiplied the beams of short notes following a dot in order to ensure the most rapid execution possible (ex.7c-d). C. P. E. Bach advocated two new uses for the dot which were not taken up: adding a second dot with a stroke over it to indicate a silence of articulation in a double-dotted figure (ex.7e), and dotting the figures of a continuo part to show the rhythm of the realization (ex.7f). Not anomalous but logical was the habit of writing the dot where it occurred rhythmically instead of directly after the note it prolonged (ex.8). This often put it across the bar-line, where it obviated the need for a tie.

Ex.7

(a) Rameau *Pièces de clavecin en concerts* (1741), 'La Boucon' [Gracieux]



(b)



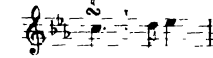
(c) F. Couperin *Pièces de violes* (1728), Suite no. 1, Prelude



(d) F. Couperin *Pièces de clavecin*, Troisième livre (1722), 'Les fauvettes plaintives'



(e) C. P. E. Bach *Versuch* Eng. trans., 120



(f) *ibid.*, 373



Double dotting occurs in French sources of the 17th century (see ex.8). There are several examples in the organ works of Louis Couperin, and Marais in his *Pièces de violes* (1701) used a large and a small dot to show that the second was half the value of the first. The double dot was rare, however, in the Baroque and pre-Classical periods.

Ex.8 Chambonnieres *Pièces de clavecin*, livre premier (1670), Courante p.51



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For further bibliography see NOTES INÉGALES.

DAVID FULLER

Dotti, Anna Vincenza (b Bologna; fl 1716–27). Italian contralto. She sang in three operas at Venice (two of them by Vivaldi) in 1716 and nine at Naples between 1717 and 1720. These included works by Orlandini and Leo, Porpora's *Faramondo*, A. Scarlatti's *Cambise*, four by D. Sarro, and the version of Handel's *Rinaldo* with additions by Leo given at the royal palace on 1 October 1718, in which she played Almirena. From the autumn of 1724 she was for three seasons a member of the Royal Academy company in London as second woman to Cuzzoni, singing in six or seven operas by Handel. Ariosti's *Artaserse*, *Dario* and *Lucio Vero*, Bononcini's *Astianatte* and the pasticcios *Elpidia* and *Elisa*. Her début as Irene in *Tamerlano* (a part originally planned for a soprano) on 31 October 1724 inspired a contemptuous reference from Lady Bristol. She was the first Eudige in *Rodelinda* on 13 February 1725, sang Gismonda, another soprano part modified and transposed, in the February 1726 revival of *Ottone*, and appeared in revivals of *Giulio Cesare* (Cornelia) and probably *Floridante* (Elmira). Handel wrote the part of Rosalba in *Scipione* for her, but it was cut before performance. After the arrival of Faustina Bordoni in the spring of 1726 Dotti was allotted parts of less importance. Handel gave her only one aria in *Alessandro* and *Admeto*, in both of which (as on other occasions) she played male roles. Her compass was narrow (*a* to *e''*), and her lower notes were evidently weak. She is sometimes confused with Anna Maria Dotti, who sang in two operas at Venice in 1708. One of the two sang in Lotti's *Teuzzone* at Bologna in November 1711.

WINTON DEAN

Dot-way [dot notation]. A system of notation for the recorder, used in England in the second half of the 17th century (an example printed in 1704 is mentioned in *Hawkins II*, 737). It is a form of tablature, using a six-line staff, each line of which represents a finger-hole. A small vertical stroke placed on a line indicates that the hole is to be closed; a horizontal dash through the stroke on the top line indicates that the octave is to be achieved.

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Dotzauer, (Justus Johann) Friedrich (b Häselerth, nr Hildburghausen, 20 Jan 1783, d Dresden, 6 March 1860). German cellist, teacher and composer. He was the father of the pianist Justus Bernhard Friedrich Dotzauer (1808–74) and of Karl Ludwig Dotzauer (1811–97), cellist at the Kassel court. Friedrich Dotzauer's early musical talent was fostered by his father. The organist Rüttinger, a former student of J. S. Bach's pupil J. C. Kittel, taught him composition; he studied the piano and violin with Heuschkel and Gleichmann, and also had cello, double bass, horn and clarinet lessons. He made his début as a cellist at a court concert at the age of 15. In 1799 he went to Meiningen for cello lessons with J. J. Krieger, a pupil of J. L. Duport. From 1801 to 1805 Dotzauer played in the court orchestra there, and for the next six years in the Leipzig orchestra, also giving solo and quartet performances. In 1806 he visited Berlin, where he heard and was deeply influenced by Romberg. Dotzauer was appointed to the Dresden royal orchestra in 1811, becoming

soloist in 1821 and remaining there until his retirement in 1850. He travelled throughout Germany and appeared in Vienna and the Netherlands but declined an invitation to go to St Petersburg.

Combining great musicianship with a technique advanced beyond contemporary standards, Dotzauer's work represented a milestone in the development of cello performance. His teaching ability and didactic publications resulted in the so-called 'Dresden School' of playing, which influenced such pupils as F. A. Kummer, C. Drechsler, C. Schubert and his own son Karl Ludwig, and through them Grützmacher, Cossman, J. Goltermann and their pupils. Most of Dotzauer's 178 or so compositions were quickly forgotten. However, the pedagogical works remain important teaching material, and extracts have frequently appeared in later composers' collections of exercises and studies. Dotzauer published an edition of Bach's six cello suites.

WORKS

(selective list)

- Gratziosa* (opera), Dresden, 1841
Masses, other sacred works
Orch. Sym., op 40, Conc., 2 vc, Fl Conc., 9 vc concs., opp 27, 66, 72, 81, 82, 84, 93, 100, 101, 3 vc concertinos, opp 67, 89, 150
Chamber 5 str qts, opp 12, 13, 19, 29, 30, str duos, trios, qnts, vn sonatas, vc sonatas, pf sonatas, 28 waltzes, pf 4 hands
Vc studies, incl opp 47, 54, 120

TUTORS

- Violoncellschule*, op 165 (Mainz, 1832)
Violoncellschule für den ersten Unterricht nebst 40 Übungsstücken, op 126 (Vienna, 1836)
Violoncell-Flageolet-Schule, op 147 (Leipzig, 1837)
Praktische Schule des Violoncellspieles, op 155 (Hamburg and Leipzig, 1870)

F. VAN DER STRAETEN/LYNDA LLOYD REES

Double. (1) A French word for a variation, particularly one in which more or less elaborate ornamentation is added to the original melody, while the supporting harmonies remain the same. *Double* is thus close in meaning to the English word *DIVISION*. In 18th-century keyboard suites, single dances are often supplied with *doubles*, for example, the Courante in Bach's first English Suite, and the Saraband in his sixth. For further information, see M. Reimann 'Zur Entwicklungsgeschichte des Double', *MJ*, v (1952), 317, vi (1953), 97.

(2) An adjective used to indicate a lower octave. Thus the double bassoon plays in the octave below the bassoon, the double bass an octave below the violoncello and so on. This usage derives from the old practice of identifying notes below *gamma ut* (the G on the bottom line of the bass staff) by double letters, FF, EE and so on. Organ builders still refer to these low pitches as 'double F', 'double E', etc.

Keyboard instruments with two manuals are called 'double'. But in the 16th and 17th centuries the terms 'double harpsichord', 'double regals', 'double virginals' or even 'double curtall' (and also the *Doppelfagott* mentioned by Praetorius in 1619) more often referred to instruments whose ranges extended below *gamma ut*. For further information see F. W. Galpin: *Old English Instruments of Music* (London, 4/1965), 212ff.

(3) Some modern makers combine two brass instruments into one. The double euphonium, for example, has a wide euphonium bell and a narrow Saxotromba bell. The player can manipulate a valve to direct the windstream into one or the other bell and thus change the tone quality of the instrument. A valve on the

double horn, on the other hand, controls the pitch but not the timbre of the instrument, which can be played in either F or B \flat .

(4) Singers who undertake two roles in the same work and instrumentalists who play more than one instrument are said to 'double' one with the other. A 'double' is also a singer who understudies a part in an opera or other vocal work, in order to replace the regular performer in case of need.

HOWARD MAYER BROWN

Double apostrophe. See DISTROPHA, FRISTROPHA

Double bar. Two vertical lines drawn through the staff to mark off a section of a piece; see BAR.

Double bass [contrabass, string bass, bass] (Fr. *contre-basse*; Ger. *Kontrabass*; It. *contrabasso*, *contrabbasso*, Sp. *contrabajo*). The largest and lowest-pitched bowed string instrument in use, having four or (less commonly) five strings tuned in 4ths and sounding an octave lower than the cello. It is best known for its contribution to the orchestra where it supplies not only the power and weight but also the basic rhythmic foundation. More rarely the bass is heard as a soloist in which field its surprisingly large repertory includes over 200 concertos. The instrument, played pizzicato, is an essential member of jazz and dance bands; in many countries it is used in military and concert bands.

See also VIOLONE

1 Structure and tuning 2 The bow 3 History 4 Repertory and performers.

1 **STRUCTURE AND TUNING** Double basses vary in shape and size more than almost any other instrument. There are two basic designs: one is shaped like a viola da gamba, the other like a violin. There are also a few examples of other shapes (e.g. guitar-like). Viol-shaped basses usually have a flat back, of which the top part slopes towards the neck; the two holes in the belly are sometimes C-shaped, and very occasionally there is a third hole in the form of a rose. Other instruments are more closely modelled on the violin, although for convenience of playing their backs also are sometimes flat, and their shoulders less square.

Of the smallest basses (*bassetti* and chamber basses) some are little bigger than a cello, while some of the larger (full-size) instruments can have a body of anything up to about 140 cm in length. The normal (three-quarter) size found in orchestras is about 115 cm. The largest ever made is 4.8 metres high and was built by Paul de Wit for the Cincinnati music festival of 1889. A great three-string 'octobass' was built by J. B. Vuillaume in 1851 who was so proud of it that he incorporated its design in a crest on his headed notepaper. The instrument is tuned C'-G'-C and is now in the museum of the Paris Conservatoire. Berlioz thought highly of it, but it can be regarded as little more than a curiosity. Another large instrument (which belonged to Dragonetti) is in the Victoria and Albert Museum, London.

Normal four-string instruments are tuned E-A'-D-G. On five-string basses the additional bottom string is most commonly tuned to B' (sometimes C'). Occasionally a mechanical attachment with levers serves instead of a fifth string. This device enables the player to extend the length of the fourth string, thus

lowering its pitch to C': although useful in the orchestra it is impractical for playing rapid passages or glissandos. Much of the solo repertory requires the use of scordatura, the most common being F \sharp '-B'-E-A. Since aluminium-covered steel or nylon core strings have replaced their thick gut predecessors it is arguable whether the practice of scordatura tuning is still necessary. Strings are tuned by means of brass machines with steel worm-screws, but early basses had large wooden pegs. As with the size of the instrument itself there is no standard length of playing stop. Many orchestral instruments have a stop of about 105 cm, but variations from 100 to 110 cm are not uncommon. Orchestral music for the instrument is notated an octave higher than the actual pitch, although much of the solo repertory is notated at pitch



1. Possibly the earliest illustration of a double bass: drawing from the 'Schempartbuch' (1518) (Germanisches Nationalmuseum, Nuremberg)

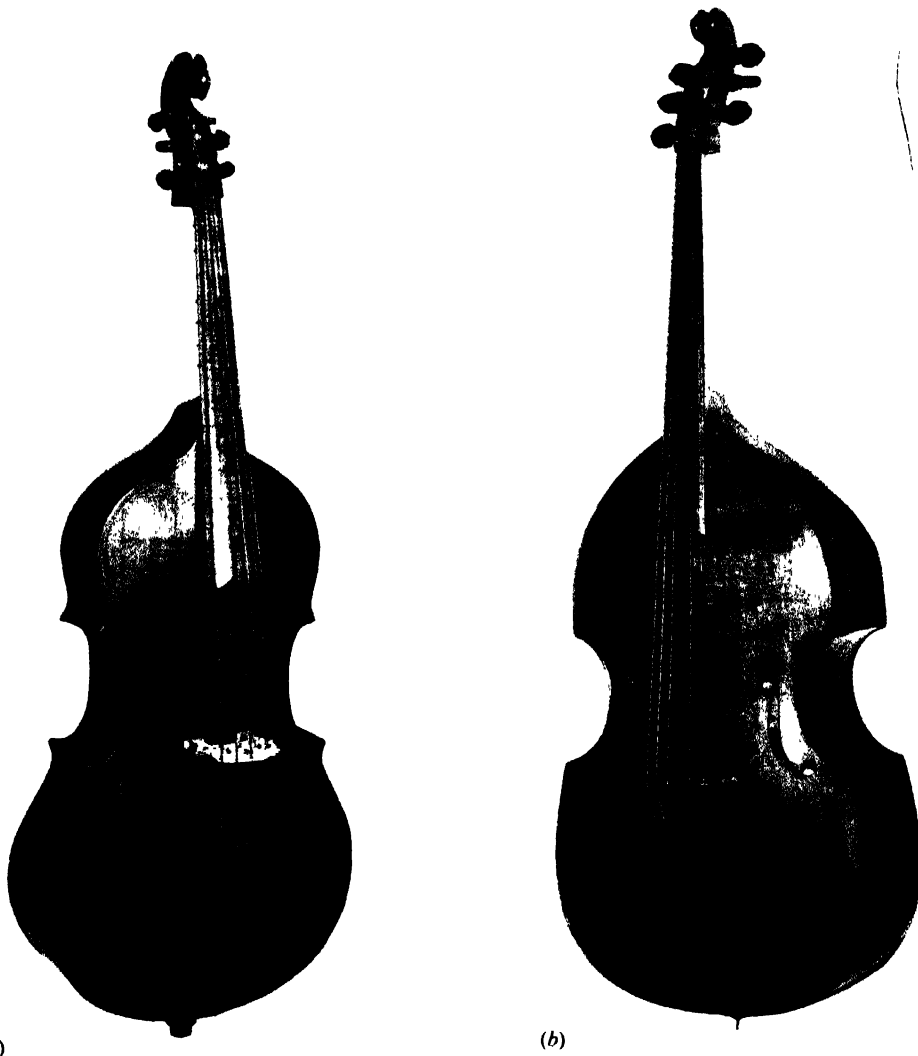
2. **THE BOW** There are two types of bass bow in use today (see BOW, fig.12). The French bow, like a violin bow (but shorter and heavier than a cello's), is the most common in England, France, Italy and parts of Scandinavia: players in Germany, Austria, the USSR and most of the USA prefer the German bow which has a deeper frog and is held underhand; this is historically a viol-type bow (for illustration, see BOW, fig.13). Opinions differ widely concerning the merits of the two bows but it is doubtful whether either has any advantage over the other. The Dragonetti bow, which was also held underhand but arched away from the hair, was still in use in England until the early 20th century.

3. **HISTORY.** Research into the evolution of the double bass reveals a tangled web of several hundred years of changes in design and fashion in the dimensions of the

instrument and consequently in its stringing and tuning. The picture is further complicated by the simultaneous use during any one period of different forms of bass in different countries. The earliest known illustration of a double bass type of instrument dates from 1518 (fig.1) but in 1493 Prospero wrote of 'viols as big as myself' (Planyavsky, 1970). Planyavsky pointed out that it is more important to look for an early double bass tuning rather than for any particular instrument by shape or name. A deep (double- or contra-) bass voice is first found among the viols. There existed simultaneously two methods of tuning – one using 4ths alone, the other using a combination of 3rds and 4ths ('3rd–4th' tuning). Agricola wrote of the *contrabasso di viola* as being the deepest voice available. He was referring to an instrument comparable with that made by Hanns Vogel in 1563 and now in the Germanisches Nationalmuseum, Nuremberg (see fig.3). This ornately and beautifully

decorated bass is fitted with gut frets like other viols and tuned *G'–C–F–A–d–g*. This high '3rd–4th' tuning was given by Praetorius (*Syntagma musicum*) for a six-string *VIOLONE* (a name also confusingly used in the 16th century to denote the bass of the viol family). He listed several other tunings, both high and low, for five- and six-string *violoni*. Most interesting of all is the low tuning *D'–E'–A'–D–G*, only one step removed from the modern *E'–A'–D–G* instrument. Orlando Gibbons scored for the 'great dooble base' in two viol fantasias. Whether a low '3rd–4th' tuning was used or a higher one cannot be certain.

Some fine basses, many of which were probably converted from their original form into three- or later four-string instruments, date from the late 16th century and early 17th. A notable three-string bass, originally built as such, is that by Gasparo da Salò owned by Dragonetti and now in the museum of St Mark's, Venice



2. (a) Six-string violone by Giovanni Paolo Maggini, Brescia, early 17th century (Dolmetsch Instrumental Collection, Haslemere); (b) viol-shaped violone by Ventura Linarol, Padua, 1585 (Kunsthistorisches Museum, Vienna)

A beautiful six-string violone of much lighter construction by Da Salò's apprentice Giovanni Paolo Maggini is in the Dolmetsch collection at Haslemere (fig.2a). This is of violin shape, with a flat back, and makes interesting comparison with the viol-shaped violone by Ventura Linarol (Padua, 1585) in the Kunsthistorisches Museum, Vienna (fig.2b).

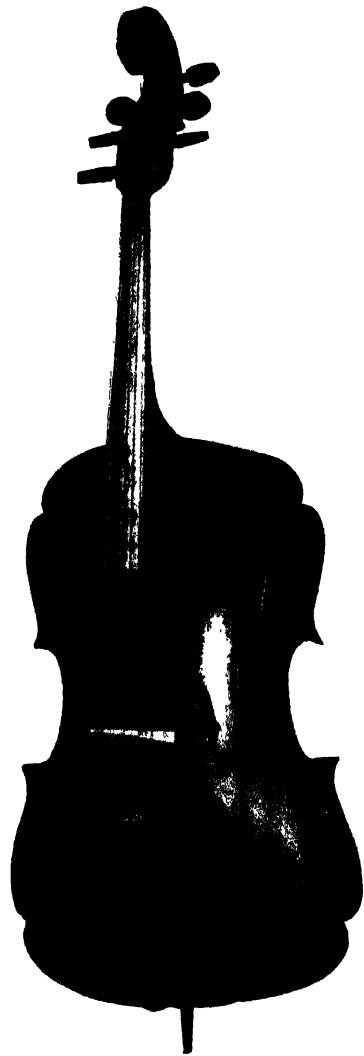
During the early 17th century the five-string bass was most commonly used in Austria and Germany. Leopold Mozart referred in the 1787 edition of his *Violinschule* to having heard concertos, trios and solos played with great beauty on instruments of this kind. The earliest known playing instructions, by Johann Jacob Prinner (*Musicalischer Schliessl*, 1677, autograph US-Wc), are for an instrument tuned $F'-A'-D-F\sharp-B$. Much more usual, however, is the tuning $F'-A'-D-F\sharp-A$ cited in 1790 by Albrechtsberger, for a violone or contrabass with thick strings and frets tied at every semitone round the fingerboard. Michel Corrette's 1773 *Méthode* throws much light on the bass techniques and tunings in use during the 18th century and early 19th when the bass was enjoying some popularity as a solo instrument. Many of the virtuoso pieces from the Viennese school of that period and later abound with passages of double stopping and, in view of the tunings required, were thought by early 20th-century authorities not to have been written for the bass at all. Later research revealed that the instrument has in the past been tuned in some 40 or 50 different ways; although the repertory is quite practical with the tunings the composers envisaged (e.g. one of the '3rd-4th' tunings), much is unplayable on the modern conventionally tuned instruments. There are in fact numerous solo concertos from this period.

In Italy an early tuning (cited by Planyavsky) is Adriano Banchieri's of 1609 for his 'Violone in contrabasso', $D'-G'-C'-E-A-d$. Later the number of strings was reduced, and three-string instruments were preferred. Even during the early 18th century a three-string bass tuned $A'-D-G$ or $G'-D-G$ was normal. It had no frets and with the growth of the symphony orchestra it was logical that this more powerful instrument should supersede earlier models. Not until the 1920s was the additional E' string expected of most professional players. Until then any passages going below A' were transposed up an octave, resulting in the temporary disappearance of the 16' line.

Apart from those of the Italian makers already mentioned, basses by Amati, Bergonzi, Grancino and Testore are particularly prized. Among the good English makers are Forster, Kennedy, Lott and Tarr (fig.4). In Austria fine basses were made by Jacob Stainer. Others have come from the schools of Mittenwald and Mirecourt.

4 REPERTORY AND PERFORMERS. The earliest known works for a solo double bass instrument are the sonatas composed by or for Giovannino del Violone in the Bodleian Library, Oxford. Their origin is by no means certain, but they probably date from about 1690. No solo music is known from the 18th century (Stamitz's concerto, for example, is a transcription of a viola work) until the solo parts in Haydn's symphonies (e.g. nos.6-8) of the early 1760s; then, in the four years from 1765, no fewer than 28 concertos appeared (by Vanhal, Zimmermann, Haydn, Franz Hoffmeister, Johannes Sperger and Dittersdorf).

In 1791 Mozart wrote his aria *Per questa bella mano*



3. Double bass viol by Hanns Vogel, Nuremberg, 1563 (Germanisches Nationalmuseum, Nuremberg)

(K612) for bass and double bass to be performed by the singer Gerl with the bassist Friedrich Pischelberger (1741-1813); both were engaged in the production of *Die Zauberflöte* under Schikaneder. This work was published in 1822 - one of the first virtuoso double bass works to appear in print. Pischelberger and Johannes Sperger were the most outstanding virtuosos of the Austrian school at that time and it is unlikely that solo bass playing had ever before reached such a peak. Sperger's works include 18 concertos, three concert arias with soprano and a number of cassations and quartets. He played a five-string bass which he tuned in a number of different ways. Josef Kämpfer (1735-88), a Hungarian virtuoso, toured Europe towards the end of the 18th century and is said to have greatly impressed Haydn. Although he travelled as widely as St Petersburg, Copenhagen, Hamburg and London, it was not until Domenico Dragonetti settled in London that

the bass gained popularity in England.

Dragonetti's success was unique in that for over 50 years no musical gathering was considered complete without him. Not only did his fine performances win him recognition throughout Europe, but his kind, amiable personality endeared him to the British public. He counted among his friends Haydn, Beethoven, Hummel, Spohr, Liszt and many other composers. Rossini thought highly of him, and in 1824 composed a duet for him to play with the banker Sir David Salomons, an amateur cellist. At Rossini's insistence Dragonetti had a copy of his bow made for Cherubini, who had begun a double bass class at the Paris Conservatoire. The bass players there used the French overhand bowing which some thought to lack the power of Dragonetti's underhand bow. Rossini delivered the

bow himself but the introduction was not a success. The British Library contains a large collection of Dragonetti manuscripts and most British players are still taught in a tradition directly descended from his pupils.

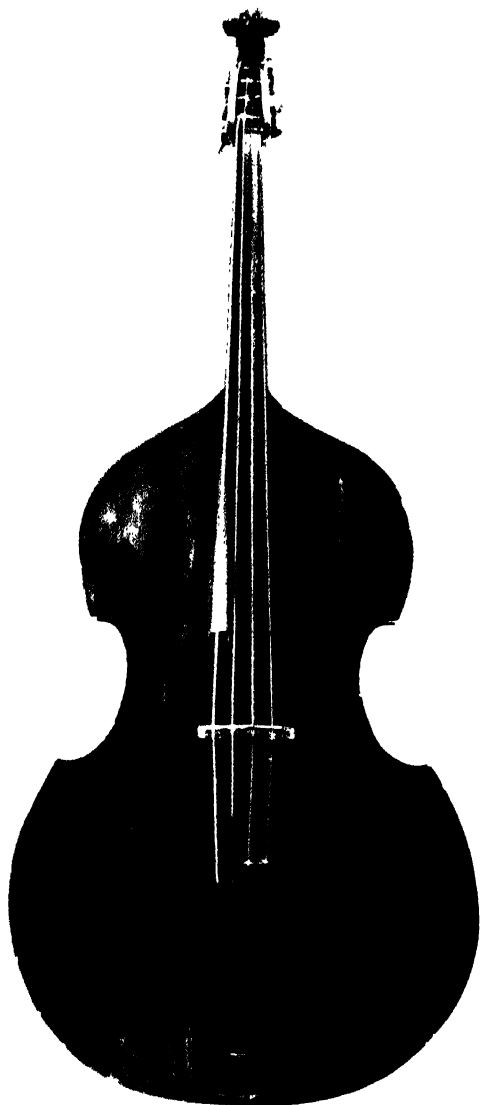
The later Italian virtuoso Giovanni Bottesini had a different approach to the bass. While some critics praised Dragonetti's powerful tone and his ability to play in tune, others scorned his loud and rasping style. For Bottesini there was little but praise; his delicate tone and agile technique stunned audiences and his ability to 'dart from one end of the instrument to the other' was remarkable (H. R. Haweis). The second half of his *Metodo completo per contrabbasso* explains how he extended the technique of the instrument by the use of arpeggios and very high harmonics. Bottesini was not only an internationally famous virtuoso but a highly respected composer, conductor and musical director. On occasions he directed and conducted his own operas and even performed solos on the double bass during the intervals between the acts. He studied composition with Verdi, whose works he knew well – his numerous virtuoso solos have a close affinity with the style of popular 19th-century Italian opera. Among his lesser-known works are some concertos for two double basses.

In 1874 Franz Simandl published his *Neueste Methode des Contrabass-Spiels*, reprinted many times and still widely used. Simandl studied in Prague under Josef Hrabě and worked most of his life in Vienna. In France the *Méthode complète* (c1920–25) of Edouard Nanny has been more popular than that of Simandl. The early 20th century saw the rise of Sergey Koussevitzky, another virtuoso who conducted. The recordings he made in 1929 of his *Chanson triste*, *Valse miniature* and Láska's *Wiegenlied* show the perfect command he had of his instrument. Koussevitzky wrote comparatively little for the bass, his recital programmes consisting largely of transcriptions (notably the Cello Sonata by Strauss, Bruch's *Kol Nidrei*, Mozart's Bassoon Concerto and many Baroque works).

Since Koussevitzky many virtuosos have made recordings, and traditional bass technique has been greatly developed since the 1950s. Gary Karr has a repertoire of more than 30 concertos, many of which he commissioned. The American Bertram Turetzky has commissioned over 200 works and has developed his own particular style of playing, centred on pizzicato and non-traditional bow techniques. In England Barry Guy has explored new avenues of sound by coupling the bass to electronic apparatus controlled during performance at the player's discretion. Other noted double bassists are the Berlin player Klaus Stoll and the Viennese Ludwig Streicher, another Viennese, Alfred Planyavsky, is an eminent historian of the instrument.

It is hard to be certain when the double bass obtained a regular place in the orchestra. Many 17th-century orchestras did not use '16' tone; there was no double bass in the Paris Opéra orchestra, for example, until the early years of the 18th century. But court orchestras of the mid-18th century included double basses; usually they were more numerous than the cellos. A modern symphony orchestra generally has at least eight (for a fuller discussion see ORCHESTRA).

Any principal orchestral player must attain a standard equal to that of the virtuoso soloist; advanced technique is required for most of the works of, for example, Schoenberg, Strauss and Stravinsky. Some of the more exposed passages occur in Britten's *Young Person's*



4. Double bass by William Tarr, Manchester, 1847 (private collection)

Guide to the Orchestra and *A Midsummer Night's Dream*, Ginastera's *Variaciones concertantes*, Mahler's First Symphony, Musorgsky's *Pictures from an Exhibition*, Prokofiev's suite *Lieutenant Kijé*, Rossini's six early string sonatas, Saint-Saëns's *Le carnaval des animaux* and Stravinsky's suite *Pulcinella*. Chamber music with double bass includes several works by Mozart of a divertimento character (attesting the use of the instrument in such contexts in 18th-century Austria), Beethoven's Septet, Schubert's 'Trout' Quintet and Octet, Spohr's Octet and Nonet, and many works by Hummel, Onslow and others. Dvořák used it in a string quintet (op.77). More recently composers have turned their attention to the instrument in their search for less familiar tone colours, e.g. Prokofiev's Quintet and works by Henze, many of which use artificial harmonics.

Double counterpoint. Two-part INVERTIBLE COUNTERPOINT.

Double croche (Fr.). SEMIQUAVER (16th-note); *seizième* is also used. See also NOTE VALUES.

Double cursus. A term used in modern studies of medieval song and poetry to designate the repetition of a whole musical or formal section. It is found particularly in the sequence (see SEQUENCE (1)), where the music and the poetic scheme of three or four stanzas are repeated with new text. Paul von Winterfeld coined the term in order to describe the form of the French 9th-century poem *Buona pucella fut Eulalia* in his article 'Rhythmen und Sequenzstudien, I: Die lateinische Eulaliasequenz und ihre Sippe', *Zeitschrift für deutsches Altertum*, xlv (1901), 133.

See also LAT

A Planyavsky 'Violone und Violoncello im 17. Jahrhundert', *Musicologica austriaca* (in preparation)
R Slafford: *The Double Bass* (in preparation)

RODNEY SLATFORD

Double bassoon [contrabassoon] (Fr. *contrebasson*; Ger. *Kontrafagott*; It. *contrafagotto*) A BASSOON whose basic pitch is one octave below that of the normal bassoon, from *B* \flat '' (or even *A*'') upwards to *f* or even *c*'.

(For illustration see BASSOON, fig. 10.)

Double bémol (Fr.) Double FLAT

Double chorus. Separately alternating choirs in poly-choral music (see CORI SPEZZATI). Singing from opposite sides of the church or choir stalls is generally held to have originally inspired the composition of polyphonic music for two spatially separated choirs. The practice is first documented at the court of Ferrara in the 1470s and developed in the early 16th century in double-chorus works by, for example, Ruffino d'Assisi. Willaert's *Salmi spezzati* (1550) and Zarlino's codification of the techniques used by Willaert to provide harmonic independence of spatially separated choirs provided artistic and theoretical impetus, the style became virtually synonymous with Venetian music especially in the works of the Gabrieli. The international diffusion of double-chorus music is attested in the works of composers as widespread as Palestrina in Rome, Lassus in Munich and Jacob Handl in Prague. Schütz, after his period of study in Venice with Giovanni Gabrieli, helped to introduce the style into Germany where it remained popular up to Bach's time. It was also used in secular dialogues for double chorus during the 16th century in Italy. In addition to a choral division corresponding to the division of the speakers in the text, secular dialogues for double chorus differ from their sacred counterparts in that the choirs were not usually intended to be separated spatially (see DIALOGUE).

See also CHORUS (1)

Double fugue. A FUGUE on two subjects; by analogy, a triple fugue is on three subjects. By convention a double fugue is referred to as one in which two themes are stated together at the outset. Such fugues are, however, probably better regarded as normal, single-subject fugues in which one or more counter-subjects are stated together with the subject in the initial entry (see COUNTER-SUBJECT).

The terms 'double fugue' and 'triple fugue' are better applied to cases in which the subsidiary themes, instead of being stated with the subject at the outset, have their own exposition later in the fugue, thus establishing their individuality. Usually, though not invariably, such subsidiary themes subsequently combine with the main subject. In the last movement of Beethoven's Hammerklavier Sonata op.106, for example, the subsidiary subject is stated at bar 240 and then combined with the main subject (in incomplete form) at bar 269. But in Bach's Organ Fugue in C minor BWV537 a subsidiary subject stated with its own counter-subject at bar 57 is never combined with the main subject. (For an example of triple fugue, see Bach, *Das wohltemperirte Clavier*, II, no.14, second subject exposition bars 20–24, third subject exposition bars 36–9.)

ROGER BULLIVANT

Double harpsichord. A two-manual HARPSICHORD; see also RUCKERS family.

Double organ. The word 'organ' was frequently put in the plural in late medieval sources, though left singular by Chaucer. A 'payre of orgonys' was mentioned at Sandwich in 1444, indicating a single-manual organ; by 1650–70 (Evelyn, Pepys) a 'pair of organs' sometimes indicated two or more manuals. 'Double' occurred in the 16th century not to indicate two rows of pipes, much less two manuals, but perhaps to indicate a keyboard compass longer than the common *F–a'*. In most instances there is no means of knowing what the writer meant. But by 1613 the new two-manual organ of Worcester Cathedral was called 'Double Organs' and it is this kind of instrument which was normally meant both in 17th-century contracts (e.g. Durham, Wells and Canterbury, all 1662) and in the voluntaries for Double organ popular from c1640. The Canterbury agreement is explicit: 'A Double Organ, viz' a great Organ and a Chaire Organ'. In some voluntaries, 'double' is the registration term for GREAT ORGAN, 'single' for the CHAIR ORGAN – an interpretation of the phrase even more odd when composers became more specific (cf Blow's 'Vers for the Cornett and Single Organ').

PETER WILLIAMS

Double punctum. See BI-PUNCTUM, TRI-PUNCTUM.

Double sharp. See SHARP.

Double stopping. See MULTIPLE STOPPING.

Double subject [double theme]. The subject of a FUGUE and its COUNTER-SUBJECT, when the latter is treated as a second subject, i.e. when it figures prominently in the thematic structure of the fugue. A fugue with a double subject is distinguished from a DOUBLE FUGUE insofar as its subjects are stated consecutively, rather than simultaneously; this is a significant feature of the early RICERCARE.

Double theme. See DOUBLE SUBJECT.

Double tonguing. A technique employed in playing woodwind or brass instruments to articulate detached notes cleanly in faster tempos (see TONGUING). The tip and back of the tongue are used alternately, forming the consonants 'T' and 'K' in succession, thus: 'T-K-T-K-T-K', and so on.

Doublette (Fr.). An ORGAN STOP.

Double virga. See BI-VIRGA, TRI-VIRGA.

Doubling. (1) In part-writing, the repetition of one of the notes in a chord either in unison or at the octave (or 15th, 22nd etc); in four-part harmony, for instance, one note of every triad is doubled, usually the root.

(2) In polyphonic music, the performance of one part by different instruments or voices in unison or at the octave (or 15th, 22nd etc). For example, in the Classical symphony the double basses usually double the cellos at the lower octave, and the bassoons often double the cellos in unison.

(3) Playing more than one instrument or role in a performance, for example, a flautist in an ensemble might double on the piccolo, and a singer in *Don Giovanni* might double the Commendatore and Masetto

Doubrava, Jaroslav (b Chrudim, east Bohemia, 25 April 1909; d Prague, 2 Oct 1960). Czech composer. He was, with Hanuš, one of the foremost composition pupils of Jeremiáš, with whom he studied from 1931 to 1937. Between 1945 and 1955 he worked for Czech radio as a reviewer, producer and lecturer, and at the same time was active in the Union of Czech Composers and the Prague Society of Artists. A distinguishing mark of his style is his synthesis of modality, inventive instrumentation and musical symbolism. His modality, as well as his dramatic and ballad conceptions, was decidedly influenced by Janáček, while the foundations of his lyricism may be traced to Suk. Though motor rhythm and constructivism were dominant influences on his early pieces (e.g. the Suite and the Sonatina for piano, both of 1937), in the 1940s his music became simpler in expression and structure (e.g. the oratorio *Poselství*, 'Message', and the Symphony no.2 'Stalingradská'). These works take an anti-fascist stance; Doubrava was himself a member of a partisan group during the German occupation. After the war he composed a number of stage works in which his style is shown at its most fully developed, incorporating timbral drama, symbolism and modern linear polyphony.

WORKS

(selective list)

- Operas: *Sen noci svatojanské* [A midsummer night's dream] (Doubrava, R. Vonásek, after Shakespeare), 1945–9, Opava, 1969; *Balada o lásce* [Ballad of love] (J. Weng, Doubrava, after Z. Winter), 1960, orchestration completed by Hanuš, Prague, 1962.
- Ballets: *Král Lávro* [King Lávro] (after K. H. Borovský), 1951, Olomouc, 1955, *Don Quixote* (Doubrava, J. Bachtík, after Cervantes), 1955, Brno, 1957.
- Orch: Sym no.1 'Chorální', 1938–40, Sym no.2 'Stalingradská', 1943–4; Sym no.3 'Tragická', 1956–8.
- Choral: *Poselství* [Message] (J. A. Komenský), oratorio, 1940, *Balada o krásné smrti* [Ballad of a beautiful death] (J. Čápek), cantata, 1941.
- Song cycles: *Epigramy* (Borovský), 1939, *Noci* [Nights] (J. Hora, F. Halas), 1944, *Mladost* [Youth] (Moravian and Slovakian trad.), 1956; *Čarovná láska* [Enchanting love] (trad.), 1956; *Ráj domova* [Paradise of home] (Čápek), 1956.
- Inst: Pf Suite, 1937, Pf Sonatina, 1937; Sonata, vn, 1942; Sonata, vn, pf, 1942; Pf Sonata, 1949.

Principal publishers: Český Hudební Fond; Orbis, Státní Nakladatelství Krásné Literatury, Hudby a Umění, Svoboda

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 J. Šmolík. 'Směla být třetí Tragická?' [Should the third have been the Tragic?], *HRo*, xviii (1965), 224, 273

OLDŘICH PUKL

Douçaine. See DOLZAINA.

Douce (Fr.). An ORGAN STOP (*Dolce*)

Doucemelle. See DULCE MELOS.

Doucement. See DOLCE (i).

Douchaines. See DOLZAINA.

Douglas, Clive Martin (b Rushworth, Victoria, 27 July 1903; d Melbourne, 29 April 1977). Australian composer and conductor. After early training as a violinist with Franz Schieblich and Alberto Zelman, he studied under A. E. H. Nickson and Sir Bernard Heinze at the Melbourne University Conservatorium (MusB 1934). He received the doctorate in music at Melbourne University in 1958. Appointed to the Australian Broadcasting Commission in 1936, he was resident staff conductor to the State Orchestras in Tasmania (1936-41), Brisbane (1941-7), Sydney (1947-53) and Melbourne (1953-66), playing a pioneering role in the development of orchestral and choral broadcasts. He retired from the ABC in 1966. After 1950 he was awarded numerous prizes and commissions by the Australasian Performing Right Association and the ABC. His major works reflect an interest in aboriginal folklore and a preference for a dramatic narrative programme; they are richly orchestrated and tonally based, although Douglas's growing interest in serialism is clear in *Three Frescoes*.

WORKS
(selective list)

ORCHESTRAL

- Carwoola, op. 22, sym. poem, 1941, Sturt 1829, op. 53, sym. poem, 1954, Essay for Str. op. 55, 1954, Wangadilla, op. 56, suite, 1954, Olympic Ov., op. 64, 1956, Coolawidjee Suite, op. 66, 1957, Sym. no. 2 'Namatjira', op. 67, 1957, Sinfonietta, op. 79, 1961, Variations symphoniques, op. 80, 1961, Fanfare Ov., op. 82, 1961, 3 Frescoes, op. 90, 1971

OTHER WORKS

- Kaditcha, op. 19, opera, 1958, Eleanor Trilogy, opp. 26, 8, lyric drama and historical romance, 1945
 Song cycles, choral pieces, chamber music, ceremonial works, film scores

Principal publishers: Allans Music (Australia), Australasian Performing Right Association
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 A. D. McCredie. *Musical Composition in Australia* (Canberra, 1969), 10

ELIZABETH WOOD

Douglas, Minnie. See MEMPHIS MINNIE.

Douglas, Roy (b Tunbridge Wells, 12 Dec 1907). English composer and arranger. A self-taught musician who has consistently shunned official appointments, he had the demanding responsibility of helping Vaughan

Williams prepare his works for performance and publication after 1944. He recalled his experiences in *Working with R.V.W.* (Oxford, 1972). Douglas is better known as an arranger than as a composer: his orchestrations of Chopin for *Les sylphides* have been performed throughout the world. Chief among his original works are the *Six Dance Caricatures* (1939) for wind quintet, the *Elegy* (1946) for string orchestra and *Festivities* (1972) for full orchestra. His music is published by Boosey & Hawkes and Oxford University Press.

CHRISTOPHER PALMER

Dounias, Minos E. (b Cetate, Romania, 26 Sept 1900; d Athens, 20 Oct 1962). Greek musicologist and violinist. His family moved soon after his birth to Constantinople, where he attended Robert College (1914-21), learning the violin and playing in a string quartet and orchestra. Subsequently he studied the violin at the Berlin Conservatory with Moser and Kulenkampff (1921-6) and musicology with Schering and Abert at Berlin University (1926-32), taking his doctorate under Schering in 1932 with a dissertation on Tartini's violin concertos (*Die Violinkonzerte Giuseppe Tartinis*, Wolfenbüttel, 1935, 2/1966). Concurrently he played the violin in various string quartets, orchestras and early music groups. While working as professor of music at Pierce College, Athens (from 1934), he organized various vocal ensembles and instrumental groups which were the first in Greece to perform music of the late medieval, Renaissance and Baroque periods: the New Hellenic Choral Society (1936-7), the Choral Society of the Anglo-Hellenic League (1938-40) and the Athens Musical Society (1945-53). He also had an influential career as a music critic, first with the newly established journal *Neoellinika grammata* ('Modern Greek literature', 1936-49) and then with the Athenian *Kathimerini* ('Daily') newspaper (1948-62), through which he was able to raise the standards of musical taste in Greece (a selection of his criticism was published as *Mousikokoutika*, Athens, 1963). At the same time he gave numerous public lectures and broadcast extensively. Between 1950 and 1961 he served as president of the Society of the Friends of Nikos Skalkottas, and in the early 1950s acted as music adviser to the Greek Broadcasting Commission. His publications include an edition of Mozart's sonatas for organ and orchestra (Neue Ausgabe sämtlicher Werke, vi/16, Kassel, 1957).

DIMITRI CONOMOS

Dourlen, Victor-Charles-Paul (b Dunkirk, 3 Nov 1780; d Batignolles, Paris, 8 Jan 1864). French teacher and composer. His academic and practical abilities won him honourable mentions and prizes at the Paris Conservatoire from 1799. In 1805 he gained the Prix de Rome with the cantata *Cupidon pleurant Psyché*. His comic opera *Philoclès*, performed in 1806 before his departure for Italy, gave further evidence of early mastery. The works he wrote as a student in Rome were well received, and at the same time he apparently also produced stage works for Paris; he was accepted as an assistant professor at the Conservatoire in 1812. In 1816 he was made professor of harmony, a post held until his retirement in 1842. Dourlen's compositions were not popular, except for *Le frère Philippe*, and there is little doubt that teaching was his principal interest; but it is equally certain that he was not a pedant. The

foreword to his *Traité d'harmonie* salutes the innovations of Mozart and Beethoven and suggests a sensibility that is lacking in Dourlen's own music.

WORKS

THEATRICAL

- (first performed at the *Opéra-Comique*, unless otherwise indicated)
 Philoclès (2, J. Gensoul), 4 Oct 1806
 Linnée, ou La mine de Suède (3, Dejaure), 10 Sept 1808
 La dupe de son art (1, Sapey), 9 Sept 1809
 Cagliostro, ou Les illuminés (3, R. Saint-Cyr), 27 Nov 1810, collab. Reicha
 Plus heureux que sage (1, Mézès), 25 May 1816
 Le frère Philippe (1, A. Duport), 20 Jan 1818 (Paris, 1818)
 Marini, ou Le muet de Venise (3, Delrieu), 12 June 1819
 La vente après décès, Théâtre du Gymnase-Dramatique, 1 Aug 1821
 Le petit souper (1, V. d'Epagny), 22 Feb 1822

VOCAL

- Alcyone (cantata, Arnault), 1804, *F-Pc*
 Cupidon pleurant Psyché (cantata), 1805, *Pc*
 Te Deum, 4vv, orch, 1807, *Pc*
 Dies irae, 4vv, orch, 1808, *Pc*
 15 separately publ songs (Paris, n.d.), 1v, pf acc., unless otherwise indicated. Conserve bien vierge simple, Elle m'aime cette belle Aspasie, L'amitié, l'amour et le vin, 3vv, pf; La pensée, Le baiser d'adieu; Le petit montagnard, Le ramier de la montagne, Le retour du paladin, 1v, gui, Les chanteurs ambulants, 2vv, pf, Les secrets, Mathilde aux pieds du Christ, Poème des troubadours, Trois nocturnes italiens, 2vv, pf

INSTRUMENTAL

(all published in Paris n.d.)

- op
 1 Sonates, pf
 2 La bataille de Marengo, sonate militaire, pf, 1801
 3 Conc., pf
 4 Trio, pf, vn, vc
 5 3 sonates, pf, vn
 6 Sonates faciles, pf
 9 Sonate, pf, fl
 - Fantaisie sur Belisair, romance de Garat, pf
 - Pot-pourri sur des airs de Jean de Paris de Boieldieu, pf
 Opp 7-8 unknown

WRITINGS

- Méthode élémentaire pour le piano-forte (Paris, c1820)
 Traité d'harmonie contenant un cours complet tel qu'il est enseigné au Conservatoire de Paris (Paris, 1834)
 Traité d'accompagnement (Paris, 1840)
 Principes d'harmonie (Paris, n.d.)
 Tableau synoptique des accords (Paris, n.d.)

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 J. Carlier 'Victor Dourlen', *Mémoires de la Société dunkerquoise pour l'encouragement des sciences, des lettres et des arts*, ix (1864), 512
 DAVID CHARLTON

Dousmoulin, Joseph. See TOUCHEMOULIN, JOSEPH.

Doussaines. See DOLZAINA

Douwes, Claas (b ?Hennaard, Friesland, c1650; d Tzum, c1725). Netherlands writer on music, organist and schoolmaster. While mysteries remain about Douwes's biography and publications, there is no doubt that his little *Grondig ondersoek* (Franeker, 1699/R1971) is one of the most important sources of information for historians and makers of keyboard instruments, offering unique details on the scaling of the clavichord and virginals. His general musical education came from such Dutch authors as J. A. Ban, but his data on instruments (useful, like his discussion of musical intervals, to remote Friesian organists) were more empirical and, though based on an uncertain unit of measurement, much more practical than those of any European theorist of his period. His treatise is concerned with the notes (*toonens*) of music: how to tune them, how to use them harmonically and how to

produce them on different instruments. It does not seem to have been widely known at the time.

Douwes built at least one organ, probably gaining experience from the lively tradition then surrounding Franeker (a university town from 1585 to 1811), not least as it concerned builders such as Baders and Schnitger (an organ at Sneek, 1710).

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 W. R. Thomas and J. J. K. Rhodes 'Harpischord Strings, Organ Pipes, and the Dutch Foot', *Organ Yearbook*, iv (1973), 112
 PETER WILLIAMS

Doux. See DOLCE (i).

Douzième (Fr.). TWELFTH.

Dow, Daniel (b ?Kirkmichael, Perthshire, 1732; d Edinburgh, 20 Jan 1783). Scottish antiquarian and composer. He was giving guitar lessons in Edinburgh by the 1770s. In 1776 he published in Edinburgh *A Collection of Ancient Scots Music*. never before printed, consisting of *Ports, Salutations, Marches or Pibrochs &c.*, an interesting pioneer collection of Gaelic music a generation before the more important scholarly work of Gunn, Campbell and Fraser. Earlier, in 1773, Dow had brought out *Twenty Minuets and Sixteen Reels or Country Dances* of his own composition, set for 'Violin, Harpsichord or German Flute'; but the minuets are so predominantly in the key of E \flat that they were probably arranged from pieces originally scored for an orchestra with B \flat clarinets and E \flat horns. Around 1780 Dow's *37 New Reells and Strathspeys* appeared, and a further *14 New Reells and Strathspeys* about 1800. His son John Dow achieved considerable local fame as a folk-fiddler in Perthshire.

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- J. Glen. *The Glen Collection of Scottish Dance Music* (Edinburgh, 1891-5) i, p. ix

DAVID JOHNSON

Dowd, (Eric) Ronald (b Sydney, 23 Feb 1914). Australian tenor. After singing in concerts, he made his operatic début in *Les contes d'Hoffmann* with the Australian National Opera in 1954. In 1956 he joined the Sadler's Wells Opera in London and, until 1971, sang many roles with the company, notably Canio, Florestan, Peter Grimes, Stravinsky's King Oedipus, Idomeneus, Tannhauser and Weill's Jimmy Mahoney. He made his début at Covent Garden in 1960 as Walther in *Die Meistersinger* and subsequently sang Canio, Peter Grimes, the Drum-Major, and Aeneas (*Les troyens*). He created the parts of Claudius in Searle's *Hamlet* (Covent Garden, 1969) and the Lover in Goehr's *Arden muss sterben* (Hamburg, 1967). With Scottish Opera he was a memorable Aeneas in the company's first performance of *Les troyens* in 1969 (he also sang the role in Boston in 1972). In 1972 he returned to Australia to become a leading tenor with the newly formed Australian Opera. During his years in Britain he frequently sang in concerts, and his Gerontius in particular was much admired. His virile, grainy tenor and fervent delivery never fail to make their mark.

ALAN BLYTH

Dowd, William (Richmond) (b Newark, NJ, 28 Feb 1922). American harpsichord maker. He studied English at Harvard (AB 1948). His interest in music

began while he was at school, where he had piano lessons. At Harvard he and his friend Frank Hubbard became increasingly interested in early keyboard instruments, and built a clavichord. They decided not to follow their proposed careers as teachers of English and instead to found a workshop for building harpsichords constructed on historical principles. In summer 1948 while Hubbard studied in Europe Dowd served an apprenticeship in the Detroit workshop of John Challis, a disciple of Arnold Dolmetsch and the pioneer builder of harpsichords in the USA. In autumn 1949 they established their workshop in Boston, Massachusetts. By 1955, when Hubbard left for a research trip in Europe, the firm had constructed 13 harpsichords and four clavichords, and restored several important antique instruments. Dowd continued the firm's production and restoration work during Hubbard's absence, and worked out an important design based on the two-manual harpsichords of Pascal Taskin. This French double harpsichord soon found wide favour with performers as a general-purpose concert instrument.

After the dissolution of the firm in late 1958 Dowd established his own workshop in Cambridge, Massachusetts, which continued production of harpsichords based on historical models, attaining an annual output of 22 to 24 instruments, a large number for instruments of the highest quality.

In 1971 Dowd established an additional workshop under his name in Paris in collaboration with Reinhard von Nagel, which now produces between 12 and 15 instruments annually. Both the Cambridge and Paris workshops are largely given over to the production of two-manual harpsichords based on the great French prototypes by the Blanchets, Hemsch and Taskin, including Taskin's reconstructions *en grand ravalement* of Ruckers harpsichords. They also make a smaller double harpsichord of Flemish design and a French single-manual model, as well as specially commissioned instruments based on other models, and restorations of antique harpsichords. Dowd harpsichords are probably in wider use by leading professional performers in North America and Europe than those of any other maker.

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H Haney 'Portrait of a Builder: William Dowd', *The Harpsichord*, iv/1 (1971), 8.

HOWARD SCHOTT

Dowiakowska-Klimowiczowa, Bronisława (Apolonia Izabela) (b Warsaw, 9 Feb 1840; d Warsaw, 3 Feb 1910). Polish soprano. She studied with Quattrini and made her début in Warsaw in 1857. On 20 April 1858 she made her stage début in Warsaw in *Alessandro Stradella*, later singing in *Les Huguenots* and *Don Giovanni*. From 1859, for 35 years, she sang about 100 operatic soprano roles, including all of Moniuszko's operas as well as operas by Kurpiński, Münchheimer, Auber, Hérold, Grossman, Bellini, Donizetti, Meyerbeer, Weber, Flotow, Halévy, Rossini, Marschner, Mozart, Wagner, Bizet and others; she was the first in Poland to sing Marguerite in Gounod's *Faust* (1865). She made guest appearances in Lwów (1873, 1880, 1883, 1885), Kraków (1873, 1885), Kiev, Odessa (1881) and Nice (1888–9). Her compass was *a* to *e''*, and she possessed a brilliant technique and an ability for clear enunciation. Her final appearance was as Mignon at the Warsaw Opera (2 September 1894).

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J Kleczyński 'Bronisława Dowiakowska', *Echo muzyczne, teatralne i artystyczne*, xi (1894), 237.

M Rulikowski 'Dowiakowska, Bronisława', *PSB*.

IRENA PONIATOWSKA

Dowland, John (b ?London, 1563, d London, buried 20 Feb 1626). English composer and lutenist. Dowland, according to his own statement, was born in 1563. Thomas Fuller, in *The History of the Worthies of England* (London, 1662), said he believed him to have been born in the City of Westminster. There is no satisfactory evidence to support the claim, originally made by W. H. Grattan Flood in the *Gentleman's Magazine* (London, 1906), that he was born in Dalkey, Co. Dublin.

In 1580 he went to Paris as 'servant' to Sir Henry Cobham, ambassador to the King of France. He returned to England, probably during 1584, having been converted to Catholicism during his stay.

On 8 July 1588 he was admitted to the BMus, from Christ Church, Oxford. In 1590 we hear for the first time of music which was almost certainly Dowland's being performed at a court ceremony; on 17 November, at the Accession Day celebrations, Sir Henry Lee resigned from the voluntarily assumed position of Queen's Champion, and the song *His golden locks to silver now are turned* (sic) was sung by Robert Hales during an entertainment staged in the tiltyard at Westminster. By this time Dowland was probably married, although nothing is known about his wife. In 1592 he had an opportunity of playing before Queen Elizabeth herself, when she was entertained at Sudeley Castle with the masque of *Daphne and Apollo*. During this same year six harmonizations of psalm tunes by Dowland appeared in Thomas East's *The Whole Booke of Psalmes*.

In 1594 John Johnson, one of the queen's lutenists, died, and Dowland applied for the vacant post. His application was refused, and in a mood of bitterness and frustration he decided to travel abroad. Later, in a letter from Nuremberg to Sir Robert Cecil, he stated his belief that his Catholicism had caused the refusal, but this seems unlikely since after his return from France he made no declaration of faith, and committed no overt acts that could have given grounds for discrimination against him. Moreover, his licence to travel abroad was signed by both Sir Robert Cecil and the Earl of Essex, neither of whom would have performed this service for an openly professed Catholic.

On leaving England he proceeded to the court of Henry Julio, Duke of Brunswick, and from there he travelled to the court of Moritz, Landgrave of Hesse, at Kassel. He was treated with exceptional courtesy and generosity by both noblemen, and, according to his own statement, was invited to remain in the service of the Landgrave. He declined this invitation, however, wishing to travel to Italy to meet Marenzio, whose work he particularly admired. After passing through Venice, Padua and Ferrara he eventually reached Florence and became entangled with a group of exiled English Catholics engaged in plotting the assassination of Queen Elizabeth. On learning of their plans he took fright and returned precipitately to Nuremberg, where on 10 November 1595 he wrote a long letter to Sir Robert Cecil disclosing all he knew of the plot.

About this time Dowland was honoured by a number

of literary tributes of which the most important are Thomas Campion's Latin poem in 1595, and Richard Barnfield's well-known sonnet *If music and sweet poetry agree*, in 1598. His fellow composers also began soliciting commendatory poems for their publications from him.

Dowland is next heard of in a letter addressed to him at the court of the Landgrave of Hesse from his friend and former master Henry Noel, a prominent courtier and one of the queen's favourites. Noel urged Dowland to return to England, pointing out that Elizabeth had asked for him. Dowland returned, probably late in 1596 or early in 1597, but Noel died before he could plead Dowland's cause with the queen, and the post again eluded him. For Noel's burial in Westminster Abbey on 10 February 1596/7, he wrote *Mr Henry Noell his funerall Psalmes*.

During 1597 Dowland collected 21 of his songs and an 'invention for two to playe upon one Lute', and issued them in such a form that they could be sung by a solo voice and lute or as four-part ayres (with or without lute), under the title *The First Booke of Songes or Ayres of Foure Parties with Tableture for the Lute*. It was graced with a Latin epigram by Campion and a letter from Marenzio. This volume enjoyed an enormous popularity and was reprinted at least four, if not five times, the edition of 1606 being substantially revised. On the title-page Dowland described himself as 'Bachelor of Musick in both the Universities'. No information concerning his Cambridge degree can be traced, but Thomas Fuller, in his *History of the University of Cambridge* (London, 1655), wrote that the records were badly kept between the years 1589 and 1601. 'let Thomas Smith University Register bear the blame'.

On 9 February 1598 Montz, Landgrave of Hesse, wrote a letter of great warmth to Dowland asking him to return to Kassel, having heard of his failure to obtain the court post in England. Whether Dowland accepted the landgrave's offer is not known, but by 18 November 1598 he was a lutenist at the court of Christian IV of Denmark, at the exceptionally generous salary of 500 daler a year, though not (as is sometimes said) a sum equal to the emoluments of an admiral.

At first all went well and in 1600 he sent the MS of *The Second Booke of Songs or Ayres* to his wife in England, the dedication to Lucy, Countess of Bedford, being dated 'From Helsingnoure in Denmarke the first of June. 1600'. After the publication of the book there was a complicated series of lawsuits between the publisher, George Eastland, who had bought the MS from Mrs Dowland, and the printer, Thomas East.

It has been suggested that at this time Dowland encountered some kind of financial difficulties. However, fuller examination of the court records (see Ward, 1977) shows that this was not in fact the case, and indeed he remained in high favour with the king: it is recorded that he was presented by him with a 'portrait of his Majesty in crown gold'. After the payment made to Dowland on 15 July 1603, he left Denmark for England 'on his own commitments', and did not return until some 12 months later. *The Third and Last Booke of Songs* was registered in London on 21 February 1603, when Dowland was still in Denmark.

In the prefatory matter to *Lachrimae or Seaven Teares* Dowland's house in Fetter Lane is mentioned for the first time. Dowland also stated there that he 'had

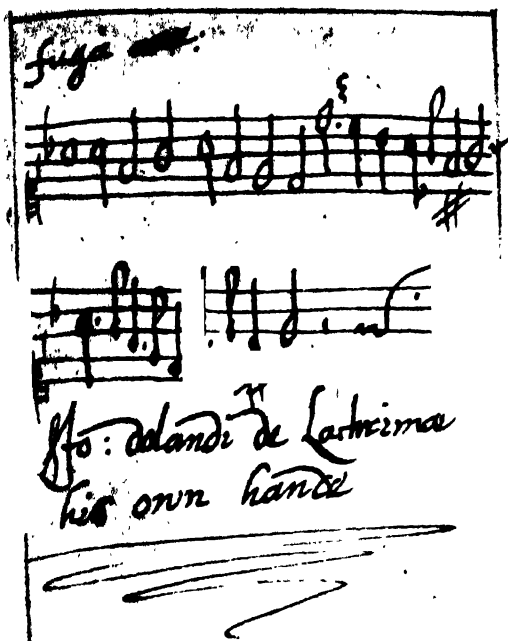
access' to Queen Anne at Winchester. This meeting was probably in late September or early October 1603, on the occasion of 'a gallant masque' given by the queen in honour of Prince Henry. Possibly he was summoned to play during the course of the entertainment.

By July 1605 he was back in Denmark, and the unhappy record of accumulating debts continued, in spite of Christian's attempt to help him by placing a boy in his care for training for the payment of an extra 100 daler a year. By 10 March 1606, when he was finally dismissed, he was almost penniless.

After his return to England he published in 1609 his translation of Andreas Ornithoparchus's *Musicae activae micrologus* (Leipzig, 1517), under the title *Andreas Ornithoparchus his Micrologus*. From it we learn that the family was still living in Fetter Lane, and that Dowland was still promising his readers 'shortly to divulge a more peculiar worke of mine owne: namely my *Observations and Directions concerning the Art of Lute-playing*', a project possibly identical with his intention, first announced in *The First Booke of Songes*, 'to set forth the choicest of all my Lessons in print', since a set of instructions followed by a collection of compositions was the usual form for printed lute music.

Between 1609 and 1612 he entered the service of Theophilus Howard, Lord Walden, a prominent courtier holding a number of crown appointments. In spite of this position, in his address 'To the Reader' in *A Pilgrimes Solace* he complained bitterly of neglect, and of criticism from younger 'Professors of the Lute'. He was specially antagonistic towards Tobias Hume for claiming, in *The First Part of Ayres* (London, 1605), that 'the statefull instrument Gambo Violl, shall with ease yeelde full various and as devisefull Musicke as the Lute'. To what extent were these complaints justified? Examination of the surviving contemporary English lute MSS shows that all the most important collections contained examples of Dowland's solo works. On the Continent his compositions were included, either with or without acknowledgment, in many printed collections and MSS until some nine or ten years after this date. Arrangements of numbers of his compositions were made for other instruments, both in England and abroad, by many of the most distinguished composers of the time. In particular his *Lachrimae* is found in arrangements of every degree of accomplishment; its famous opening phrase was also consciously incorporated into the structure of countless works by other composers. He obviously considered his fame to rest largely on this piece, for when he signed the opening of the tune of the Lord's Prayer from the English Protestant Psalter which he wrote in the *Album amicorum* of Johannes Cellarius of Nuremberg he put 'Jo. dolandi de Lachrimae his own hande' (see illustration). The numerous references to *Lachrimae* in theatrical and other literary works of the time show it to have transcended the barriers of class distinction, and to have been known from the court downwards to the common people. References to, or quotations from, some of his other songs also appear in other plays of this period. That *The First Booke of Songs* was reprinted the year after he complained shows that the songs in this volume had not lost their appeal. The breath of change was in the air, but certainly not, at this time, to an extent that could affect the enormous popularity of Dowland's music.

It seems rather that resentment at his continued



The opening of the tune of the Lord's Prayer, with John Dowland's signature, from the *'Album amicorum'* (1599–1606) of Johannes Cellarius of Nuremberg (GB-Lbm Add.27579, f.88)

failure to secure a post at the English court soured all other success. It seems likely that it was neglect at court rather than any failure of popularity elsewhere that prompted his friend Henry Peacham to include his poem on Dowland, 'Heere, Philomel, in silence sits alone', in *Minerva Britannia* (London, 1612). Whether events were prompted by Peacham's poem it is impossible to say, but on 28 October 1612, by letters under the Signet, Dowland was at last appointed one of the King's Lutes, at a salary of 20d a day.

Oddly, inspiration seems to have deserted Dowland on the achievement of his life's ambition; only a handful of his surviving pieces cannot be ascribed to an earlier period.

In 1614 he contributed commendatory poems to two musical publications, one to Leighton's *Teares or Lamentacions of a Sorrowfull Soule* and one to Ravenscroft's *A Brieve Discourse*.

In 1621 his second harmonization of Psalm c appeared in Thomas Ravenscroft's *The Whole Booke of Psalmes*, and here, for the first time, he is referred to as 'Dr' John Dowland. The degree is confirmed (though it is not known by which university it was conferred) in the Audit Office Accounts, where from the year 1622 onwards he was given that title, his name standing first on the list of lutenists. From this year until his death he continued to receive tributes and to be named among the greatest in his profession.

The last recorded incident in his life is that he was a member of 'The Consorte' that played during the funeral solemnities of James I on 5 May 1625. The final entry

in the Audit Office Declared Accounts which concerns Dowland runs: 'Doctor Dowland for one quarter of a year ending Xmas 1625 & 26 days. Robert Dowland son of the said Doctor Dowland deceased succeeding' (by letters under the Signet 26 April 2 Chas.I). Dowland was buried in the parish of St Anne, Blackfriars.

Dowland's character appears to have been as full of contradictions as the age in which he lived. Described by Fuller as 'a cheerful person . . . passing his days in lawful merriment', there is, nevertheless, much evidence to show that he suffered periods of intense melancholy. Though capable of writing charming trifles, all his greatest works are inspired by a deeply felt tragic concept of life, and a preoccupation with tears, sin, darkness and death. While consumed with the ambition to obtain a post at court, he appears to have been unable to restrain himself from actions that were prejudicial to this end: his friend Henry Peacham said 'in regard he has slipt many opportunities in advancing his fortunes'.

The style of his lute music is founded in contemporary polyphony. This shows itself most strongly in his fantasias where the opening theme passes from voice to voice and is intricately woven into the fabric of the composition. Those such as *Forlorne Hope* and *Farewell*, in which the theme consists of a descending and an ascending chromatic hexachord respectively, achieve a tragic poignancy, and in them Dowland shows a mastery of the lute seldom equalled in the music of the period. His compositions in dance forms, and the settings of ballad tunes, though agreeing fairly closely in the form of the undecorated strains, vary so greatly from source to source in the divisions and variations as to suggest that his performance may have been largely improvisatory.

The 'seven teares' of the *Lachrimae* set constitute an achievement of great originality. Each pavan starts with the famous theme in one of the voices, and other phrases are passed on from one pavan to another so that each, though showing an individual character of its own, falls into place as part of a larger whole. The lute is used with consummate mastery to add its own particular quality to the texture, and to provide some of the most important of the recurring passages which enhance the sense of unity in the seven pavans. (For an illustration of the original publication, see TABLE-BOOK.)

It is, however, in his songs that Dowland's genius is shown to best advantage. Those in *The First Booke* are all strophic; several consist of words fitted to pre-existing dance-tunes. Most of the melodies are of memorable beauty, but harmonically they keep mostly within the diatonic conventions of the time. Only one, *Come heavy sleepe*, shows something of the haunting melancholic quality that was to characterize many of his later works. In this song the melody and the harmonic structure have been directly inspired by the words of the first stanza. In later books Dowland made less use of strophic form, and the melodies are more appropriate to the meaning and the rhythm of the words themselves, while the use of chromaticism and biting discords lends support to the tragic sentiments of the greatest of the songs.

Curiously, though Dowland was so great an innovator in some directions, only in the very late songs is the mannerism of word-painting absent. The influence of Italian composers seeking to rid vocal music of this mannerism is reflected increasingly in his songs; their

influence is seen also in his use of almost recitative-like passages.

In the greatest of his songs, *In darknesse let mee dwell*, Dowland freed himself from almost all the conventions of his time. The strange and beautiful melody rises from the words with a sense of inevitability, while the demands of verbal rhythms override conventional bar-lines. Biting discords from the lute enhance the tragedy in the words and chords with augmented and diminished intervals are used to express emotional intensity to an extent unsurpassed in any other song at that time.

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Editions: *Lachrimae or Seaven Teares*, ed P Warlock (London, 1927) [W]

J. Dowland Ayres for Four Voices, ed T Dart and N Fortune, MB, vi (1953, rev. 2/1963) [D]

J. Dowland First Book of Aurs, ed E H Fellowes, rev T Dart, EL, 1st ser., i-ii (2/1965) [F i]

J. Dowland Second Book of Aurs, ed E H Fellowes, rev T Dart, EL, 1st ser., v-vi (2/1969) [F ii]

J. Dowland Third Book of Aurs, ed E H Fellowes, rev T Dart, EL, 1st ser., x-xi (2/1970) [F iii]

J. Dowland A Pilgrimes Solace, ed F H Fellowes, rev T Dart, EL, 1st ser., xiv, xiv (2/1969) [F iv]

R. Dowland A Muscicall Banquet, ed P Stroud, EL, 2nd ser., xx (1968) [S]

The Collected Lute Music of John Dowland, ed D Poulton and B Lam (London, 1974) [P]

SECULAR SONGS

(all for *lv* and *lute*, or *4vv*, unless otherwise stated)

The First Booke of Songes or Ayres of Foure Parties with Tableture for the Lute (London, 1597/R1968) [1597]

The Second Booke of Songes or Ayres of 2, 4 and 5 parts with Tableture for the Lute or Orphanion, with the Violl de Gamba (London, 1600/R1970) [1600]

The Third and Last Booke of Songes or Aures Newly Composed to Sing to the Lute, Orphanion or Viols (London, 1603/R1970) [1603]

A Pilgrimes Solace (London, 1612/R1970) [1612]

Works in 1610²²

All ye whom love or fortune hath betraide, 1597, F i, 54, D 22

A shepherd in a shade his planning made, 1600, F ii, 67, D 45

Awake sweet love, thou art returnd, 1597, F i, 74, D 30

Away with these selfe loving lads, 1597, F i, 82, D 34

Behold a wonder here, *lv*, *lute*, b, 1603, F iii, 10

Burst forth my teares, 1597, F i, 30, D 13

By a fountaine where I lay, 1603, F iii, 44, D 66

Can she excuse my wrongs, 1597, F i, 18, D 8

Cease these false sports, *lv*, *lute*, 5-part chorus, 1612, F iv, 97

Clear or cloudie sweet as Aprill showing, *lv*, *lute*, or 5vv, 1600, F ii, 82, D 52

Come againe sweet love doth now envite, 1597, F i, 66, D 27; arr *lute* P no 60

Come away, come sweet love, 1597, F i, 42, D 18

Come heavy sleepe, 1597, F i, 78, D 32

Come when I cal, or tarie til I come (dialogue), 2vv, insts, 5-part chorus, 1603; F iii, 78; D 79

Come ye heavy states of night, 1600; F ii, 56, D 42

Daphne was not so chaste as she was changing, *lv*, *lute*, b, 1603, F iii, 13

Deare if you change Ie never chuse againe, 1597; F i, 26, D 12

Disdaime me still, that I may ever love, 1612, F iv, 2, D 82

Dye not before thy day, 2vv, *lute*, 1600; F ii, 71

Faction that ever dwells in court, 1600, F ii, 19; D 49

Farewell too faire, 1603, F ii, 2

Farewell unkind farewell, 1603, F iii, 52, D 62

Farre from triumphing court, *lv*, *lute*, b, 1610²⁰, S 14; F iv, 104

Fie on this fawning, is love without desire, 1603; F iii, 60; D 79

Fine knacks for ladies, 1600, F ii, 48, D 39

Flow my teares, 2vv, *lute*, 1600, F ii, 6

Flow not so fast yee fountains, 1603, F iii, 27; D 55

From silent night, true register of moanes, *lv*, *lute*, or *lv*, 2 insts, 1612, F iv, 41

Go chrestall teares, 1597, F i, 34, D 17

Goe nightly cares, the enemy to rest, *lv*, *lute*, or *lv*, 2 insts, 1612, F iv, 36

His golden locks time hath to silver turnd, 1597; F i, 70; D 28

Humor say what makst thou heere, 2vv, insts, 4-part chorus, 1600, F ii, 86; D 54

If fluds of teares could cense my follies past, 1600, F ii, 44; D 38

If my complaints could passions move, 1597, F i, 14; D 6

If that a sinners sighes, 1612; F iv, 57; D 98

I must complaine, yet do enjoy, 1603; F iii, 63; D 78

In darknesse let mee dwell, *lv*, *lute*, b, 1610²⁰; S 18; F iv, 116

In this trembling, trembling shadow, 1612; F iv, 52, D 96

I saw my lady weepe, 2vv, *lute*, 1600; F ii, 2

It was a time when silly bees could speake, 1603, F iii, 67; D 74

Lady if you so spight me, *lv*, *lute*, b, 1610²⁰; S 16; F iv, 109

Lasso vita mia, mi fa morire, *lv*, *lute*, or *lv*, 2 insts, 1612; F iv, 46

Lend your cares to my sorrow, good people, 1603; F iii, 40, D 64

Love stood amaz'd at sweet beauties paine, 1603; F iii, 35; D 63

Love those beames that breed, 1612; F iv, 13; D 87

Me, me and none but me, 1603, F iii, 17, D 56

Mourne, mourne, day is with darknesse fled, 2vv, *lute*, 1600, F ii, 23

My heart and tongue were twinned, 1612; F iv, 81; D 110

My thoughts are wingde with hopes, 1597, F i, 10, D 4

Now cease my wandring eyes, 1600; F ii, 52; D 41

Now, O now I needs must part, 1597; F i, 22; D 10

O sweet woods, the delight of solitarinesse, 1600, F ii, 40, D 36

O what hath overwrought my all amazed thought, 1603, F iii, 48, D 67

Praise blindnesse eies, for seeing is deceit, 1600; F ii, 36, D 35

Rest awhile you cruell cares, 1597; F i, 46, D 19

Say love if ever thou didst find, 1603, F iii, 23, D 58

Shall I strive with wordes to move, 1613, F iv, 17, D 88

Shall I sue, shall I seeke for grace?, 1600; F ii, 74, D 48

Sleepe wayward thoughts, 1597, F i, 50, D 21

Sorrow sorrow stay, lend true repentant teares, 2vv, *lute*, 1600, F ii, 12

Stay time a while thy flying, 1612, F iv, 27, D 92

Sweet stay a while, why will you rise?, 1612, F iv, 6, D 84

Tell me, true Love, 1612, F iv, 31, D 93

The lowest trees have tops, 1603, F iii, 71, D 76

Thinkst thou then by thy faying, 1597, F i, 38, D 17

Thou mightie God (2p When David's life; 3p When the poore criples), 1612, F iv, 62, D 100

Times eldest sonne (2p Then sit thee down, & say thy Nunc demittis, 3p When others sing Venite exultemus), 2vv, *lute*, 1600, F ii, 27

Time stands still, *lv*, *lute*, b, 1603, F iii, 6

To aske for all thy love, 1612, F iv, 10, D 86

Tosse not my soule, 1600, F ii, 78, D 49

Unquiet thoughts, 1597, F i, 2, D 1

Up merry mates, *lv*, *lute*, 4-part chorus, 1612, F iv, 85

Weepe you no more, sad fountaines, 1603, F iii, 56, D 70

Welcome blacke night, *lv*, *lute*, 5-part chorus, 1612, F iv, 91

Were every thought an eye, 1612, F iv, 22, D 90

What if I never speede, 1603, F iii, 31, D 61

What poore astronomers are they, 1603, F iii, 75, D 78

When Phoebus first did Daphne love, 1603, F iii, 20, D 57

Where sinne sore wounding, 1612, F iv, 76, D 108

White as lilies was hir face, 1600, F ii, 60; D 43

Who ever thinks or hopes of love for love, 1597, F i, 6, D 3

Wilt thou unkind thus reave me of my hart, 1597, F i, 58, D 25

Wofull heart with griefe oppressed, 1600, F ii, 63, D 44

Would my conceit that first enforst my woe, 1597, F i, 62, D 25

PSALMS AND SPIRITUAL SONGS

All people that on earth do dwell (Ps c), 4vv, 1592¹, 1621¹¹

An heart thats broken and contrite, 4vv, consort, 1614²; ed in Ff:CM, xi (1970), no 9

Behold and have regard (Ps cxxxiv), 4vv, 1592¹

I shame at mine unworthines, 5vv, 1614²; ed in Ff:CM, xi (1970) no 50

Lord, heare my prayer, hark the plaint (Ps cxliii), 4vv, GB-NO Noell

Lord, in thy wrath reprove mee not (Ps vi), 4vv, NO Noell

Lord, to thee I make my mone (Ps cxxx), 4vv, 1592¹, NO Noell

My soule praise the Lord (Ps civ), 4vv, 1592¹

O God of power omnipotent (A Prayer for the Queens most Excellent Majestie), 4vv, 1592¹

O Lord consider my distresse (Ps li), 4vv, NO Noell

O Lord of whom I do depend (The humble sute of a sinner), 4vv, NO Noell

O Lord, turn not away thy face (The Lamentation of a sinner), NO Noell

Put mee not to rebuke, O Lord (Ps xxxviii), 1592¹ [same tune used for Ps xlvii, h, lvi, li, lxv, lxxi, lxxv, lxxx, lxxxv, lxxxvi, xcvi, xcvi, cxvi, cxviii, cxlii, A Thanksgiving (The Lord bee thanked)]

Where righteous doth say (The humble complaint of a sinner), 4vv, NO Noell

LUTE

Nos. in parentheses are those used in the edition [P] and in Poulton, for full discussion of sources, concordances and doubtful works see these publications

Fantasias

Farewell fantasia (3)

Farewell fantasia (4) (on In Nomine)

Forlorne Hope Fancie (2)

4 untitled fantasias (1, 5, 6, 7)

Pavans

Dr Cases Paven (12)

- Lachrimae (15)
 Mr John Langton's Pavan (14)
 Mrs Brigide Fleetwoods Paven als Solus sine sola (11)
 Pipers Pavan (8)
 Resolucio (13) [see Dowlands Adew for Master Oliver Cromwell, lute, b, in 1600 songbook]
 Semper Dowland semper dolens (9)
 Sir John Langton his Pavan (14a)
 Solus cum sola (10)
 The Lady Russells Paven (17)
 2 untitled pavans (16, 18)
 Galliards
 Can she excuse (42)
 Doulands Rounde Battele Galyard (39) [? consort part]
 Ferdinando, Earle of Derby, his Galliard (44)
 Frogg Galliard (23a)
 Galliard to Lachrimae (46)
 Mellancoly Galliard (25)
 Mignarda (34)
 Mr Knights Galliard (36)
 Mr Langtons Galliard (33)
 Mrs Vaux Galliard (32)
 My Lord Chamberlaine his Galliard (37) [2 players on 1 lute]
 Pipers Galliard (19)
 Queene Elizabeth, her Galliard [K. Darcies Galliard] (41)
 The Earl of Essex, his Galliard (42a)
 The Frogg Galliard (23)
 The King of Denmark his Galliard [The Battle Galliard] (40)
 The Lady Cliftons Spirit (45) [see DOWLAND, ROBERT]
 The Lady Rich, her Galliard (43)
 The Lord Viscount Lisle his Galliard [Sir Robert Sidney his Galliard] (38)
 The Queenes Galliard (appx ii)
 12 untitled galliards (20, 20a, 22, 24, 26–31, 35)
 Almains
 Mistris Whittes Thing (50)
 Mr Dowlands Midnight (appx ii)
 Mrs Cliftons Allmaine (53)
 Mrs Nichols Almand (52)
 My Lady Hunsdons Allmande (54)
 Sir John Smith his Allmaine (47)
 The Lady Laitons Almone (48a)
 4 untitled almains (48, 49, 51, appx ii)
 Jigs, etc.
 Mrs Vauxes Gigge (57)
 Mrs Whittes Nothing (56)
 Tarletones riserrectione (59)
 The Shomakers Wife, a Toy (58)
 Winter Jumps (55)
 1 song, arr. lute, Come away (60) [see Come againe, in 1597 songbook]
 1 prelude (appx ii)
 1 coranto (appx ii)
 Ballads and popular tunes
 Complaint (63)
 Fortune (62)
 Go from my windowe (64)
 Lord Strangs March (65)
 Loth to departe (69)
 My Lord Willobes Wellcome Home (66)
 My Lord Willobes Welcom Home (66a) [2nd lute part, authenticity doubtful]
 Orlando sleepeth (61)
 Robin (70)
 Wallsingham (67)

OTHER INSTRUMENTAL

- Lachrimae or Seaven Teares, 5 viols/vns, lute (London, 1604/R1974), W.
 Capitaine Piper his Galiard, Lachrimae amantis, Lachrimae antiquae, Lachrimae antiquae novae, Lachrimae coactae, Lachrimae gementes, Lachrimae tristes, Lachrimae verae, M. Bucion his Galiard, M. George Whitehead his Almand, M. Giles Hoby his Galiard, M. Henry Noell his Galiard, M. John Lantons Pavan, M. Nicho. Gryffith his Galiard, M. Thomas Collier his Galiard, Mrs Nichols Almand, Semper Dowland semper dolens, Sir Henry Umptons Funeral, Sir John Souch his Galiard, The Earle of Essex Galiard, The King of Denmarks Galiard
 Pavan, 5 viols, 1610²²; P appx i
 2 further pieces, 1610²²
 Paduan, volta, str, bc, and 3 further pieces, 1621¹⁹
 Dowland's Allmaine, 2 insts, GB-Lbm Add.10444

TRANSLATIONS

- Andreas Ornithoparcus his Micrologus (London, 1609)
 'Necessary Observations Belonging to the Lute and Lute Playing, by John Baptisto Besardo of Visonti', *Varietie of Lute-lessons* (London,

1610/R1958) [possibly by R. Dowland; incl lute pieces by J. Dowland]

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 E. H. Fellowes: 'The Songs of John Dowland', *PMA*, lvi (1929–30), 1
 M. Dowling: 'The Printing of John Dowland's Second Booke of Ayres', *The Library*, 4th ser., xii (1932), 365
 R. Newton: 'English Lute Music of the Golden Age', *PMA*, lxx (1938–9), 63
 D. Lumsden: *The Sources of English Lute Music* (diss., U of Cambridge, 1955)
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 E. Doughtie: *Lyrics from English Airs 1596–1622* (Cambridge, Mass., 1970)
 D. Poulton: *John Dowland* (London, 1972)
 I. Spink: *English Song: Dowland to Purcell* (London, 1974)
Journal of the Lute Society of America, x (1977) [articles on Dowland by J. M. Ward]

DIANA POULTON

Dowland, Robert (b ?London, c1591; d London, 1641). English editor, composer and lutenist, son of JOHN DOWLAND. From the dedicatory letter to Sir Robert Sidney in *A Muscull Banquet* (London, 1610) we learn that Sir Robert was Robert's godfather. We also learn from *Varietie of Lute-Lessons* (London, 1610), in the dedication to Sir Thomas Mounson, that he received part of his education in Mounson's household while his father was abroad. In February 1613 he was still in England; his name appears among the lute players who were engaged to play in Chapman's *Masque of the Inner Temple and Lincoln's Inn*, given at Whitehall as part of the marriage celebrations of Princess Elizabeth and Frederick, Elector Palatine. At some time in the early 1620s he was travelling on the Continent with a group of English actors who sought permission on 30 August 1623 to return home from the Duke of Wolgast in Pomerania.

On 20 or 21 January 1626 Dowland succeeded to his father's post at court but the warrant confirming his appointment was not made out until 26 April 1626. Not long after his appointment he married Jane Smalley. In his marriage allegation (now in London's Guildhall Library), dated 11 October 1626, he declared himself to be 'aged about xxxv yeares'. The registers of St Anne, Blackfriars, show that their infant son, John, was buried on 22 December 1627, and a daughter, Mary, was baptized on 24 April 1629. His death must have been late in 1641 since by a warrant issued on 1 December 1641, John Mercure is sworn 'in place of Robert Dowland deceased'.

Robert Dowland's main claim to fame lies in his editorship of two anthologies: *A Muscull Banquet* and *Varietie of Lute-Lessons* (both printed in London, 1610). They contain works of the highest order by both English and continental composers. Only four compositions bear his own name: *Sir Thomas Monson his Pavin* and *The Honorable the Lady Cliftons Spirit*, both in *Varietie of Lute-Lessons*, the three main strains of the latter being those of his father's *K. Darcies Spirite* (GB-Cu Dd.2.11); Katherine Darcy married Sir Gervase Clifton in 1591, so the earliest form of the piece must have been written at about the time of Robert's birth. The Margaret Board Lutebook contains a piece entitled *Almande Ro: Dowlande* written out in John Dowland's unmistakable script. The fourth piece bearing his name is a rather poor version of his father's *The King of Denmark's Galliard* ascribed to Robert in G. L. Fuhrmann's *Testudo gallo-germanica* (Nuremberg, 1615), an obvious mistake on Fuhrmann's part.

DIANA POULTON

Downbeat. The explicit or implied impulse that coincides with the beginning of a bar in measured music, by analogy with the downstroke in conducting (the 'thesis' of ARSIS, THESIS). The term is mainly applied to music in a regular metre, where downbeats create a periodic occurrence and are usually given articulation through dynamic increase (i.e. ACCENT) or lengthening of durational value (i.e. AGOGIC accent). It is contrasted with UPBEAT, the name given to a relatively weak impulse at which a note or succession of notes anticipates the downbeat, and with OFF-BEAT, a term denoting a weaker impulse following the downbeat and usually applied to situations in which the downbeat is silent, tied over from the previous bar or otherwise understressed.

For a discussion of the concept of downbeat in unmeasured music in the 15th and 16th centuries, see TACTUS.

See also RHYTHM

Down-bow. See BOW, §II.

Downes, Edward (Thomas) (b Birmingham, 17 June 1924). English conductor. He studied at the University of Birmingham and composition and the horn at the Royal College of Music, subsequently becoming a lecturer at Aberdeen University. In 1948 he was awarded the Carnegie Scholarship, which he used in studying for two years with Hermann Scherchen. He thereupon embarked on a career devoted principally to opera conducting. He joined the musical staff of the Carl Rosa Opera Company in 1950, transferring in 1952 to Covent Garden where he first made his mark conducting a new production of *Der Freischütz* on 23 April 1954. The following October he took over, at the last moment and without an orchestral rehearsal, a new production of *Les contes d'Hoffmann*. In 1963 he conducted Covent Garden's production of Shostakovich's *Katerina Izmailova* in his own English translation: the first stage performances in the West of the composer's postwar revision of this opera. A student of Russian from his schooldays, he also made performing translations for Musorgsky's *Khovanshchina*, Prokofiev's *War and Peace* and Shostakovich's *The Nose*. In 1966 he was given the title of assistant to the musical director, and in 1967 he became the first English conductor since Beecham to conduct a full cycle of the *Ring*. He resigned from his staff appointment at Covent Garden at the end of the 1968-9 season but returned as a guest to conduct the premières of Bennett's *Victory* in 1970 and of Maxwell Davies's *Taverner* in 1972. Working mainly in the shadow of Solti, he had little chance to achieve a marked personal impact with the larger public, but he is much admired for his eloquent conducting of Verdi and of Russian operas. His musical achievement brought engagements to conduct on the Continent, and his appointment as musical director of the Australian Opera (1972-6) where he conducted Prokofiev's *War and Peace* (in his own translation) as the first operatic performance in the new Sydney Opera House on 28 September 1973. In 1975 he made his first appearance with the Welsh National Opera, conducting *Der fliegende Holländer*. In 1980 he became principal conductor of the BBC Northern SO. He has directed many premières, including Birtwistle's *Chorales for Orchestra* (with the New Philharmonia, 1967) and Brian's *Symphonies* nos. 14 and 21 (with the LSO, 1970). He wrote 'Bel Canto 1956' in *Opera Annual* 3 (London, 1956), p. 48.

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ARTHUR JACOBS

Downes, Edward O(lin) D(avenport) (b Boston, 12 Aug 1911). American musicologist, son of Olin Downes. He attended Columbia University, the Manhattan School of Music and universities in Paris and Munich. From 1939 to 1941 he was music critic for the *Boston Transcript*. He taught at Wellesley College and the Longy School of Music in 1948 and 1949, and from 1950 to 1955 he was assistant professor of music at the University of Minnesota. He received a PhD in musicology from Harvard University in 1958. From 1959 to 1965 he was musicologist-in-residence at the Bayreuth Festival master classes. Since 1966 he has been professor of music history at Queens College of the City University of New York.

As a musicologist Downes has concentrated on opera of the early Classical period and the development of music criticism in the USA. He is also active outside the academic community: in 1958 he became quizmaster for the Metropolitan Opera radio broadcasts, and he has written programme notes for the New York Philharmonic since 1960. He has also written numerous articles in journals such as *Opera News* and *High Fidelity*.

WRITINGS

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'The Taste Makers: Critics and Criticism', *One Hundred Years of Music in America*, ed. P. H. Lang (New York, 1961), 230
'The Neapolitan Tradition in Opera', *IMSCR*, viii New York 1961, 1, 277
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PAULA MORGAN

Downes, (Edwin) Olin (b Evanston, Ill., 27 Jan 1886, d New York, 22 Aug 1955). American music critic, father of Edward O. D. Downes. He studied the piano at the National Conservatory of Music, New York, and, at Boston, history and analysis with Louis Kelterborn, the piano with Carl Baermann, theory with Homer Norris and Clifford Heilman, and music criticism with John P. Marshall. His career was as music critic of the *Boston Post* (1906-24) and the *New York Times* (1924-55). He was also a guest lecturer at Boston University, Lowell Institute, Harvard University (1911), the Curtis Institute and the Metropolitan Opera Guild, and a commentator for concerts at the Brooklyn Academy of Arts and Sciences (1932-4) and the Berkshire Music Festival (1937). He was particularly well known for his quiz programme during the intervals of the Metropolitan Opera's Saturday afternoon broadcasts. The Cincinnati Conservatory of Music awarded him an honorary doctorate in 1939.

Downes's reviews strongly influenced contemporary popular musical opinion in the USA. Though the taste defined in them has dated, he recognized the value of new works by Richard Strauss, Stravinsky, Prokofiev

and Shostakovich before their reputations were established in the USA. In particular he was a passionate advocate of Sibelius's music; he secured its American reputation, and in return Finland awarded him the order Commander of the White Rose (1937) and invited him to speak at Sibelius's 75th-birthday celebration (1940). Downes's papers, acquired by the University of Georgia, include about 50,000 letters to and from composers (Bloch, Prokofiev, Stravinsky, Varèse, Vaughan Williams), musicologists, performers and critics.

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 J. Réti-Forbes 'The Olin Downes Papers', *Georgia Review*, xxi/2 (1967), 165

JON NEWSOM

Downes, Ralph (William) (b Derby, 16 Aug 1904). English organist whose influence on organ design in his own country has been considerable. He entered the Royal College of Music in 1922 as a pupil of Walter Alcock, Henry Ley and Edgar Cook, and became organ scholar of Keble College, Oxford, in 1925. After taking his degree he went to the USA in 1928 as musical director and organist of the new chapel of Princeton University, where he helped to establish a musical curriculum. Private studies with Lynnwood Farnam, Fernando Germani and at the Pius X School of Liturgical Music (New York) enriched his own work. He returned to London in 1936 as organist of Brompton Oratory, and soon earned a reputation as recitalist and broadcaster. He gave British premieres of works by Milhaud, Hindemith and Schoenberg in the 1930s and 1940s, and his Bach recordings of the 1960s were widely praised.

In 1948, as resident organist of the LPO, he was commissioned to design an organ for the new Festival Hall, and his deep and long-standing interest in the organ reform movement was thereby given a practical outlet. Aiming at an instrument of all-round excellence, he broke with much contemporary English practice such as high wind pressures, demarcation of loud and soft stops, and quasi-orchestral tone families, and reverted to earlier, purer traditions based on tightly integrated ensembles and other concepts characteristic of the Baroque age. A source of controversy at the time, this project decisively changed the direction of English organ building, and Downes has left his imprint on many other notable instruments, including those of Paisley Abbey, Scotland (1968), and Gloucester Cathedral (1972). He was made a CBE in 1969.

STANLEY WEBB

Doxastarion. A collection of Byzantine doxastika; see DOXASTIKON.

Doxastikon. A TROPARION. One appears after the first half of the lesser doxology, 'Glory be to the Father', and a second after the second half, 'Both now and forever'.

Doxology (Lat. and Gk. *doxologia*: 'giving of glory', from *doxa*: 'glory', and *logos*: 'word'). Liturgical formula praising God. Various types of Christian doxology may be distinguished: the greater doxology (*doxologia major, hymnus angelicus*), i.e. the GLORIA IN EXCELSIS DEO; the lesser doxology (*doxologia minor, hymnus glorificationis*), i.e. Gloria Patri, which like the greater doxology is sometimes abbreviated to 'Gloria', and is further discussed below; and other doxologies of less frequent occurrence. These doxologies occur in both Western and Eastern Christian rites. Doxologies properly require a congregational response, generally AMEN.

The most important Hebrew doxologies, both used in synagogue worship since early times, are the *kaddish* and *kedusha*. The *kaddish* comprises four paragraphs with responses such as 'Blessed be he' and 'Amen'; the *kedusha* ('thrice-holy') occurs in three main types, with variants, all with responses, of which the so-called *kedusha* of Yotzer may be datable as early as the 1st century AD (Werner, p.287). Ex.1 shows part of a Yemenite Jewish doxology melody that may be of great antiquity. There are also lesser Hebrew doxologies with 'amen' as a response.

Ex 1 from A. Z. Idelsohn *Songs of the Yemenite Jews*,
 Thesaurus of Oriental Hebrew Melodies, 1 (1925), 9

CANTOR

Nag - di - toh - we - na - a - ri - soh

- le - le - ho - ge - du - so - me - tu - la - sal - kad -

- do - bor ho - o - mur al - jad - ne - bi - oh - wo - go -

- ro - zah - al - zah - wo - o - mar -

CONGREGATION

Go - dos - go - dos

go - dos - a - do - noy - se - bo - ot - me - lo - hol

ho - o - ras - ke - bo - do - etc

The early Christians addressed prayer to God through Jesus Christ, and hence doxologies often named Christ beside God the Father, as in 2 *Corinthians* i.3. In early liturgical sources the Holy Spirit is also named in doxologies, in such formulae as 'Glory to the Father through the Son in the Holy Spirit'. In the 4th century the Arians interpreted such formulae to imply a subordination of the Son to the Father; in consequence, the doxology came to occupy a central place in doctrinal controversy, and the orthodox party adopted a form (no doubt based on *Matthew* xxviii.19) in which the three Persons of the Trinity were clearly given parity: 'Glory to the Father and to the Son and to the Holy Spirit, now

and always and to the ages of ages. Amen'. This form is still commonly used in the oriental Christian rites. The second phrase of the Western lesser doxology beginning 'Sicut erat' was adopted in the Christian West (not in Spain) from the second Council of Vaison in 529.

In the traditional Roman rite the lesser doxology concludes nearly all psalms (whether at the Offices or at the introit of the Mass) and most canticles, and is followed where appropriate by the repetition of the antiphon to the psalm or canticle. In the Byzantine Offices, it occurs after each *stasis* of the psalter. Similar doxological formulae occur after the eucharistic consecration prayer, the Lord's Prayer etc. The acclamations known as the *Laudes regiae* also incorporate a threefold doxology. In Western responsories, the first half alone of the doxology is used; the doxology was added to the responsory only at the time of Amalar of Metz, and not at all to other responsorial chants such as the gradual.

The music to which the doxology is sung (whether monophonic or, since the Notre Dame repertory, polyphonic) has generally been determined by the music of the psalms, responsories etc with which it is associated. Owing to its frequent use, the doxology was often not copied in full in liturgical books; one of the commonest Western abbreviations, EVOVAL, indicates the underlay of the text.

Latin Office hymns, by analogy with the psalms, conclude with doxologies, necessarily metrical, sung to the hymn melodies, with a simple concluding amen. Until 1960 these doxologies generally incorporated references to the Proper of the day (the abandonment at that time of Proper doxologies resulted in the abandonment of a number of hymn melodies). In this feature Latin metrical doxologies differed from the metrical vernacular doxologies of reformed denominations, which were otherwise modelled on them. Doxologies were devised in each metre used in the versification of the psalms and hymns in the reformed churches, though some denominations dropped the doxology altogether.

Besides the greater and lesser doxologies, other chants may be regarded as doxologies, such as the *Te decet laus* (prescribed in the Rule of St Benedict for the Offices, and prescribed, with two melodies, for use after Benediction in Benedictine houses, AM, pp.1260f), and the *Te Deum*.

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GEOFFREY CHEW

Doyagüe, Manuel José (b Salamanca, 17 Feb 1755; d Salamanca, 18 Dec 1842). Spanish composer. He was a choirboy in his native town, where he was taught music by Juan Martín, choirmaster at the cathedral. When Martín retired in 1781, Doyagüe provisionally took on his post and won it by competition after Martín's death in 1789. Previously he had been appointed professor of music at Salamanca University. He held both these posts with brilliance until his death.

All Doyagüe's compositions are sacred – masses, motets, psalms and villancicos. Some of them, particularly some of the *Miserere* settings and Lamentations, have a notably dramatic character. The autograph score of one of his *Magnificat* settings, because it was considered his finest work, was buried with him. He was one of the best-known Spanish composers of his time, and although modest and retiring, he received honours that few can equal: for example, he was invited on various occasions to provide music for particular solemn ceremonies at the royal palace and to conduct them; he was made honorary director of the Madrid Conservatory; Rossini himself once wrote to him of having been profoundly moved by one of his *Miserere* settings. But all this did nothing to alter his regulated way of life; he worked untiringly and meticulously, living only for his duties as choirmaster and for composition. The style of his works is typical of the period, but they are superior to those of many of his contemporaries, showing great nobility of melody, purity of technique and depth of inspiration. A large part of his output is in the archives of Salamanca Cathedral, and other works are in various Spanish cathedrals; there are several manuscript copies of the best of them.

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JOSÉ LÓPEZ-CALO

Dozza, Evangelista (fl Bologna, 2nd half of the 17th century). Italian printer. He was active in Rome before transferring the business to Bologna in 1638. He apparently published no music himself, but the 'Eredi di Evangelista Dozza', namely Carlo Manolesi and Pietro Dozza, probably Dozza's son, issued music during 1663 and 1664, concentrating on Cazzati's work. They also published Cazzati's reply to a critical attack on his music made by Arresti. The firm's usual mark was a pine cone in an elaborate frame.

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ANNE SCHNOEBELN

Draaiorgel (Dutch). FAIRGROUND ORGAN.

Draconi, Giovanni Andrea. See DRAGONI, GIOVANNI ANDREA.

Draeske, Felix (August Bernhard) (b Coburg, 7 Oct 1835; d Dresden, 26 Feb 1913). German composer. His father was court preacher at Coburg; his grandfather held a superior church appointment, and his mother also came from a clerical family. He had his early schooling at Coburg. Although intended for the church, he decided at 17 to devote himself to music and, having overcome his father's objections, entered the Leipzig Conservatory. After hearing *Lohengrin* at Weimar he began composing an opera, *König Sigurd*. In 1854, while studying composition under Julius Rietz, he wrote overtures inspired by Shakespeare's *Julius Caesar* and Tegnér's *Frithjof*. At 20 he continued to study

Dragatakis, Dimitri

under Rietz, but privately, the conservatory having disapproved of his progressive tendencies. In 1856 his first symphony was performed at Coburg; after meeting Liszt (1857), who liked his opera and wanted to produce it at Weimar, he settled at Dresden. In 1860 he composed a long symphonic poem on *Julius Caesar*, having destroyed the earlier overture. In 1860 and 1861 he visited Liszt at Weimar, having by this time sided passionately with the New German school. He met Wagner there in 1861 at the musicians' congress, where his *Germania-Marsch* was given a very unfavourable reception by the audience. In 1862 an overture for the name-day of Prince Constantin of Hohenzollern-Hechingen was so much disliked by the prince that it could not be performed. The *Frithhof* overture was destroyed in 1862 and a symphonic poem written on the subject.

Discouraged by these failures, Draeseke moved to Switzerland in 1862, settling as a piano teacher at Vevey on Lake Geneva and then, having found no pupils there, at Yverdon, which he found so dull that he moved to Lausanne, where the number of his pupils increased and he sketched a number of works. In 1865 he visited Munich for the production of *Tristan und Isolde* and consulted a specialist on account of an alarming deterioration of his hearing, which troubled him for the rest of his life. In 1870 his father died, and his engagement to one of his pupils was broken off by her parents. His works' continued lack of success produced a period of stagnation and profound depression, and a professorship at the Geneva Conservatory, which he had hoped to obtain by moving there in 1875, failed to materialize. No longer able to afford to live in Switzerland because of unsuccessful speculations, he returned to Germany in 1876 in the hope of an appointment there. He settled once more at Dresden, but as he had inherited a small fortune from his godfather he was in no hurry to tie himself to a post. It was not until 1884 that he was offered and accepted the composition professorship at the Dresden Conservatory, succeeding Franz Wüllner. He did excellent work there, receiving the official title of professor in 1892 and that of *Hofrat* in 1898.

The character of Draeseke's music underwent a profound change during his years in Switzerland. He abandoned the radical, programmatic elements of his earlier works, cultivating Classical forms in his instrumental music, which also reflects the great contrapuntal mastery that he had achieved meanwhile. He also produced much vocal music in this period. His opera *Gudrun* was produced at Hanover in 1884, *Herrat* at Dresden in 1892, *Fischer und Kalif* at Prague in 1905. Two others were not performed in his lifetime. His most ambitious work was *Christus*, a prelude and trilogy of oratorios of Wagnerian proportions, composed in 1895-9 and given its only complete performances at Berlin and Dresden in 1912. He wrote his own texts.

WORKS

(printed works published in Leipzig unless otherwise stated)

OPERAS

(librettos by Draeseke)

König Sigurd, 1853-7, unperf.

Herrat [Dietrich von Bern], 1877-9, Dresden, 1892; vocal score (?1892)

Gudrun, Hanover, 1884; vocal score (?1884)

Bertran de Born, 1892-4, unperf.

Fischer und Kalif (comic opera), 1894-5, Prague, 1905

Merlin, 1903-5, Gotha, 1913

OTHER VOCAL

Sacred: Adventslied, 4 solo vv, vv, orch, op.30, 1871-5 (n.d.); Requiem, b, 4 solo vv, vv, orch, op.22, vocal score (1883);

Osterszene nach Goethes Faust, Bar, vv, orch, op.39, vocal score (n.d.); Grosse Messe, ff, solo vv, orch, op.60 (n.d.); *Mysterium Christus* (Draeseke), oratorio trilogy, opp.70-73, 1895-9 (n.d.) [incl. Vorspiel: Die Geburt des Herrn, and 3 oratorios: Christi Weihe, Christus der prophet. Tod und Sieg des Herrn]; Grosse Messe, a, SATB, op.85, 1908-9 (1910); Requiem, e, 5vv, 1909-10; 3 psalms, works to Lat and Ger texts, SATB

Secular: Germania-Ode (Kleist), S, vv, orch, 1859; Columbus, cantata, S, Bar, vv, orch, op.52 (1890); Sachsenhymne, vv, orch, 1893; incidental music to Hermannschlacht (Kleist), 1860, and Faust (Goethe), 1907, vv, orch, further choral settings of Ger. texts, with and without orch, ballads, lieder and melodramas

INSTRUMENTAL

Orch: 5 syms, incl G, op.12, 1868-72 (1873), F, op.25, 1870-76 (n.d.), Symphonia tragica, op.40, 1885-6 (n.d.); 3 sym poems, Julius Caesar, Frithhof, Thunersee; 3 sym preludes, incl Das Leben ein Traum (after Calderon), op.45, 1868-88 (n.d.), Penthesia (after Kleist), op.50, 1888 (1889); 3 ovs, incl Jubelouverture, op.65 (1898), Overture zum Namenstag des Fürsten Constantin, 1862; Serenade, D, op.49 (1889), Pf Conc., op.36, 1885-6 (n.d.), Vn Conc., 1881, marches, incl Germania-Marsch, 1861

Chamber: 3 str qtr c, op.27, 1879-80 (1885), e, op.35, 1886 (1887), c#, op.66, 1895 (1899), Qnt, Bp, pf, vn, va, vc, hn, op.48, 1888 (n.d.); Qnt, F, 2vn, va, 2vc, op.77 (Berlin, 1903), 'Stelzner-Quintett', A, 2vn, va, violetta, vc, 1897, sonatas for cl, va and vc, all with pf; suites for eng hn/job and for 2vn, further single works for vn, vc, and hn, all with pf, pf pieces incl waltzes, marches, fantasias, fugues etc

WRITINGS

Anweisung zum kunstgerechten Moduliren (Freienwalde, 1876)

Die Lehre von der Harmonia in lustige Reimlein gebracht (Leipzig, 1883, enlarged 2/1887)

Der gebundene Styl Lehrbuch für Kontrapunkt und Fuge (Hanover, 1902)

'Die Konfusion in der Musik', *Neue Stuttgarter Musikzeitung*, xxviii (1906), also pubd separately

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EDWARD DANNREUTHER/R

Drag. An embellishment used in playing the side drum; see DRUM, §3.

Dragatakis, Dimitri (b Platanoussa, Epirus, 22 Jan 1914). Greek composer. At the National Conservatory, Athens, he studied the violin under George Psyllas (graduating in 1939) and composition under L. Zoras and Kalomiris (graduating in 1955), but his interest in new techniques was developed independently. Setting out from a Shostakovich-like neo-classicism, he has evolved a free atonal style in which very disparate elements can be combined into curiously homogeneous and solid formal blocks. After about 1970 his style has become more direct and incisive, notably in such works as *Strophes I-X* and *Anadromés*.

WORKS

(selective list)

Stage: Zalouh, 4 insts, 4 actors, 1971, 9 incidental scores, 1968-72

Orch 4 syms, 1959, 1960, 1964, 1966; concs. for cl, str, 1962, hn, str, 1965, vn, 1969, vc, 1972, ob, str, 1973, 5 ballet suites, 1963, 1964, 1964, 1969, 1970, Skitsa, 4 sets, 3 str groups, 1966-8; *Strophes I-X*, 1970-72

Chamber: 5 str qts, 1957, 1958, 1960, 1967, 1974; 2 vn sonatas, 1958, 1961, 5 trios, 1960, 1962, 1963, 1965, 1969, 2 pf sonatas, 1961, 1963, *Afiorossi* (Dedication), 8 insts, 1963; Wind Qnt, 1964; *Diaphores*, 7 insts, 1965; Lis-va, 2 gu, 1969, *Epilogos*, brass qnt, 1970; *Antiques*, pf, 1972; 3 homilies, fl, 1973; *Elegy*, tuba, 1974; *Dialogues*, 8ww, 1974; *Dromena*, str, 2 hn, tpt, trbn, perc, 1974; *Anadromés*, fl, tuba, vc, db, pf, gu, 1976

Vocal: 3 Songs (F. Agoules, V. Theodorou), S, pf, 1961, Reference to Electra (T. Roussos), S, hn, pf, va, 1968; 4 Songs (G. Drossinis), S, pf, 1970; Monologos (textless), 1v, tape, 1973
Tape: Music for Koutouki Cave, 1972

Principal publisher: Greek Ministry of Culture

GEORGE S. LEOTSAKOS

Dräger, Hans-Heinz (b Stralsund, 6 Dec 1909; d Austin, Texas, 9 Nov 1968). German musicologist. He studied musicology with Blume, Hornbostel, Sachs, Schering and Schunemann at Berlin University (1931–7), taking the doctorate there in 1937 with a dissertation on the development of the bow and its use in Europe. Subsequently he held posts in Berlin as assistant in the history department at the State Institute for German Music Research (1937), as assistant (1938) and administrative director (1939) of the State Museum of Musical Instruments, and as lecturer in organology at the Hochschule für Musik (1939). Having completed his *Habilitation* at Kiel in 1946 with an important work on the classification of instruments, he was concurrently professor of musicology at Greiswald (1947–9) and at Rostock (1948–9) and thereafter professor of systematic musicology in Berlin at the Humboldt University (1949–53) and the Free University (1953–61). He visited the USA initially as a Fulbright Scholar and visiting professor at Stanford University, California (1955), and returned there as professor of musicology at Austin, Texas (1961–6); he was naturalized in 1966. In the 1950s he turned to the theoretical and mathematical aspects of intonation and pitch. He was particularly interested in the relation between words and notes: Susanne Langer included his 'Begriff des Tonkörpers' (1952) in her anthology *Reflections on Art* (1958); and at his death he had planned a book on the quantitative analysis of musical semantics. His publications are characterized by a gift for clarifying difficult concepts.

WRITINGS

Die Entwicklung des Streichbogens und seine Anwendung in Europa (diss., U of Berlin, 1937; Kassel, 1937)

'Kinderkrankheiten bei Musikinstrumenten', *Deutsche Musikkultur*, 11 (1937–8), 209

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Prinzip einer Systematik der Musikinstrumente (Habilitationsschrift, U of Kiel, 1946; Kassel, 1948)

ed with K. Laux, *Bach-Probleme* (Leipzig, 1950) [incl. 'Der heutige Bach-Hörer und die gleichschwebende Temperatur', 52]

'Begriff des Tonkörpers', *AMw*, ix (1952), 68; Eng trans. in S. K. Langer, *Reflections on Art* (Baltimore, 1958)

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'Zur Frage des Wort-Ton-Verhältnisses in Hinblick auf Schuberts Strophenlied', *AMw*, xi (1954), 39

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'Curt Sachs as an Ethnomusicologist', *The Commonwealth of Music in Honor of Curt Sachs* (New York, 1965), 10

'The Order of the Arts in the Catholic Service', *Paul A. Pisk Essays in his Honor* (Austin, 1966), 1

'A Quantitative Analysis of Music as Exemplified by Beethoven's Sketches for his Op. 131', *Festschrift für Walter Wiora* (Kassel, 1967), 79

Further articles in *MGG* [incl. 'Instrumentenkunde', *Musik-Ästhetik*], *GfMKB, Hamburg* 1956 and *Musikalische Zeitfragen* (1958, 1962)

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Draghi, Antonio (b Rimini, probably between 17 Jan 1634 and 16 Jan 1635; d Vienna, 16 Jan 1700). Austrian composer, administrator and librettist of

Italian birth, possibly a brother of Giovanni Battista Draghi. He was one of the most prominent musicians in Vienna during the last third of the 17th century and an exceptionally prolific composer of operas, oratorios and other theatre music.

1 Life 2 Operas and other secular works 3 Sacred works.

1. **LIFE.** Rimini is shown as Draghi's place of birth in an entry dated June 1661 in the marriage records of St Stephen's Cathedral, Vienna. The period during which he seems to have been born derives from his death certificate (dated 18 January 1700 and also at St Stephen's), which gives his age as 65. Suggestions that he spent part of his formative years in Rome and as a member of the court orchestra at Mantua have not been substantiated, though, since Mantua provided a large number of musicians for the imperial court in Vienna, the second of these suggestions is plausible. The style of his music, however, makes it seem more likely that he received his training in Venice. He was certainly in Venice for a time, for in the earliest source in which he is recorded, the libretto of P. A. Ziani's opera *Le fortune di Rodope e di Damira*, performed in 1657 at the Teatro S Apollinare there, he is listed as a bass singer, but no position is specified. In 1658 he began his long career at the imperial court in Vienna, probably in a minor position in the Kapelle of the dowager Empress Eleonora, the widow of Ferdinand III. His creative output began with his writing the libretto for the opera *L'Almonte*, with music by Giuseppe Trecarico, which was performed in Vienna on 9 June 1661. He continued to be active as a librettist during his early years in Vienna and provided texts for dramatic works by such composers as Bertali and P. A. Ziani as well as for a number of his own works. The first music that can be assigned to him without doubt, the opera *La Mascherata*, dates from 1666. Draghi's gradual advance towards the highest musical posts at the Habsburg court indicates the recognition he won as a composer and administrator. He continued to serve the dowager empress, and in 1668 he became assistant Kapellmeister and in 1669 Kapellmeister at her court. (Her first choice for Kapellmeister was Legrenzi, but the Emperor Leopold I or his court persuaded her to accept Draghi.) During this period he also provided a number of dramatic works for performance at the emperor's court. In recognition of these services and because of the continuing expansion of theatrical activities at the imperial court, he was appointed director of dramatic music there in 1673. Despite his heavy duties in this post, he continued as Kapellmeister to the dowager empress until, on 1 January 1682, he succeeded J. H. Schmelzer as Kapellmeister of the imperial court, a position he held for the remainder of his life.

Draghi's son Carlo Domenico (b Vienna, 21 May 1669; d Vienna, 2 May 1711) was accepted into the Hofkapelle as a pupil of F. T. Richter in 1688. In recognition of his father's service to the court, a special stipend from the emperor enabled him to study in Italy in 1692–3. From 1 October 1698 until his death he was one of the large number of court organists. He wrote several arias for some late secular works by his father, including the operas *L'Arcace* and *La forza dell'amor filiale* and the *Terza accademia* (all 1698), and for the 1697 revival of *Sulpitia* (all are in *A-Wn*).

2. **OPERAS AND OTHER SECULAR WORKS.** Of Draghi's 174 secular works, 124 are operas or other stage works.

and the remaining 50 are vocal chamber works. In the stage works he collaborated especially with the court poet, Nicolò Minato, and the court theatre architect and stage designer, Burnacini (for one of his designs see BURNACINI, LODOVICO OTTAVIO); they provided most of the dramatic works, sacred as well as secular, performed at the Habsburg court between 1668 and 1697. The secular stage works range between one and four acts, but the vast majority belong to one of two types: the three-act *dramma per musica* and the one-act entertainment. There are 59 of the former, a few of which have other designations, such as *componimento drammatico per musica*. They were mostly performed either on birthdays of the imperial family or during Carnival, but a few were given on the emperor's name day. All of them, except those for Carnival, have a declaration of homage to the personage honoured, usually in the form of a *licenza*, occasionally in a prologue too. There are 60 one-act works. Generally, those designated *fiesta teatrale* or *musicale* were given on the empress's birthday and name day, those marked *introduzione per un balletto* on name days and *trattenimenti per musica* during Carnival. The stage works include music for Italian, Spanish and Latin plays, but there is only one non-Italian opera (if indeed it is by him), the Spanish *Aun vencido, vence amor*, for the birthday of the Queen of Spain.

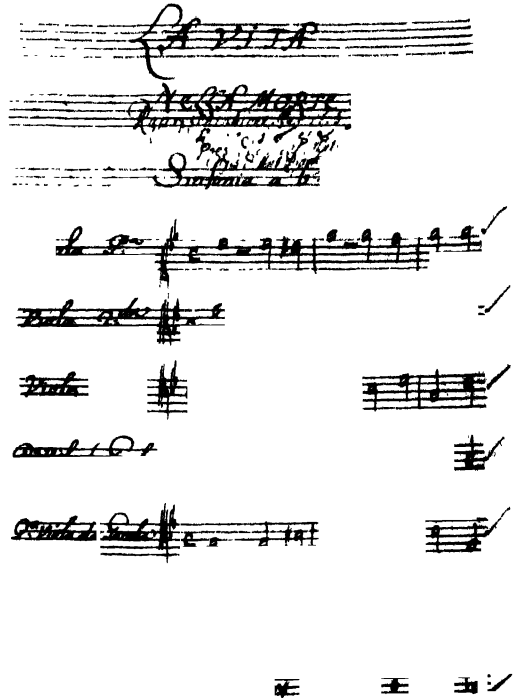
As was normal at the time, the subject matter of the operas is from Greek and Roman history and mythology, only *Gundeberga* treats of events from German history. The usual love intrigue, involving many disguises, abounds. There are also comic scenes, and the acts end with ballets, for which other composers, notably Schmelzer and his son Andreas Anton, wrote the music. The Emperor Leopold I wrote some arias and scenes. The style of the music is predominantly that of the Venetian opera of the mid-17th century, though the arias contain extensive virtuoso coloratura passages. The ensembles and choruses are carefully composed. Two stylistic developments can be seen: in the recitatives Draghi increasingly used the stereotyped closing formula involving a falling 4th or 3rd in the vocal part and a cadence for continuo alone; and strophic arias, including some with a brief da capo of a line or two, gave place to single-strophic arias with full-scale da capos.

The chamber works, to texts which are almost without exception either mythological or allegorical, bear various designations. Some are serenatas. Others, marked (*composizione per*) *musica di camera*, were written for the Archduke Joseph's birthday. The other two categories are the same as the last two of the one-act stage works (see above); it is noteworthy that between Carnival 1682 and Carnival 1692 Draghi's output consisted almost exclusively of one-act stage pieces and chamber works. His chamber works are different from the operas in that arias are at least as frequent as recitatives and are all in two strophes, separated by a ritornello; there are no da capo arias proper.

The popular style of Draghi's own librettos seems to have been influenced by the *commedia dell'arte*.

3. SACRED WORKS. Draghi's 41 sacred dramatic works, many produced in collaboration with the poet Minato and the designer Burnacini (see §2 above), are not only the largest number of such works by a single composer in the later 17th century but can also be considered

representative of the repertory of sacred dramatic music at the court of Leopold I. According to the manner of performance, the nature of the texts, and the musical treatment, these works can be divided into two groups, oratorios and *sepolcri*. Oratorios, presented during Lent before Maundy Thursday, were executed in the traditional manner, i.e. without scenery, costumes or acting. *Sepolcri* were presented either on Maundy Thursday in the Kapelle of the dowager empress, with a costumed cast acting around a replica of the holy sepulchre, or on Good Friday in the Hofkapelle, with additional painted scenery, designed by Burnacini, as a backdrop (see ORATORIO, fig.2). The selection of



Autograph MS of the opening of Draghi's *sepolcro* 'La vita nella morte', first performed in the Vienna Hofkapelle, 16 April 1688 (A-Wn Cod 18870, f.2v)

sources and themes for the texts also shows a marked difference between the two types. Only a minority of works by Draghi, all oratorios, draw on popular sources such as hagiography and dramatic episodes from the Old and New Testaments which are presented in a clearly defined chronology of events, emphasizing a conflict between the forces of good and evil. Most of the works, including all the *sepolcri*, treat one aspect of the Passion of Christ – the period between the burial and the Resurrection – and emphasize the laments of the followers of Christ as well as the relationship of the Passion to events related in the Old Testament. To some degree the contrast between the two types can also be seen in elements in the style of the music. Most of the oratorios, in two sections, are scored for two violins and continuo and have a relatively wide melodic range, with much coloratura writing. On the other hand, in the *sepolcri*, which are in a single section, Draghi favoured the low sonorities of violas and gambas (often in the

archaic four- or five-part grouping; see illustration), affective, syllabic melodies and short aria-like and arioso sections.

The general style of Draghi's sacred dramatic music, like that of his secular works, clearly derives from that of the Venetian school of the mid-17th century. A special notable feature is the frequent use, as in the works of Cavalli and Cesti, of arioso sections within and following recitatives. The frequency, placing and melodic and harmonic style of these sections ensure that Draghi is seen at his best in his handling of recitative. Further Venetian traits can be seen in the instrumental pieces, choruses and slow arias: in the first two, chordal and imitative sections regularly alternate, and the last include laments (though there are very few chaconne basses). Distinct differences from the Venetian style can be seen in the absence of dance-like rhythms, especially in the fast movements of overtures and in arias, and in the small number of da capo arias.

Except for a gradual change in the structure of overtures, and the increasingly frequent use of instrumentally accompanied arias and more fully scored ritornellos - which may have been prompted by the greater resources available to him at Leopold's court than at Eleonora's and/or by the greater importance of Good Friday than Maundy Thursday celebrations - there is no stylistic development in Draghi's sacred dramatic output. This may have been due to the fact that he had no contact with composers outside the Viennese circle, that his vast output did not leave him time for experiments and that he was aware of the emperor's preference for, and satisfaction with, the style of his music.

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STAGE

Unless otherwise stated all MSS in *A-Wn*, all librettos by N. Minato and all works performed in Vienna

La Mascherata (A. Draghi), 1 March 1666, 5 pieces ed in Neuhaus
Vero amore fa soave ogni fatica (Draghi), 6 Feb 1667, music lost, pubd lib *Wn*

Comedia ridicula (anon.), carn. 1667

Gl'amori di Cefalo e Procri (Draghi or P. Bonarelli), 9 June 1668

Achille riconosciuto (Teofilo), 12 June 1668, music lost, pubd lib *Wn*

Il Ciro vendicatore di se stesso (Teofilo), 18 Nov 1668, music lost, pubd lib *D-W*

Chi più sà manco l'intende, overo *Gl'amori di Clodio e Pompea* (Teofilo or Ximenes), 21 Feb 1669

Achille in Sciro (Ximenes), ? 21 May 1669, 7 pieces ed in Neuhaus

Il Perseo (A. Amalteo), 15 July 1669

Atalanta, 18 Nov 1669

Le risa di Democrito, 1670, ?17 Feb, lost, 11 Feb 1673

Leonida in Tegea, Laxenburg, 9 June 1670, 11 Feb 169

Iphide Greca, 12 July 1670; 12 Jan 1696

Penelope, 18 Nov 1670

L'avidità di Mida, 8 Feb 1671

Act 3 of Iperimestra, pasticcio, Venice, spr. 1671, lost

La prosperità di Elia Seiano, 9 June 1671

La gara dei genii, 14 July 1671

Cidippe, 18 Nov 1671

Gl'atomi d'Epicuro, 9 June 1672

Gundeburga, 12 July 1672

Sulpitia, 21 Nov 1672; 27 Nov 1697

Il gioir della speranza, 9 Feb 1673

Batto convertito in sasso, 9 June 1673

Provare per non recitare, 15 Oct 1673, music lost, pubd lib *A-Wn*

Gl'incantesimi disciolti, Graz, 17 Oct 1673

La Tessalonica, 18 Nov 1673, music lost, pubd lib *D-W*

La lanterna di Diogene, 30 Jan 1674

Le staggioni ossequiose, 12 April 1674

Il ratto delle Sabine, 9-10 June 1674

Il trionfatore de' centauri, 13 Aug 1674

Il fuoco eterno custodito dalle Vestali, 30 Oct 1674

La nascita di Minerva, 18 Nov 1674, music lost, pubd lib *A-Wn*

I pazzi Abderiti, 23 Feb 1675

Pirro, 30 May 1675

Zaleuco, 17 June 1675, music lost, pubd lib *Wn*

Turia Lucretia, 18 Nov 1675

Scieglere non potendo adoprare, 18 Nov 1676

Ercole acquistatore dell'immortalità, Linz, 7 Jan 1677

Chilonida, 20 Feb 1677

Il silenzio di Harpocrate, 27 Feb 1677, music lost, pubd lib *Wn*; 22 Nov 1688

Adriano sul Monte Casio, 27 June 1677

Le maghe di Tessaglia, 22 July 1677

Rodogone, 18 Nov 1677

La fortuna delle corti (anon.), 1677

La conquista del vello d'oro, Wiener Neustadt, 8 Feb 1678

Leucippe Festia, 14 June 1678

Il tempio di Diana in Taurica, 1 Sept 1678

La monarchia latina trionfante, 8 Oct 1678, music lost, pubd lib *Wn*

Enea in Italia, Wiener Neustadt, 29 Oct 1678

Li favoriti dalla fortuna, 22 Nov 1678

Baldracca, 22 Jan 1679

La svoghata, carn. 1679

Curzio, intended for 10 Aug 1679

Prologue, sung parts and epilogue to Mixtum austriacum (anon.),

Heiligenkreuz, 24 Aug 1679

I vaticinii di Tiresia tebano, Prague, 11 Jan 1680

La pazienza di Socrate con due moglie, Prague, 29 Feb 1680; 1 scene ed in GMB

La forza dell'amicizia, Linz, 13 Feb 1681, music lost, pubd lib *Wn*, 13 Jan 1694

Temistocle in Persia, Wiener Neustadt, 30 June 1681

La rivalità nell'ossequio, Frohsdorf, 22 July 1681, music lost, pubd lib *Wn*

Achille in Tessaglia (anon.), Mannersdorf, 26 July 1681, music lost, pubd lib *Wn*

L'albero del ramo d'oro, Ödenburg, 15 Nov 1681, overture ed in H Botsüber, *Geschichte der Ouvertüre* (Leipzig, 1913/R1969)

Gl'i stratagemmi di Biantè, 15 Jan 1682

La chimera, 7 Feb 1682, 14 Feb 1692

Il tempio d'Apollo in Delfo, Laxenburg, 14 July 1682

Il giardino della virtù, 7 Jan 1683

Lo smemorato, 28 Feb 1683

La lira d'Orfeo, Laxenburg, 9 June 1683

Gl'eclissi, Linz, 16 Jan 1684

Intermedio for Il finto astrologo, drama, Linz, carn. 1684

Tullio Hostilio aprendo il tempio di Giano, Linz, 9 June 1684, music lost, pubd lib *Wn*

I vari effetti d'amore, 16 Jan 1685, music lost, pubd lib *Wn*

Prologue and intermezzi for Anfitione, drama, 1 March 1685

La più generosa Spartana, 10 June 1685

Il Palladio in Roma, 17 Sept 1685

Il rissarcimento della ruota della Fortuna, 15 Nov 1685

Prologue to Le nozze di Mercurio, 1685, lost

Lo studio d'amore, 13 Jan 1686

Le sciocagini degli Psilli, 24 Feb 1686

Il nodo gordiano, 11 June 1686

Le ninfe ritrose, 22 July 1686

Il ritorno di Teseo dal labirinto di Creta, 1686, ?12 Oct

La grotta di Vulcano, 15 Nov 1686

La vendetta dell'onestà, 9 June 1687, music lost, pubd lib *Wn*

La vittoria della fortezza, 22 July 1687

La fama addormentata e risvegliata, 19 Nov 1687

Il marito ama più, Pressburg, 17 Jan 1688

Tanisia, 26 Feb 1688

La moglie ama meglio, 10 June 1688

Psiche cercando Amore, 22 July 1688, 2 arias ed H. Riemann,

Musikgeschichte in Beispielen (Leipzig, 1925)

Pigmaleone in Cipro, 13 Jan 1689

La Rosaura, overo *Amore, figlio della gratitudine* (O. Malvezzi), 19 Feb 1689

Il riposo nelli disturbi, 24 July 1689

Il Telemacco, overo *Il valore coronato* (Malvezzi), Augsburg, 21 Nov 1689, *D-Mbs*

La regina de' Volsci, Augsburg, 12 Jan 1690

Scipione preservatore di Roma, 26 July 1690, music lost, pubd lib *A-Wn*

La chioma di Berenice, intended for 28 Aug 1690, perf. 4 Aug 1695

Il ringiovenito, 18 June 1691

Il pellegrinaggio delle Grazie all'oracolo dodoneo, 23 July 1691

Le attioni fortunate di Perseo, 28 Nov 1691, music lost, pubd lib *Wn*

Li tre stati del tempo, Neuburg, 1691, music lost, pubd lib *I-Fn*

Fedeltà e Generosità, 12 Jan 1692

Le varietà di fortuna in L. I. Bruto, 18 June 1692

Il merito uniforme i genii, 22 July 1692, music lost, pubd lib *A-Wn*

Il vincitor magnanimo, T. Quinto Flaminio, 27 Nov 1692

L'amore in sogno, overo *Le nozze d'Odati*, e Zoriadre, 29 June 1693

La madre degli dei, 22 July 1693

L'imprese dell'Achille di Roma (anon.), 22 Nov 1693, music lost, pubd lib *Wn*

Pelopida tebano in Tessaglia, 25 Nov 1694
L'industrie amoroze in Filli di Tracia, 16 Jan 1695
Amore dà senno, ovvero Le sciocchezze d'Hippoclide (D Cupeda), 10 Feb 1695, music lost, pubd lib *Wn*
La finta cecità di Antioch il Grande (Cupeda), 6 July 1695
La magnanimità di Marco Fabrizio (Cupeda), 22 Nov 1695
Timone misantropo (anon.), carn. 1696
Le piramidi d'Egitto, 6 Jan 1697
L'Adalberto, ovvero La forza dell'astuzia femminile (Cupeda), 12 Feb 1697
L'amare per virtù, ovvero La tirannide placata (Cupeda), 30 June 1697
La tirannide abbattuta dalla virtù, 11 Aug 1697
L'Arsace, fondatore dell'imperio de' Parthi (Cupeda), 3 July 1698, collab. C D Draghi
Il delizioso ritiro di Lucullo (anon.), 7 Aug 1698, music lost, pubd lib *Wn*
La forza dell'amor filiale (Cupeda), 27 Nov 1698, collab. C D Draghi
Le finezze dell'amicizia, e dell'amore (anon.), 1 Aug 1699, music lost, pubd lib *Wn*
L'Alceste (Cupeda), 28 Jan 1700, music lost, pubd lib *Wn*
VOCAL CHAMBER
Unless otherwise stated all MSS in *A-Wn*, all librettos by N Minato and all works performed in Vienna
Serenata, 1669
La Semiramide (trattenimento musico) (anon.), 22 Dec 1673, music lost, pubd lib *I-Vnm*
Trattenimento musicale, 1674
La sogni reggi (serenata), 30 Oct 1675
L'ore postmeridiane di Parnasso (servizio di camera), June 1676
Lo specchio (cantata) (anon.), 22 Nov 1676
L'oracolo d'Amore, 26 Nov 1676
Gli dei concorrenti (epitalamio musicale), Augsburg, 15 Dec 1676
I desiderij d'Echo, e di Narciso (serenata), 1677
Le pompe dell'Istro (applauso per musica) (anon.), Wiener Neustadt, Feb 1678
Amor vittorioso (applauso per musica), Wiener Neustadt, 1 Feb 1678
L'ossequio di Flora (introduzione d'un balletto), carn. 1679
L'ingegno a sorte (serenata), Linz, 22 July 1680
Introduzione ad un ballo di Teutoni, Linz, 24 Nov 1680
Espero festeggiante (introduzione per una serenata) (anon.), 9 June 1681
Gli aborti della fretta (musica di camera), Ödenburg, 18 Nov 1681
Gli Argonauti in viaggio (musica di camera), Laxenburg, 9 June 1682
Il sogno delle Gratie (introduzione ad un balletto), Laxenburg, 9 June 1682
Gli emblemi (composizione per musica di camera), 15 Nov 1682
Le gare degli amanti (musica di camera), Laxenburg, 1682
Il trionfo del carnevale (musica per una maschera), carn. 1683
Il sacrificio d'Amore (serenata), 16 July 1685
Le recreazioni di Tempe (trattenimento musicale), 22 July 1685
Concerto musicale, 1685
Specchio historico (musica di camera), 26 July 1688
Le corone trionfali (composizione per musica per servizio di camera) (anon.) 9 June 1689, music lost, lib *A-Wn*
I doni heroiici (serenata di camera), 26 July 1689
I pianeti benigni (epitalamio musicale), Neuburg, 28 Aug 1689
Non si può (capriccio poetico), 12 June 1690, music lost, pubd lib *Wn*
L'ossequio del sette re di Roma alla maestà del nuovo re de' romani Giuseffo I (composizione per musica), 26 July 1690, music lost, pubd lib *Wn*
Il teatro delle passioni humane (composizione), 15 Nov 1690
Amore accademico (trattenimento di musica e di accademia) (anon.), 6 Jan 1691, music lost, pubd lib *Wn*
Gli auguri veracemente interpretati (composizione per musica di camera) (anon.), Nikolsburg, 9 June 1691, music lost, pubd lib *Wn*
La galleria della fortuna (composizione per musica di camera) (anon.), 26 July 1691
Il tributo de' Savvi (composizione per musica di camera), intended for 26 July 1692
Introduzione per musica e conclusione for Seconda accademia, 3 Feb 1693
Le piante della virtù, e della fortuna (capriccio per musica a servizio di camera), 26 July 1693, music lost, pubd lib *Wn*
Le sere dell'Aventino (musica di camera), 9 June 1694 (pt.i), 22 July 1694 (pt.ii), music lost, pubd lib *Wn*
L'ossequio della Poesia, e dell'istoria alla maestà di Giuseppe (componimento per musica di camera) (Cupeda), 26 July 1694, music lost, pubd lib *Wn*
Le virtù regie (trattenimento poetico per musica), 26 July 1695
L'ossequio nel fuggir l'otto (composizione per musica), 15 Nov 1696
Le più ricche gemme, e le più belle pietre delle corone (ossequio per musica di camera), 26 July 1697, music lost, pubd lib *Wn*
Intramezzo di musica e applauso musicale alla decisione in una accademia di dame, 15 Nov 1697, lib Vienna Verwahrungarchiv
Introduzione per musica e conclusione for Terza accademia (anon.), 11 Feb 1698, collab. C D Draghi
L'ossequio fra gli amori (serenata) (anon.), 26 July, between 1667 and 1672

Introduzione ad un balletto (anon.), 14 Aug, between 1684 and 1699
Veglia di Parnasso, 9 June
Le veglie di Tempe (serenata), 9 June
Forza d'un bel volto (dialogo à 5 voci) (anon.)
'Era l'Aurora' (cantata à 3 per camera) (anon.)
Doubtful. Muzio Scevola (anon.), 1665, lost, Introduzione drammatica al gioco delle sorti (anon.), 1666, lost, pubd lib *Wn*; Fidalba ed Arbante (anon.), 18 Nov 1667, Aun vencido, vance amor [El Prometeo] (Ximenes), 22 Dec 1669, Prelude, sung sections, epilogue to Primero es la honra (A Moreto), 18 Jan 1673; Per l'accademia (anon.), Feb 1677, Flaminio (anon.), 1679, lost, Gli obblighi dell'universo (cantata) (anon.), 9 June 1680, Accademia (?Minato); Introduzione per l'accademia (anon.); Florida (?G. Pancieri)
ORATORIOS
(all performed in Vienna and MSS in *A-Wn* unless otherwise stated)
Oratorio di Giuditta (anon.), 1668
La potenza della croce (I Savini), 6 March 1674, music lost, pubd lib *I-Vnm*
Il cuore appassionato (Savini), 19 March 1674, music lost, pubd lib *A-Wn*
La caduta di Salomone (D Federici), 1674, music lost, pubd lib *I-Vnm*
S Agata (A Fieni), 1675
Debora e Jael (G B de Santis), 1676, music lost, pubd lib *Vnm*
Il figlio prodigo (G B Rocca), 1678, music lost, pubd lib *Vnm*
S Cecilia (N Minato), Prague, 1680
S Wenceslao (N Minato), Prague, 1680
All'ingresso di Christo nel deserto (? Leopold I), 1683
Entrata di Christo nel deserto (? Leopold I), 15 Feb 1687
Jephthe (?G Apolloni), 1687
L'uscita di Christo dal deserto (? Leopold I), 1688
SEPOLCRI
Unless otherwise stated all MSS in *A-Wn*, all librettos by N Minato and all works performed in Vienna
L'umanità redenta (A Draghi), 18 April 1669
Li sette dolori di Maria Vergine (G Ferri), 3 April 1670
Epitaffi sopra il sepolcro di Christo, 26 March 1671
Il limbo aperto (Ferri), 14 April 1672
La pietà contrastata (anon.), 22 March 1674, pubd lib *I-Fn*
La corona di spine, 11 April 1675
Il sole eclissato, 2 April 1676
Le cinque piaghe di Christo, 15 April 1677
Le tre chiudi, 7 April 1678
Il titolo posto sù la croce di Christo, 30 March 1679
L'ingratitude rimproverata, 31 March 1679, music lost, pubd lib *A-Gu*
La sacra lancia, Prague, 18 April 1680
Il terremoto, 26 March 1682
L'eternità soggetta al tempo, 16 April 1683
Il segno dell'humana salute, 31 March 1684
Il prezzo dell'humana redentione, 20 April 1685
Il dono della vita eterna, 12 April 1686
La vita nella morte, 16 April 1688
L'esclamar a gran voce, 8 April 1689
Le cinque vergini prudenti, 1689
I frutti dell'albero della croce, 13 April 1691, music lost, pubd lib *Wn*
Il crocifisso per gratia, ovvero S Gaetano, 1691
Il sacrificio non impedito, 4 April 1692
Il sangue e l'acqua, 20 March 1693, music lost, pubd lib *Wn*
Il libro con sette sigilli, 9 April 1694
La trasfigurazione sù'l Calvario, 1 April 1695, music lost, pubd lib *Wn*
La Passione di Christo, 20 April 1696, music lost, pubd lib *Wn*
La virtù della croce, 5 April 1697
Il secondo Adamo (anon.), 17 April 1699, music lost, pubd lib *Wn*
OTHER SACRED VOCAL
Missa a 9, 5vv, 2 vn, 2 va, bc, 1684, *A-KR*, *A*
Missa assumptionis, 5vv, 2 tpt, 4 trbn, 2 vn, 4 va, bc, 1684, *KR*, *A*
Stabat mater, 4vv, *Wn*, *A*
3 psalms, 1, 4vv, bc, *C-S-KRa*; 2 hymns, 3vv, 2 vn, bc, *A-Wn*, hymns in *A*
LIBRETTOS
(secular works performed in Vienna, composers in parentheses)
L'Almonte (G Tricarico), 9 June 1661, pubd lib *Wn*
L'Oronise (P A Ziani), 9 June 1663, pubd lib *Wn*
L'Invidia conculcata dalla Virtù, Merito, Valore della S.C.M.tà di Leopoldo (Ziani), 1664, lib lost, score *Wn*
La Cloridea (Ziani), 27 Jan 1665, pubd lib *Wn*
L'Alcindo (A Bertali), 20 April 1665, pubd lib *Wn*
La mascherata (Draghi), 1 March 1666 (see 'Stage'), pubd lib *Wgm*
Vero amore fa soave ogni fatica (Draghi), 6 Feb 1667 (see 'Stage'), pubd lib *Wn*
La Galatea (Ziani), 16 Feb 1667, pubd lib *Wn*
Gli amori di Cefalo e Procri (Draghi), 9 June 1668 (see 'Stage'), pubd lib *Wn* (doubtful)
Apollo deluso (Leopold I and G F Sances), 13 June 1669, pubd lib *Wn*
(oratorios and sepulchri performed in Vienna, composers in parentheses)
La fede trionfante (Tricarico), 1662, pubd lib *I-Lg*

Maria Maddalena (Bertali), 1663, lib lost, score *A-Wn*
 La morte debellata (Sances), 1669, publ lib Gu
 L'umanità redenta (Draghi), 1669 (see 'Sepolcri'), publ lib Gu

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RUDOLF SCHNITZLER (1, 3), HERBERT SEIFERT (2)

Draghi [Drago], Bernardo [Bernardino] (d Siena, 29 June 1592). Italian composer. He was a pupil of Andrea Feliciani and worked at Siena Cathedral. The first record of his presence there is a payroll of 1576, in which he is listed among the clergy as a member of the minor orders. By 1582 he was singing in the choir, first as a soprano and later as a contralto; in 1586 he became one of the permanent choir singers. He published *Il primo libro delle villanelle a tre voci* (Venice, 1591), and his teacher included one piece by him in a volume of eight-part vesper psalms (1590*). K. BOSI MONTEATH

Draghi, Giovanni Battista (b c1640; d London, 1708). Italian composer, harpsichordist and organist resident in England, possibly a brother of Antonio Draghi; he was often referred to as 'Signor Baptist'. He was one of the Italian musicians taken to England in connection with Charles II's abortive plans for establishing opera in England, 'having at his Majesty's desire left the service of foreign princes'. Pepys heard him on 12 February 1667 and was very impressed:

Signor Baptista, who hath composed a play in Italian for the Opera, which T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician; which is very much, and did sing the whole from the words without any musique prikt, and played all along upon the harpsicon most admirably, and the composition most excellent. . . He pretends not to voice, though it be good, but not excellent.

Evelyn called him, on 28 January 1685, 'that excellent & stupendous Artist' and thought him one of the best harpsichordists in Europe. In 1673 he was put in over

the head of Matthew Locke as first organist of the queen's Catholic chapel at Somerset House. Roger North remarked:

M^r Matthew Lock . . . was organist at Somerset House chappell, as long as he lived; but the Italian masters, that served there, did not approve of his manner of play, but must be attended by more polite hands afterwards Sig^r Babbista Draghe, used the great organ, and Lock (who must not be turned out of his place, nor the execution) had a small chamber organ by, on which he performed with them the same services. Draghi composed the instrumental entries and dances for Shadwell's adaptation of Shakespeare's *The Tempest* (1674) and the following year contributed the instrumental music before and between the acts, as well as the entries, to Shadwell's *Psyche*: all of these were omitted from Locke's published scores of his own music for these entertainments. Shadwell in his libretto of *Psyche* referred to Draghi as 'Master of the Italian Musick to the King'. Draghi also wrote songs for plays Aphra Behn's *The City Heiress* (1682), the anonymous *Romulus and Hersilia* (1683), Tate's *A Duke and No Duke* (1684), Mountfort's *The Injur'd Lovers* (1688) and Harris's *The City Bride* (1696).

In 1687 Draghi was appointed organist to James II's private chapel at an annual salary of £100 and was for a time music master to the king's daughters, the princesses Mary and Anne. It was for the St Cecilia celebration of 1687 that he set Dryden's famous *Song for St Cecilia's Day* ('From harmony, from heavenly harmony'). In 1695 his name ('Mr. Baptist') was in the list of teachers for a projected royal academy, and his song for Princess Anne's birthday was performed at York Buildings, London, on 24 February 1697. Benefit concerts were given for him there in 1698 and 1701. Also in 1698 William III awarded him an annual pension of £100 'in consideration of near 30 years service in the royal family and of his being incapacitated by the gout'. Queen Anne confirmed the pension on her accession in 1702 and on 28 July 1708 granted £25 to 'Sibilla Baptiste Draghi for the funeral of John Baptiste Draghi'.

It was perhaps through contact with Draghi, the elder Matteis and Pietro Reggio that Purcell made his first acquaintance with Italian music. But whether Draghi may truly be regarded as — to quote the preface to Purcell's sonatas of 1683 — one of 'the most fam'd Italian Masters' is very doubtful, although he did help to establish the 'seriousness and gravity' of the Italian style at a time when French influence was still strong in England. As an example the song 'Where art thou god of dreams' from *Romulus and Hersilia*, published in *The Theater of Music* (RISM 1686³), may be cited, especially the ground-bass section. Elsewhere the harmonic richness of his style is not always effectively handled, though there are numerous light and pleasing airs in the idiom common in England at the time. His keyboard suites begin with the customary sequence Prelude-Allemande-Courante-Saraband and finish with two further movements variously called 'Aire', 'Jigg', 'Round O', 'Bore', 'Minuet' and so on. They are similar in style to Purcell's suites and by no means inferior to them.

WORKS
VOCAL

- 26 songs, incl. some for plays, 1679*, 1683*, 1684*, 1685*, 1686*, 1687*, 1687³, 1690*, 1693*, 1694* (incl. songs for *The City Heiress* (1682), *Romulus and Hersilia* (1683), *A Duke and No Duke* (1684), *The Injur'd Lovers* (1688), *The City Bride* (1696))
 Song for St Cecilia's Day (From harmony, from heavenly harmony, Dryden), 1687, GB-Lbm Add.33287 (inc.), Lcm 1106 (Photograph), 1097, T 1226
 Song for Princess Anne's birthday, perf 24 Feb 1697, lost (see Tilmouth)

INSTRUMENTAL

Six Select Suites of Leszons for the Harpsichord (London, ?1707)
Works in 1673¹, 1682², 1687³, 1690⁴, 1693⁵
2 Sonatas, F, g, a 3, *GB-Lbm*
Symphony, a, a 4, *Lbm*
Several pieces, kbd, *Lbm*, *Orch*

For fuller list of works and sources see Day and Murrice

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IAN SPINK

Dragma (It.). A double-stemmed semibreve found in musical manuscripts of the late medieval period (see J Wolf: *Handbuch der Notationskunde*, i, Leipzig, 1913/R1963, p.329) and mentioned by some theorists (*F-Psg* 1257, Philippus de Caserta, Anonymus X in *CS*, iii, etc). The term is presumably a theorist's invention, possibly from the Greek *drachmē* (It. *dramma*, a small coin, eventually 'dram'). The note may have more than one meaning even within the same composition. It was usually reckoned as the top half of one note joined to the bottom half of another, and its effect was usually that of reducing a semibreve to a value that could not ordinarily be expressed by a single symbol. In some sources it implies a pause (fermata) or indicates syncopation. The *dragma* should not be confused with other double-stemmed notes in later German keyboard tablatures, where the downward stem indicates chromatic alteration (Wolf, ii, 1919, p.12)

JOHN MOREHEN

Drago, Bernardo. See DRAGHI, BERNARDO.

Drăgoi, Sabin V(asilie) (b Selște, Arad district, 6 June 1894, d Bucharest, 31 Dec 1968). Romanian composer and ethnomusicologist. From 1918 to 1919 he studied harmony in Jassy with Zırza; he attended the Cluj Conservatory (1919-20) as a pupil of A. Bena (theory) and H. Klee (counterpoint), and then studied composition with Novák, conducting with Ostrčil and history with Krupka at the Prague Conservatory (1920-22). After teaching music in Deva from 1922 to 1924, he was lecturer in harmony (1924-42) and director (1925-43) of the Timișoara Conservatory, he then taught harmony and composition at the Cluj Conservatory (1943-5), was rector of the Timișoara Institute of Arts (1949-50) and taught folk music at the Bucharest Conservatory (1950-52). In collaboration with G. Breazu he wrote a series of school textbooks in which music education was grounded in folksong. Drăgoi himself had been brought up in the country, and he often returned to collect folksongs, publishing several noted scientific collections. Towards the end of his life, as director of the Folklore Institute of Bucharest (1950-64) and a member of the International Folk Music Council (1957-68), he made several analytic studies on the symmetry and harmony of folk music.

Peasant music formed the source for a large part of Drăgoi's creative output; at first this consisted largely of choral music (he conducted several choirs in Timișoara during the period 1924-40), but he also composed extensively in other genres. Drăgoi was attracted above all to the most archaic Romanian folk music, the

colinde, laments and wedding songs, although he also made use of peasant dances in his fast movements and in the many piano miniatures. His deep roots in folk music enabled him to achieve a rare degree of objectivity in expressing the shared sentiments of the Romanian people. Melody, always formally close to that of peasant models, is of principal importance in his work. A master of the small form, he generally cast his extended works as suites, with little development or variation. His opera *Năpasta* ('The plague') was a major contribution to the formation of a Romanian repertory; it is a paradigm of Romanian music in the inter-war period.

WORKS

(selective list)

DRAMATIC AND ORCHESTRAL

- Năpasta* [The plague] (opera, S. Drăgoi, after I. L. Caragiale), 1927, rev. 1958, Constantin Brăncoveanu (opera, S. Tudor), 1929; *Kir Ianulea* (opera, R. Urlăanu), 1937, Horia (opera, S. Drăgoi), 1945, *Mitrea Căcor*, film score, 1952, *Ciocirlia*, film score, 1954; *Păcală* (children's opera, Drăgoi), 1956
3 tablouri simfonice, 1922; *Divertisment rustic*, 1928, *Pf Conc*, 1941, *Rapsodia băneleană* 'Dorncă', 1942, *Petrecere populară* [Popular feast], 1950, *Concertino, taragot, orch*, 1953, 7 dansuri populare, 1960, *Suita de la țară* [Country suite], 1961, *Suita lipovănească*, 1962

INSTRUMENTAL AND CHORAL

- Suita de dansuri populare*, pf, 1923, 21 cîntece populare, pf, 1923, 24 cîntece populare, pf, 1923, 25 doine, pf, 1923, 8 miniaturi, pf, 1923, *Sonata, vn*, pf, 1949, *Dixtuor, wind*, 1955, 50 *colinde*, pf, 1957, 10 miniaturi, pf, 1960, 12 miniaturi, pf, 1968
6 coruri bărbătești pe teme populare [6 male choruses on folk themes], 1926, *Liturghie, c*, 1926, 11 coruri pentru copii pe teme populare [11 children's choruses on folk themes], 1935, 30 coruri din comuna Belinț, 1935, *Povestea neamului* [The people's story], 1936, *Liturghia solemnă*, 1937, *Recviem românească*, 1943, *Balada celor 4 mineri* [The ballad of the 4 miners], 1950, *Mai multă lumină* [More light], cantata, 1951, *Povestea bradului* [The fir-tree's story], oratorio, 1952; *Cunună* [The wreath], cantata, 1959, *Coruri* (1955, 1967)

Principal publishers: E.S.P.L.A. (Bucharest), Soc. Compozitorilor (Bucharest), Editura muzicală (Bucharest)

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122 *melodii populare în Valea Almăului* (Bucharest, 1937)

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G. Șărbă: *Năpasta lui Sabin V. Drăgoi* (Cluj, 1958)
O. L. Cosma: *Opera românească* (Bucharest, 1962), 32ff
V. Cosma: 'Sabin Drăgoi', *Sovetskaya muzika*, vi (1964), 122
— *Muzicanti români* (Bucharest, 1970), 173ff
N. Rădulescu: *Sabin V. Drăgoi* (Bucharest, 1971)

VIOREL COSMA

Dragonetti, Domenico (Carlo Maria) (b Venice, 10 April 1763; d London, 16 April 1846). Italian virtuoso double bass player and composer. His father, Pietro, was probably a barber from a poor family. Some sources say he played the double bass and guitar, which Domenico practised in secret. The young Dragonetti picked up some knowledge of the violin from a shoemaker, Sciaradori, and applied these basic principles to the bass. At the age of 12 he studied with Michele Bernini, and at 13 was appointed principal bass at the Opera Buffa in Venice. At 14 he held the same position at the Grand Opera Seria and later succeeded Bernini at the ducal chapel at St Mark's. A close friend in Venice was the violinist Nicola Mestrino, and together they passed many hours experimenting with 'scientific and accurate exercises on the violin and double bass' and composing *capricci* and other short pieces.

On 16 September 1794 Dragonetti left Venice for London, where he was to work for over half a century.

His first engagement was at the King's Theatre, Haymarket, where as 'double bass at the harpischord' he received '£250 and benefit'. Later he played in numerous concerts in and around London. In 1798 he visited Haydn in Vienna, where he returned in 1808 and made the acquaintance of Beethoven and Sechter. According to Thayer Dragonetti played Beethoven's Cello Sonata op.5 no.2 with the composer, who, after the final arpeggios, embraced both performer and his bass.



Domenico Dragonetti with his three-string double bass watercolour portrait by ? George Richmond (1809-96) (collection of the late Rembert Wurlitzer)

From 1804 he again appeared regularly in music festivals in England. He became renowned throughout Europe for his performances with the cellist Robert Lindley over a period of more than half a century, so great was their reputation that no major musical gathering was considered complete without them. Dragonetti used a large three-string bass which he normally tuned at orchestral pitch, and according to one listener 'in his hands it was like a tamed lion, which having lost its ferocity, retained all its strength and grandeur'. Another listener remarked in 1823, 'Dragonetti remains supreme, and uses his instrument as Jupiter his bolts now hurling the thunder, and now glancing the innocuous lightnings of heaven - for thus only can we describe the alternate succession of his powerful and delicate execution.' Called 'Il Drago' by his friends, he was a keen player of whist and a lover of good food, and was close over money matters. His fees were among the highest of the day, being frequently double or treble

those paid to the rank and file musicians. In his hotel room at Leicester Square 'there were half a dozen basses, several violins, violoncellos, harps, guitars, etc, etc, with innumerable curiosities, antique furniture, pictures, prints, and, above all, some dozens of dolls dressed in costumes of various countries'. Among his acquaintances were Paganini, Spohr, Hummel, Liszt, and Rossini, who wrote to him as 'Sigr. Dragonetti. Sole Professor of the Double Bass & Connoisseur of Pictures. London.'

On his death he bequeathed his manuscripts and his extensive music library to his close friend Vincent Novello. The British Museum now possesses ten manuscript volumes of works by him for double bass, both solo and with piano or orchestral accompaniment, and in addition at least eight concertos (some fragmentary or wanting orchestral parts), over 30 string quintets with double bass, other chamber works and some duets and songs.

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 W. B. Squire 'Dragonetti, Domenico', *DNB*
 A. W. Thayer *Life of Beethoven*, ed. F. Forbes (Princeton, 1964, 2/1967), 208
 A. Planyavsky *Geschichte des Kontrabasses* (Tutzing, 1970)
 R. Slaford 'Domenico Dragonetti', *PRMA*, xvii (1970-71), 21

RODNEY SLATFORD

Dragoni [Draconi], **Giovanni Andrea** (b Meldola, nr Forlì, c1540, d Rome, Dec 1598) Italian composer. He spent most of his working life in Rome. That he studied with Palestrina can be established from the dedication of his first madrigal book of 1575, in which he paid tribute to his former teacher. From June 1576 until his death he was *maestro di cappella* at St John Lateran. Except for a posthumously published book of motets his sacred output was primarily in the Lateran manuscripts, many of which have been lost. A list in manuscript 58, a collection of lamentations by Annibale Stabile and Dragoni, records those manuscripts that once formed the central core of the music archive. Among the volumes mentioned is an autograph collection of *Magnificat* settings by Dragoni. On f 69 of the *Liber Introit. et Exit Capp. Ann 1582* is recorded a payment of 77 scudi in January of that year to 'Gio Andrea' for the copying of six books of motets, five of which appear to have been lost. In addition to his duties at St John Lateran, Dragoni was appointed by Cardinal del Monte, after Palestrina's death in 1594, to a commission charged with appraising the work already done on the revision of the liturgical chant.

In his early works clarity of declamation and the avoidance of extensive word-painting seem to have been Dragoni's chief artistic concerns. In this respect he showed himself a true student of the style of Palestrina. His later secular works, however, show the impact of Marenzio's motivic style of counterpoint and reflect the contemporary trend towards melodic concentration in the upper parts with the resultant polarity between soprano and bass. The two sections that he contributed to the *Missa Cantantibus organis Caecilia*, a collaborative setting by the *maestri di cappella* of the major Roman chapels during the last decade of the 16th century, use the increasingly fashionable polychoral style.

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(all published in Venice)

- Il primo libro de madrigali, 5vv (1575)
 Il secondo libro de madrigali, 5vv (1575)
 Il terzo libro de madrigali, 5vv (1579)

- Il primo libro de madrigali, 4vv (1581)
 Il primo libro de madrigali, 6vv (1584)
 Il primo libro delle villanelle, 5vv (1588²²)
 Il quarto libro de madrigali, 5vv (1594)
 Other secular pieces, 1574^a, 1582^a, 1582^b, 1583¹¹, 1585⁷, 1585²⁹, 1586^a, 1586^b, 1587³, 1589⁷, 1590¹¹, 1591¹², 1597¹⁴, 1598^a, 1599^a, 1600^a, 1605^a, 1609¹⁴, 1610¹⁴
 2 lute intabulations, 1584¹⁵, 1599¹⁹
 24 motets, 1600^a; 12 ed R. Casimiri, *Anthologia polyphonica auctorum saeculi XVI*, II (Rome, 1939)
 Missa Cantantibus organis Caeclia, 12vv, *I-Rvat* [collab. other composers], ed R. Casimiri, *Monumenta polyphoniae italicae*, I (Rome, 1930)
 Further sacred and secular works *D-Mbs, MÜu, I-Bc, Rsg, Pl-Wu*

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 P. A. Myers *An Analytical Study of the Italian Cycle Madrigals Published by Composers Working in Rome c.1540-1614* (diss., U of Illinois, 1971), 135ff, 180ff, 211ff

PATRICIA ANN MYERS

Dragoumis, Marc (b Athens, 18 Dec 1934) Greek musicologist. He studied the piano at the Athens Conservatory and with Papaioannou at the Hellenic Conservatory where he graduated in 1962. He also studied Byzantine music privately with Simon Karas and at the Piraeus Odeon, where he graduated in 1961. From 1962 to 1964 he continued his Byzantine studies under Egon Wellesz at Lincoln College, Oxford. In 1960 he began working on Greek ethnomusicology at the Melpo Merlier Centre for Greek Folk Music Studies and from 1970 he has been professor of music history at the Athens Conservatory. Dragoumis has been chiefly occupied with modern Greek folk music, Byzantine and neo-Byzantine ecclesiastical chant; in several of his publications he has attempted to show the interrelationship of these traditions.

WRITINGS

- The Survival of Byzantine Chant in the Monophonic Music of the Modern Greek Church', *Studies in Eastern Church*, I (London, 1966), 9
 'La musique de l'église grecque du XVe siècle à nos jours', *Encyclopédie des musiques sacrées*, II, ed J. Porte (Paris, 1969)
 'Ena protoporō kentro erevnis tēs demōtikēs mas mousikēs' [A pioneering centre of research in Greek folk music], *Techne*, IV (1970), 5
 Greek Folk Music', *Sangeet Natak Journal of the Sangeet Natak Akademi*, XVI (1971), 42
 'Some Remarks on the Traditional Music of the Greeks of Corsica', *Studies in Eastern Chant*, II (Oxford, 1971), 28
 A Contribution to the Study of the Interpretation of Late Byzantine Notation', *IMSCR*, VI (Copenhagen 1972, 75)
 'La eide, oi morphes kai to uphos tēs demōtikēs mas mousikēs' [The species, the shapes and the style of our demotic music], *Chronika*, IV (1973), 266
 'Hellenikē paradosiakē mousike' [Greek traditional music] (Athens, 1974)
 Konstantinos A. Psachos', *Laographia*, XXIX (1974), 311
 The Music of the Rebtes', *Rebetika*, ed K. Butterworth and others (Athens, 1975), 16, 150
 'Schoko gia ton amane' [Note on the Amanes], *Tram*, II (1976), 151

DIMITRI CONOMOS

Drake, Earl R(oss) (b Aurora, Ill., 26 Nov 1865, d Chicago, 6 May 1916). American violinist and composer. He studied in Chicago and Cincinnati, graduating in 1885, and after further studies in New York went to the Berlin Hochschule für Musik as a pupil of Joachim. On his return to the USA he founded the Violinists' Guild, formed his own quartet and toured widely. From 1893 to 1897 he was head of the string department of the Gottschalk Lyric School in Chicago; in 1900 he organized there the Drake School of Music. He composed the operas *The Blind Girl of Castel-Cuillé* (Jacques Jasmin, translated by Longfellow; performed

in Chicago in 1914) and *The Mite and the Mighty* (performed in Chicago in 1915); the *Brownie Suite* (1905), a *Dramatic Prologue* (1915) and *Ballet* for orchestra; *Gypsy Scenes* for violin and orchestra; and a number of works for violin and piano. He also wrote a number of articles on bowing, violin tone and the 'Joachim method'.

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- E. F. Hipsher *American Opera and its Composers* (Philadelphia, 1934), 162ff

H. WILEY HITCHCOCK

Drake, Erik (b Föllingsö, Östergötland, 8 Jan 1788; d Stockholm, 9 June 1870). Swedish composer and teacher. He studied at the University of Uppsala from 1804 to 1808, and subsequently worked there for two years as an amanuensis at the observatory. Later he passed an examination in law and entered the government service, but he soon retired to his estate at Föllingsö where he devoted himself to the study of folklore and folk music, partly in close collaboration with Råaf. Of great importance to his development as a musician was his friendship with the composer Joachim Nicolo Eggert. In 1822 he was elected a member of the Swedish Royal Academy of Music, he was its inspector of education in 1834, its secretary in 1841 and its librarian in 1849. He taught theory at the conservatory (1826-59) and was promoted to professor in 1830; during his last years at the conservatory he wrote a number of pedagogical works. Owing to failing eyesight he retired in 1860, he was blind for his last eight years.

Drake was a prolific and skilled composer, whose works show the influences of the Viennese Classicists and Schubert. He was especially important as a theorist and teacher, his pupils numbering about 2000; his *Elementar-cours i Harmonie-läran* (1839-40) was widely used. Among his translations of works from the German were Seyfried's *Ludwig van Beethovens Studien im Generalbass* (1832) and Zöllner's *Organ-Schule* op. 71. He also arranged the melodies in several collections of folksongs, including A. I. Arwidsson's *Svenska folksånger* (1834-42) and A. A. Afzelius's *Afskåd af svenska folkskärpan* (1848), and he edited the music to P. A. Söndén's *Valda skrifter af C. M. Bellman* (1836-7).

WORKS

- Berggubben, opera, perf. 1817 or 1818, lost
 Sappho, melodrama (E. A. Silfverstolpe), IV, chorus, orch, 1813
 Works for unacc. chorus
 c. 30 solo songs, incl. Sio-Quinnan, ballad (P. D. A. Atterbom), 1815.
 Blommorna [The flowers], cycle of 12 songs (Atterbom), 1819-20
 2 str. qts, Vn sonata, 1816 [vn part lost], Rondoletto, pf 4 hands, other pf pieces

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- M. Tegen 'Erik Drake', *STMF*, XXV (1943), 124 [with complete list of works]
 G. Jacobson, 'Drake, Erik', *SBL*
 KATHIEEN DAILE/AXEL HELMER

Drama per musica. See DRAMMA PER MUSICA.

Dramatic opera. See SEMI-OPERA.

Drame lyrique (Fr.: 'lyric drama'). A term sometimes used to distinguish a genre of late 19th- and early 20th-century French opera that is usually seen as having grown out of the more serious sort of *opéra comique*, though often with little or no spoken dialogue. Epitomized by many of the operas of Massenet, the *drame lyrique* encompassed a wide variety of subject matter from the contemporary to the historical. It was

more intimate in scope and dramatic treatment than grand opera, and richer in musical style than the simpler and lighter sort of *opéra comique*. The term was not widely used as a genre designation on librettos: of Massenet's operas only *Werther* is called a *drame lyrique*, but others have similar designations, such as *pièce lyrique*, *épisode lyrique*, *conte lyrique*, *comédie lyrique*, *drame musical* or *drame passionnel* which reflect a sense of closeness to the spoken drama and to other literary genres (Charpentier's *Louise* is called a *roman musical*).

Dramma giocoso (It.: 'jocular drama'). A term used on Italian librettos in the second half of the 18th century to designate a comic opera of a particular type. It was used, from 1748 onwards, by Carlo Goldoni for librettos in which character-types from serious opera ('parti serie') appeared alongside the standard peasants and servants of comic opera ('parti buffe'), sometimes also with intermediate characters ('in mezzo carattere'). He referred to the type in his preface to *I portentosi effetti della Madre Natura* (1752) and in *De gustibus non est disputandum* (1754). Notable early examples of the genre are *Il filosofo di campagna*, set by Galuppi in 1754, and *La buona figliuola* (1756; set by Piccini in 1760); three further Goldoni *dramma giocoso* texts, *Il mondo della luna*, *Le pescatrici* and *Lo speziale*, were later set by Haydn. The most famous example of the genre is Mozart's *Don Giovanni*, to a libretto by Da Ponte based on an earlier one (also entitled 'dramma giocoso') by Giovanni Bertati.

For a discussion of Italian comic opera in the 18th century, see **OPERA**, §II,3.

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D Heartz 'Goldoni, Don Giovanni and the *dramma giocoso*'. *MT*, cxx (1979), 993

Dramma [drama] **per musica** (It.: 'play for music'). A phrase found on the title-page of many Italian librettos; it refers to a text expressly written to be set by a composer (e.g. *L'Erismena, drama per musica di Aurelio Aureli, Favola Seconda dedicata all'illustriss. Signor Giacomo Cavalli* . . . *M DC LV*). But by some later writers the words are misinterpreted in the sense 'drama through music' and applied to musico-dramatic effects achieved by the composer.

Dranishnikov, Vladimir Alexandrovich (b St Petersburg, 29 May 1893; d Kiev, 6 Feb 1939) Russian conductor, pianist and composer. In 1909 he graduated in preceptorship from the court chapel and studied at the St Petersburg Conservatory with Lyadov and Shteynberg (composition) and Nikolay Tcherepnin (conducting). In 1914 he was engaged as pianist and leader of the orchestra at the Mariinsky (now Kirov) Theatre where he was conductor from 1918, and musical director from 1925 until 1936. A talented opera conductor, he achieved a sensitive integration of voices and orchestra to dramatic as well as musical purpose. Under his direction the theatre staged notable productions of Prokofiev's *The Love of Three Oranges*, Berg's *Wozzeck* and Musorgsky's original version of *Boris Godunov* between 1926 and 1928, and the première of Asaf'yev's ballet *Flames of Paris* in 1932. In 1936 he became artistic director and chief conductor at the Kiev Opera, where he staged a number of operas by Ukrainian composers. He appeared as symphonic con-

ductor and pianist, composed several works, and wrote articles on the problems of operatic dramaturgy and the arts. He was made Honoured Artist of the RSFSR in 1933.

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I Belza. 'Vladimir Alexandrovich Dranishnikov', *Voprosi muzikal'no-ispolnitel'skovo iskusstva*, v. ed. A. A. Nikolayev and others (Moscow, 1969)

I M YAMPOL'SKY

Draper, Charles (b Odcombe, Somerset, 23 Oct 1869; d Surbiton, 21 Oct 1952). English clarinettist. He was brought up by his eldest brother Paul after the early death of their father Samuel, a cellist. His brother gave him his first clarinet lessons and in 1888 sent him to study with Henry Lazarus. After winning an open scholarship to the RCM, he continued with Lazarus until he retired, and then spent a year with Julian Egerton. The playing of Manuel Gomez inspired him to change from simple- to Boehm-system clarinets. His tone on these was rich, his tonguing brilliant and his phrases always beautifully shaped. Draper made more gramophone records at this early period than any other clarinettist, and his later recordings of Brahms (including the Clarinet Quintet with the Léner Quartet) are considered masterpieces.

Draper joined the Crystal Palace Orchestra in 1895. He played in Queen Victoria's private band, and had long associations with the Leeds and Three Choirs Festival orchestras, also with the Philharmonic Society, for whom he gave the first performance of Stanford's Clarinet Concerto in 1904, under the composer. Stanford dedicated his Clarinet Sonata to Draper and Oscar Street (a talented amateur clarinettist). In 1905 Draper, with John Saunders and Eli Hudson, founded the New SO. Draper was a magnificent teacher and through his pupils (the most notable was Thurston) had a profound influence on English clarinet style. He taught at the Guildhall School of Music from 1895 to 1940, as well as at Trinity College and the RCM. His son Paul Beaumont Draper (1898-1971) was a distinguished bassoonist.

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P Weston. 'Charles Draper the Grandfather of English Clarinettists'. *Music Teacher*, xlviii (1969), 13

Clarinet Virtuosi of the Past (London, 1971)

PAMELA WESTON

Draper, Haydn (Paul) (b Penarth, Glam., 21 Jan 1889; d London, 1 Nov 1934). English clarinettist, nephew of Charles Draper. Trained by his father Paul, he had already won prizes and played professionally when he gained an open scholarship to the RCM in 1908. Here he studied with Julian Egerton and with his uncle Draper became first clarinet in the Queen's Hall Orchestra, and solo clarinet for the BBC military band, where his extraordinary virtuosity won admiration. He was a member of the London Wind Quintet, and made many fine solo recordings. From 1923 he taught at the RAM, where his pupils included Reginald Kell.

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P Weston. *Clarinet Virtuosi of the Past* (London, 1971)

PAMELA WESTON

Draudius [Draud, Draut], **Georg** (b Dauernheim, Hesse, 9 Jan 1573; d Butzbach, Hesse, 71635). German clergyman, scholar and bibliographer. After studying theology at Marburg, he was an editor for Nicolaus Basse's publishing house, first in Frankfurt am Main (1590-91) and later at the Herborn branch. From 1592

to 1599 he worked for the Verlag-Sigmund-Feyerabend-Erben, which was also in Frankfurt. He subsequently worked as a parish minister in Hesse, at Gross-Karben in der Wetterau (1599–1614) and Ortenberg (1614–25) and finally, as his father's successor, at Dauernheim (1625–35). Because of the Thirty Years War he left for Butzbach in 1635. In his own day he was best known for his numerous theological tracts and writings on Aristotelian philosophy, but his importance now lies in his bibliographies. These maintain the tradition of Frankfurt book fair and dealers' catalogues, including Bassé's *Collectio in unum corpus omnium librorum* (1592) and particularly Johann Cless's *Unius seculi . . . elenchus consummatissimus librorum* (1602), whose purpose was to list all books currently available in the city. Draudius's sections on music are, however, much more extensive than those in his models, though his citations are often unreliable. This is largely because of his sources of information – fair and dealers' catalogues which made him inconsistent about giving the publisher (the name of the Frankfurt dealer is sometimes substituted) and the date of publication, and led him to include ghosts and volumes listed under incorrect titles. His practice of abbreviating the titles and, in the *Bibliotheca classica*, translating them into Latin lessens the value of his work. Nevertheless, his three huge bibliographies remain valuable sources of information about editions now lost and about the nature and extent of the international book trade based in Frankfurt, the most important centre for northern Europe.

WRITINGS

(only those on music, all published in Frankfurt am Main)

- Bibliotheca exotica, sive Catalogus officialis librorum peregrinis linguis usualibus scriptorum* depus l'an 1500 (1610, rev. 2/1625)
Bibliotheca classica, sive Catalogus officialis in quo singuli singularum facultatum ac professionum libri (1611, rev. 2/1625)
Bibliotheca librorum germanicorum classica, das ist Verzeichnuss aller und jeder Bucher so fast bey dencklichen Juren in teutscher Sprach in Truck aussgegangen (1611, rev. 2/1625), facs. extracts in Ameln

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 A Taylor *General Subject-indexes since 1548* (Philadelphia, 1966)
 D Krummel: *Bibliotheca bolduaniana: a Renaissance Music Bibliography*, Detroit Studies in Music Bibliography, xxi (Detroit, 1972)

M E C BARTLETT

Drdla, František [Franz] **Alois** (b Žďár nad Sázavou, Moravia, 28 Nov 1869; d Bad Gastein, Austria, 3 Sept 1944). Czech composer and violinist. He studied with Bennewitz (violin) and Foerster (composition) at the Prague Conservatory (1880–82), and with Hellmesberger (violin), Krenn and Bruckner (composition) at the Vienna Conservatory (1882–8). After a period as a violinist at the Viennese Royal Opera (1890–93) he was leader and director of the orchestra at the Theater an der Wien (1894–9). Subsequently he made concert tours of Europe (1899–1905) and the USA (1923–5). As a composer he gave most attention to salon music, in which he elegantly mixed Czech melody with late Romantic cliché in the *art nouveau* spirit of the time. His light pieces achieved international popularity, as did his fantasias on folksongs, and their success overshadowed his work in operetta and serious music.

WORKS

(selective list)

- Operettas. *Zlatá síť* [The golden net] (W. Grabe, K. Engel), 1915–16, Leipzig, 1916, rev. as *Bohyně lásky* [The goddess of love] (B. Hardwarden, R. Körner), 1940, Brno, 1941, *Komtesa z prodejny* [The shop countess] (R. Mische), 1916–17, Brno, 1917
 Orch. Vn Conc., d, op.245 (1931)
 Chamber Duo concertante, f, op.200, pf trio/vn, pf (1924), Pf Trio, g, op.240 (1930)
 For vn, pf: Serenade no.1, A (1901), Serenade no.2 (1903), Souvenir, D (1904), Polonaise, op.19 (1904), Méditation, Ballade, Au soir, Lenorka, op.34 (1909), Légende, op.48 (1911); *Zwiegespräche*, op.98 (1913), 4 kleine Vortragstücke, op.127 (1915); *Pagoda*, op.196 no.1 (1927), *Concertino*, op.225 (1929)

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- J Heyer 'Česká hudební vienenská', *Dunaj*, xvii/1–4 (1940), xviii/1 (1941); pubd separately (Vienna, 1941)
 J M Květ *František Drdla* (Žďár nad Sázavou, 1968) [incl list of works and bibliography]

OLDŘICH PUKL

Dream. Descriptive title given to a handful of instrumental pieces in 17th-century English sources. The best-known of them, *Giles Farnahys Dreame* (in the Fitzwilliam Virginal Book, no.[194]), is a simple pavan in form and style and is followed in the MS by *His Rest Galiard* and *His Humour*. *The Marchants Dreame* (in Will. Forster's Virginal Book, p.170; anon.) begins like a galliard, with an eight-bar strain plus varied repeat but thereafter lapses into a dream-like incoherence of structure. A lute piece in *GB-Cu* Dd.2.11, f.48, simply entitled *A dreame*, is in effect a pavan of three strains without varied repeats.

The tune *Barafostus Dream* occurs in several lute and keyboard MSS. It was so called on account of its association with a broadside ballad of the same title and is thus not quite in the same category as the three pieces mentioned above. There are two settings of the tune in the Fitzwilliam book, one (no.18) anonymous and the other (no.[131]) by Thomas Tomkins.

Herbert Howells revived the use of the title in his two collections *Lambert's Clavichord* (1928) and *Howells's Clavichord* (1963)

ALAN BROWN

Dreaper. See RUSHWORTH & DREAPER.

Drechsel. See DRETZEL family.

Drechsler. See DRESSSEL family.

Drechsler, Joseph (b Vlachovo Bržďi, nr. Strakovice, 26 May 1782; d Vienna, 27 Feb 1852). Bohemian composer, conductor and organist active in Austria. After early musical training from his father, a Kantor and schoolmaster, he became a chorister in Passau and studied at the Benedictine monastery in Florenbach, later again in Passau and finally in Prague. In 1807 he moved to Vienna in response to an invitation to join the Theater in der Leopoldstadt, but he decided instead to maintain his independence by teaching, composing and studying. He became a répétiteur at the Court Opera in 1810, and in 1812 (or 1814) was appointed assistant Kapellmeister. The Court Opera's reduction in personnel obliged him to spend a period as conductor at Baden and Bratislava; following this 'gypsying about', as he called it, he was appointed organist at the Servitenkirche in Vienna in 1815. At the same time he opened a music school, where his pupils later included Johann Strauss (ii). He became choirmaster at St Anna's in 1816 and at the Pfarrkirche am Hof in 1823; in 1844 he was appointed Kapellmeister of St. Stephen's Cathedral.

In 1821 Drechsler was made a conductor at the

Theater in der Josefstadt, where his score to Meisl's *Das Bild des Fürsten*, together with Beethoven's *Die Weihe des Hauses*, was performed on 3 October 1822 to celebrate the reopening of the theatre; in July of the following year, Beethoven recommended Drechsler to his pupil the Archduke Rudolph. From 1824 to 1830 Drechsler was chief conductor and composer at the Theater in der Leopoldstadt, for which he composed many scores. But although he continued to write the music for Singspiels and farces after 1830, he devoted himself mainly to his church duties and to teaching.

Highly regarded in his day for his theoretical works (which include an organ tutor, a harmony and thorough-bass course, a set of guidelines on the art of preluding and a revised edition of Pleyel's piano tutor), Drechsler is now remembered most for the music he wrote for three of Ferdinand Raimund's plays, in particular *Das Mädchen aus der Feenwelt* with its haunting duet 'Brüderlein fein', the melody of which is by Raimund himself.

WORKS

(many MSS in A-Wgm, Wn Wst)

STAGE

Unless otherwise stated, incidental music, and first performed in Vienna, Theater in der Leopoldstadt

Die Feldmühle (Singspiel), Vienna, Court Opera, 29 Sept 1812
Pauline (grand military opera, Ebersberg), Vienna, Theater an der Wien, 23 Feb 1821

Das Bild des Fürsten (C. Meisl), 1822

Der Diamant des Geisterkönigs (F. Raimund), 1824

Gisperl und Fisperl (A. Bauerle), 1825

Das Mädchen aus der Feenwelt, oder Der Bauer als Millionär (Raimund), 1826

Sylphide das SeeFraulein (T. Krones), 1828

Die unheilbringende Zauberkrone (Raimund), 1829

c45 other works, some perf'd at Theater in der Josefstadt

OTHER WORKS

Vocal 16 masses, Requiem, Te Deum, 3 sacred cantatas, 2 settings of Veni sancte spiritus, hymns, graduals, offertories, lieder
Instrumental pf sonatas, str qts

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Autobiography (MS, A-Wgm)

C von Wurzbach *Biographisches Lexikon des Kaiserthums Oesterreich*, in (Vienna, 1858), 380f

C Preiss *Joseph Drechsler* (Graz, 1910)

A Orel, ed. *F. Raimund Samtliche Werke*, vi (Vienna, 1924)

PETER BRANSCOMB

Drehleier (Ger.) HURDY-GURDY

Drehorgel (Ger.) BARREL ORGAN.

Dreiklang (Ger.). Literally, any three-note chord, the term is usually applied to a TRIAD.

Drei Masken Verlag, German firm of music publishers. It was founded on 24 November 1910 in Munich by the composer Ludwig Friedman. In the year 1912 it moved to Berlin, and was taken over in 1930 by Victor Alberti and A. L. Robinson, except for the literature department, which had returned to Munich in 1920. Among the musicological works that the Munich branch published were *Musikalische Stundenbücher*, H. W. von Waltershausen's *Musikalische Stillehre in Einzeldarstellungen*, Guido Adler's *Richard Wagner*, the *Sammelbände für vergleichende Musikwissenschaft* (ed. Stumpf and Hornbostel), the first two volumes of the *Mozart-Jahrbuch* (ed. H. Abert), A. Sandberger's *Ausgewählte Aufsätze zur Musikgeschichte und Faksimiledrucke berühmter Musiker-Handschriften*.

The Berlin branch published mainly operas, operettas

and ballets as well as dance, popular and film music. Opera and ballet composers published by the firm included Eugen d'Albert, Walter Courvoisier, Friedrich Klose, Franz Schmidt and H. W. von Waltershausen; light music was represented by works by Leo Blech, Leo Fall, Jean Gilbert, Emerich Kálmán, Walter Kollo, Eduard Künneke, Robert Stolz and Oscar Straus. After the firm's liquidation in 1934 on racial grounds, the Dreiklang-Verlag took over the Drei Masken Verlag and its affiliated firms. During World War II the name Dreiklang- Dreimasken Bühnen- und Musikverlag was introduced. After the loss of the Berlin premises in 1943 due to war damage, the firm re-established itself in Wiesbaden on 1 January 1949; on 1 July 1957 it moved to Munich. The business is now part of an important publishing group which includes the UFA Music Press, the Wiener Bohème Press and the Ufaton Press (all based in Munich). There is still a separate firm in Munich under the name Drei Masken Verlag which publishes plays

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EMIL KATZBICHLER

Dreiser, Paul. See DRESSER, PAUL.

Dresden. City in the German Democratic Republic, in Saxony. Originally a Germanic settlement on the Elbe, from about the 7th century to the 10th it was inhabited and ruled by Slavonic Sorbs. It then passed to the jurisdiction of the margraves of Meissen. Missionaries undertook the conversion of the Sorbic population, and Dresden had its first church during the mid-12th century. In an attempt to consolidate the dynastic power of the Wettins, and to colonize the country further, Margrave Dietrich founded many towns, including Dresden, near the site of the original Sorbic village. The city was systematically planned around the margraves' castle (1200), and was vested with Magdeburg law.

1 Churches and schools 2 Municipal music (to 1872) 3 Music at court 4 The development of middle-class music in the 18th century 5 1815 1914 6 From 1914

1 CHURCHES AND SCHOOLS. The Frauenkirche, Dresden's first church, was dedicated to the Virgin ('Zu unserer lieben Frau'), and stood in the Sorbic village on the left bank of the Elbe. It seems to have been founded after 1142 by Margrave Dietrich, and although outside the town walls it remained the parish church until 1539. Presumably pliant was sung there at the time of its foundation. At the end of the 13th century the church was surpassed in size and magnificence by the Nikolaikirche. There are records of masses at the Frauenkirche from the early 14th century and in 1556 and 1616 the organ was rebuilt. From 1559 until 1896 music was performed jointly with the pupils of the Kreuzschule, but in 1897 the Frauenkirche was given its own precentorship and a boys' choir was formed which was active until World War I; this was followed (1925-45) by a mixed choir initiated by the Kantor, Erich Schneider. The church had its own organists from 1601, and the last of these (to 1945) was Hanns Ander-Donath. The medieval church (where Schütz was buried in 1672) was replaced in 1726 by one designed by George Bähr, the zenith of Lutheran church architecture in Germany (see fig.1). Gottfried Silbermann's great

organ was installed between 1732 and 1736 and on 1 December 1736 Bach performed on it in the presence of the court. T. C. Reinhold composed festal cantatas for the laying of the cornerstone in 1726 and for the inauguration of the church (1734) and the organ (1736). The church was destroyed in 1945.

The Kreuzkirche, dedicated to St Nikolai, was founded before 1216 as a market church. After 1234 Margrave Heinrich der Erlauchte donated a splinter from the Cross, which was venerated in the Capella Sanctae Crucis, added to the Nikolaikirche probably after 1260. This encouraged pilgrimages and indulgences and drew attention to the need for a school in which to train choristers for the chapel's altar services, although it is not certain when such a body was founded. In the 14th century the name of the Kreuzkapelle was gradually taken over by the Nikolaikirche (hence later known as the Kreuzkirche), and the choir school, which served the whole church, came to be called the Kreuzschule. At some date after 1350 it passed into the administration of the town council. In 1398 one of Dresden's patricians established a trust requiring the boys to sing the *Salve regina* and *O crux ave spes* every evening at sunset. Singing of the *Salve regina* continued until the Reformation. The performances were directed first by the rector and then by his *collaboratores* or *locati*. It was only after the Reformation that 'Cantor' became an official title.

The first notable rector of the Kreuzschule was Petrus Dresdensis (1409–12). A staunch representative of Hussite Utraquism, he was expelled from the diocese of Meissen in 1412 and retired to Prague, before being burnt as a heretic in Regensburg in 1421. It was traditionally believed at the Kreuzschule that Petrus Dresdensis was the author of a number of songs including *In dulci jubilo*, *Puer natus in Bethlehem* and *Quem pastores laudavere*; this was supported by early writers on music (for example, Printz in *Sing- und Kling-Kunst*, 1690) and the belief persisted to the 19th century, but is now doubted. It is equally unlikely that he was the composer of three-part polyphonic settings, as was claimed in the mid-16th century by Johann Matthesius. Luther's first biographer The choristers of the Kreuzschule must have sung polyphony as early as 1500 and on 6 July 1539 they took part in the first Lutheran service in the Kreuzkirche, performing polyphonic settings of the Introit, Kyrie, Gloria, Alleluia and *prosa* of the Holy Trinity. From about 1480 they had also performed on the annual Midsummer Day festivities, which, together with the feasts of the Invention of the Cross (3 May) and Exaltation of the Cross (14 September), was the most important of Dresden's feasts of indulgence. From 1498 onwards they were also involved in the annual St Dorothea's Day play and from 1473 they accompanied the annual Corpus Christi procession with performances of *O quam suavis* and *O sacrum mysterium*. The school was divided into a number of choirs, the poorer boys in particular having to earn their fees by singing in the streets, a custom which was not abolished until 1848. The custom of singing at funerals was maintained after the reorganization of the school in 1539, when as a result of the Reformation only the Protestant Mass, the weekly sermons and Vespers were retained from the liturgy. The choir was joined by adult assistants in 1559, about the same time as the *Stadtpfeifer* began to take part in the service.



1 Interior of the Frauenkirche, Dresden (with Gottfried Silbermann's organ of 1736), destroyed in 1945

The earliest documentary evidence of an organist dates from 1370, while *organae*, presumably connected with the 'large organ' (attested c1420) and the 'small organ' (1462), were mentioned in 1371. The medieval building was burnt down in 1491, and was replaced by a new Late Gothic church, consecrated in 1499; its organ, installed in 1512, was demolished in 1729 and a second organ, added some time after the first, was removed in 1662. The church was burnt down again in 1760, and was once more rebuilt. In 1792 the Wagner brothers of Suhl installed a new organ which, following the fire of 1897, was replaced by a huge instrument made by the Jehmlich brothers of Dresden. The church was again burnt down in 1945 and, since 1963, has had a number of smaller instruments together with the large organ built by Jehmlich. Prominent organists at the Kreuzkirche have included G. A. Merkel (1859–64; he then became court organist), Alfred Sittard (1903–12), the blind organist Bernhard Pfannstiehl (1912–34) and the composer Herbert Collum (1934–). A number of the Kantors at the Kreuzschule were distinguished as composers, including Samuel Rühling (1612–15), Michael Lohr (1625–54), T. C. Reinhold (1720–55), G. A. Homilius (1755–85), C. E. Weinlig (1785–1813), C. T. Weinlig (1814–17), Julius Otto (1828–75) and Rudolf Mauersberger (1930–71). J. Z. Grundig (1713–20) was a singer in the Hofkantorei until 1697 and is responsible for manuscript copies of Schütz's three Passions and Peranda's *Markuspassion*. From 1717 to 1817 the choir of the Kreuzkirche functioned as an opera chorus, in which they were joined at the end of the 18th century by pupils of the Dreikönigsschule. Under



2. Kreuzkirche, Dresden: painting (1754) by Bernardo Bellotto in the Gemäldegalerie Alte Meister, Dresden

Otto Richter (1906–30), and above all Rudolf Mauersberger the Kreuzchor achieved a worldwide reputation comparable to that of the Leipzig Thomanerchor.

The Kreuzkirche was burnt down in a night of bombing on 13 February 1945, and the choir was without a home for ten years, even though it continued to perform from the summer of 1945. In 1955 the choir inaugurated the new Kreuzkirche with a performance of the *Dresdner Requiem* by Rudolf Mauersberger, their conductor, whose achievement during the postwar era was



3. Gottfried Silbermann's organ (1720) in the Sophienkirche, Dresden, destroyed in 1945

to raise the choir to a high level of excellence. In 1947 he revived the custom of taking the choir on tour, and in 1955 he founded the Heinrich-Schütz-Tage in Dresden at which the choir regularly performed. He was succeeded in 1971 by Martin Flämig.

The Sophienkirche, Dresden's third church, was that of the Franciscan monastery, founded by Heinrich der Erlauchte in 1265 and rebuilt in 1351. It is unlikely that polyphony was performed there before the monastery was secularized in 1539; however, there is a record of repairs made to the organ in 1421. The church stood unused from 1539 until 1599, when services there were resumed; from 1601 until 1695 the organists came from the Frauenkirche, and a new organ was built in 1622. From 1695 the church had its own organists. The most prominent of these were Christian Pezold (1703–33), W. F. Bach (1733–47) and Johann Gottlob Schneider (1825–64), all of whom performed on Silbermann's fine organ of 1720 (fig.3). The last organist of the Sophienkirche before its destruction in 1945 was Hans Heintze (1934–40). Following the closure of the Lutheran palace chapel in 1737, the Sophienkirche also functioned as the Lutheran court church until 1918. From 1610 until 1923 sacred polyphony was performed there by the choristers of the Kreuzschule.

In 1403 Margrave Wilhelm I granted civic rights to part of the oldest Sorbic village on the right bank of the Elbe, known as Altendresden. In 1404 he founded an Augustinian monastery there, which was sequestered in 1542. At the beginning of the 15th century a parish church 'Zu den heiligen drei Königen' (the Dreikönigskirche) was founded, which, like the Kreuzkirche, set up a choir school for its liturgical services. A schoolmaster is first recorded in 1431, and in 1465 a foundation required him and his pupils to sing the *Salve regina* once a day. The organ was rebuilt in 1489, 1504 and 1606. The parish school assumed the status of a municipal Lateinschule following the Reformation (1539). In 1543 its rector was joined by a Kantor and the following year an organist was engaged as the third member of staff. Paul Preschner (c1538–86) was one of the rectors who was also active as a composer, but the best-known Kantor was Joseph Schlegel (1529–93), whose fame rests chiefly on his *Passio germanica* and his motets. In 1549 Ambrosius Erich, a composer and Dresden's official treasurer, wrote to inform the town council of Altendresden that it was to be incorporated into the capital. Following the city fire of 1685 the town and church were rebuilt and that quarter of the town was renamed Dresden-Neustadt; a new organ was installed in 1711. The church was replaced by a vast new Baroque structure in 1731, and a new organ was fitted in 1754. At the end of the 18th century the choristers of the Lateinschule formed an opera choir, which usually performed at the Theater auf dem Linckeschen Bade; they also regularly sang for alms in the streets. Otto Kade, Kantor at both the school and the church from 1853 to 1860, was of considerable importance as a music historian. In 1877 the office of choir trainer was separated from the school, which retained the name Dreikönigsschule. This and the Baroque Dreikönigskirche were destroyed by fire in 1945.

In 1563 the town council established a 'German school' (i.e. one with no Latin instruction) in the Bartholomäushospital, founded in the 13th century as the Heilig-Geist-Hospital (from the 14th century it included a chapel dedicated to St Bartholomew). From

about 1334 the chapel had its own chaplain and in 1519 it was replaced by a new building with a gallery and positive organ. The school was founded to provide singers to take part in funeral services at the hospital cemetery, as the Kreuzchor no longer fulfilled that function, and also to perform in church services. By 1578 the Bartholomäuskirche was no longer large enough and was replaced by the Annenkirche, named after the Electress Anna. The choristers of the Kreuzkirche joined with the Stadtpfeifer in performing Clemens non Papa's six-part *Jubilare Deo* and Lassus's six-part *Te Deum patrem*, a notable example of vocal instrumental performance. In 1618 the school became a municipal Lateinschule and in 1724 a lyceum; a period of decline then followed until it was reorganized in 1851 as a secondary and in 1884 as a grammar school, it occupied a prominent place among Dresden's schools until its closure in 1945. The students' choral duties, including their custom of singing for alms, remained unchanged until 1828; after 1828 their duties decreased as those of the student teachers of the Dresden-Friedrichstadt training college and of the Stadtpfeifer grew. The old Annenkirche was burnt down in 1760 but by 1769 was replaced by a splendid new Baroque church, which acquired a new organ in 1782; the church survived World War II.

The Matthäikirche, a simple Baroque church, was built in Dresden-Friedrichstadt and consecrated in 1730. Bells were added in 1732 and an organ in 1737, the latter coming from the secularized Lutheran palace chapel; it had been built by Gottfried Fritzsche to Hassler's specifications and remained in use until 1861, the façade surviving until 1945. The new organ of 1882 was used until the church was destroyed in 1945; rebuilding of the church began in 1975. From the beginning of the 19th century Kantors and organists were also teachers at the Friedrichstadt teacher-training college.

2 MUNICIPAL MUSIC (TO 1872) The beginnings of municipal music-making in Dresden are obscure. As elsewhere, the Turner (or 'Hausmann') of the Kreuzkirche was supposed not only to sound the alarm in times of fire and war, to act as bell-ringer and, later, as time-keeper, but also to blow a horn several times a day. The earliest evidence of any regular artistic musical activity in the town was the order issued around 1420 whereby three wind players were required to perform 29 times a year on major feasts, standing by the Kreuzkirche great organ. In 1522 the Leipzig Stadtpfeifer were specially engaged for the Midsummer Fair. The Dresden Stadtpfeifer were reorganized in 1572, when four wind players were entrusted with performing a four-part work from the tower, not only carrying out their usual guard duties but also helping 'to strengthen and enhance' the Kreuzchor with their playing on feast days, Sundays and at weddings and other occasions when polyphony was performed. In 1606 the group included crumhorns, recorders, flutes, dulcians, trumpets and cornets. For the emperor's visits in 1617 and again in 1662 they were commanded to perform with the Stadtpfeifer from neighbouring Meissen, Pirna and Freiberg, although they often complained that their right to perform at family celebrations (e.g. weddings) was being compromised not only by these players but also by the musicians from the electors' court and local regiment, and by the town fiddlers. In 1675 the Stadtmusicus and the Kreuzchor were ordered to per-

form on each of the three high feasts for half an hour before the bells were rung; it was also agreed that he and his journeymen and apprentices should be responsible for church music in the Sophienkirche and Frauenkirche whenever the superintendent was preaching there, and, finally, he was expected to be in attendance once every six weeks at the church in Neustadt. Daniel Weber, Stadtmusicus from 1679 until 1735, used both wind and string instruments in the group, which then became the Stadtkapelle. At the beginning of the 19th century the religious duties of the Stadtkapelle extended at various times to the Kreuzkirche, Frauenkirche, Sophienkirche and Dreikönigskirche, with the addition from 1843 to 1863 of the Annenkirche and the Matthäikirche. At that time the Stadtkapelle had 24 members (15 in 1810; 24–30 from 1816), who also took part in performances of oratorios and other concerts given by Dresden choral societies such as the Dreyssische Singakademie, Liedertafel and Orpheus. The last Stadtmusikdirektor was Erdmann Puffholdt; when he resigned in 1872, the town council withdrew the post and the Stadtkapelle was dissolved. It was succeeded by the Gewerbehaus Orchestra (see §5).

3 MUSIC AT COURT

(i) *To 1694* The Meissen court of Margrave Dietrich der Bedrante (ruled 1197–1221), son-in-law of the instigator in 1206–7 of the Wartburg song contest, Landgrave Hermann of Thuringia, was an important centre of poetry and music. Walther von der Vogelweide spent the winter of 1210–11 there and Heinrich von Morungen remained there for a somewhat longer period, possibly as court poet. Under Dietrich's artistically gifted son Heinrich der Erlauchte (ruled 1227–88) the vast Wettin lands (Thuringia, the Meissen marches and Lower Lusatia) enjoyed a period of considerable economic and cultural prosperity, in which Dresden shared. He made Dresden his temporary home in 1255 and again from 1266, taking up permanent residence there in 1276. Dresden has retained the love of art, particularly of music, that he fostered.

Heinrich was himself a minstrel (six of his songs are in the Heidelberg Manesse Manuscript), and composed a number of sacred works. In 1254 Pope Innocent IV granted a licence for settings of the Kyrie and Gloria, which Heinrich had written specially for Annunciation services, to be used in church. It is probable that Tannhäuser, Reinmar von Zweter (in Meissen in 1234 and 1242–4) and Frauenlob (Heinrich von Meissen) spent some time at his court in Meissen and possibly in Dresden, as the didactic poets Heinrich von Freiberg and Heinrich von Mügeln probably did too. Heinrich der Erlauchte and his sons are thought to have commissioned Albrecht von Scharfenberg's *Der jüngere Titarel*, the continuation of Wolfram von Eschenbach's *Titarel* fragment. Margrave Heinrich presumably also entertained instrumentalists at his court, and the great tournaments at Nordhausen (1263), Meissen (1265) and Merseburg (1268) are unlikely to have taken place without wind players.

There are virtually no reports of court music in Dresden during the 14th century, when the margraves generally held court elsewhere. Furthermore, wars (1315–16) and the Black Death (1349) interrupted cultural life, though Flagellant songs were briefly heard in Dresden during the plague. According to contemporary records *fistulatores*, *vigellatores* and *tympanatores* were

at the court of Margrave Wilhelm I in 1386 (his permanent residence was in Dresden from 1382). The early decades of the 15th century continued to be artistically unproductive as a result of the Hussite and dynastic wars in Saxony. Dresden again became the Wettins' permanent residence from 1464, and until 1485 accommodated the two households of the brothers Elector Ernst and Duke Albrecht; the country was then divided and Dresden became the seat of the Albertine branch of the Wettins, which it remained until 1918. There is evidence of six trumpeters and five fifers at the ducal court in Dresden in 1470–71. There were also musicians at the court of Duke Georg (1500–39), probably wind players. About 1475 an organ from Memmingen was installed in the palace chapel. In 1506 the composer Matthias Eckel is mentioned as scribe to Duke Georg, but it is not known what connection he may have had with court music which under Georg must still have been largely undeveloped.

It was during the period between the Reformation (1539) and the coronation of Elector Friedrich August I as King of Poland in 1697 that sacred and secular music first achieved prominence at the Albertines' Lutheran court. The earliest permanent body of musicians there was doubtless the band of wind players. Duke Moritz (1541–53), elector from 1547, maintained eight or nine trumpeters and one timpanist, and Elector August (1553–86) nine or ten trumpeters and one timpanist. From about 1586 until after 1800 the band of trumpeters at the Dresden court consisted of at least 13 trumpeters and one or two timpanists (1629, 14 trumpeters; 1680, 19 trumpeters), used in both a musical and military capacity. From the 17th century it was the Dresden 'Oberkameradschaft' to which all the other German court and military trumpeters were subject. Its statutes were ratified by the 1623 Regensburg Reichstag and renewed in 1630 and 1646, in 1653 its constitution was increased from 11 to 22 articles and remained in force until 1831, when compulsory membership in guilds was abolished in Saxony. The Elector of Saxony was the 'Reichserzmarschall' and thus the highest representative of all German court trumpeters. After 1840 the Dresden court trumpeters were increasingly rarely called upon to perform in the orchestra and in 1918 they were disbanded. From the 16th century onwards chamber musicians were used as trumpeters in performances of polyphony.

Under Elector Friedrich der Weise (*d.* 1525) the Hofkantorei at the Ernestine residences of Torgau, Wittenberg, Altenburg and elsewhere reached a high standard of performance, but within two years of his death it was disbanded and the first period of large-scale musical patronage at the Wettin court came to an end. The tradition was revived, however, in 1548 when Elector Moritz founded a Hofkantorei in Dresden and appointed Johann Walter (*i.*), a singer and composer in the old Ernestine Kapelle, as its first Hofkapellmeister. The new Hofkantorei was generally involved only in church services, the form of which was prescribed by Duke Heinrich (1539–41) in 1539 and retained for some 200 years. Walter first introduced to Dresden the repertory of the Josquin era. He also performed works of his own and laid the foundations for the tradition of *historia* settings and performances which continued to flourish in the palace chapel until 1697 and in central Germany as a whole until the 19th century. His two passions were followed by settings by Scandello,

Christoph Bernhard (1663), Schütz (all three around 1665–6) and M. G. Peranda (1668); Scandello's Resurrection story was in turn followed by versions by Schütz (*c.*1660), Johann Müller (1676), J. W. Furchheim (1677) and N. A. Strungk (1690), while Rogier Michael's Christmas story set the example for similar works by Schütz (1623) and Peranda (1668). Walter's successors were Matthaeus le Maistre (1554–68), Scandello (1568–80) and G. B. Pinello di Ghirardi (1580–84) and it was under them that the tradition of performing vocal-instrumental works developed. The countless works by these three Kapellmeister as well as those by Michael (1587–*c.*1613) show a late Netherlands polyphonic technique, while Scandello's music is particularly characterized by its Renaissance-like coolness and clarity.

In 1548 the Kantorei numbered 19 singers (including choirboys) and one organist; in 1554 it had 25 members in addition to seven 'welsch' (meaning in fact Netherlands) musicians, and by 1606 it had risen to 47 singers and instrumentalists. In 1593 the instruments included violins, viols, flutes, shawms, horns, crumhorns, dulcians, cornetts, trumpets, trombones, drums, lutes and organs. In 1613 Michael Praetorius was appointed Michael's assistant and became *de facto* conductor of the choir and orchestra. His enormous printed output contains almost exclusively plainsong-based liturgical music and it undoubtedly formed the basis of the court church music during the early 17th century. Schütz, who finally became Hofkapellmeister in 1617, added a number of his own works to it, most of which were sacred though not in the tradition of the earlier plainsong-based liturgical works. Apart from his *historiae* it was above all his Becker Psalter (1628) that dominated Lutheran court services in the 17th century. After 1548 both Netherlands and Italian musicians supplemented the native stock and around 1630 they were joined by English players. The Thirty Years War (1618–48) reached Saxony by 1631 and adversely affected the electoral Kapelle. In 1632 there were still 39 members, but by 1639 there were only ten. Schütz spent much of the time during 1633–41 visiting other courts, occasionally returning to Dresden, where he remained nominally in the service of the elector. From 1641 he had tried to reorganize the Kapelle, and by 1647 it numbered 21. Italian influence continued to grow, reaching a peak under Elector Johann Georg II (1665–80), who, as electoral prince, had maintained his own musicians as early as 1640. In 1665 this 18-member Kapelle was merged with the 17-member electoral Kapelle. From 1650 to 1680 court music in Dresden remained wholly set on princely ostentation, its course influenced less by the ageing Schütz, who retired to Weissenfels in 1655, than by G. A. Bontempi (the first castrato in Dresden), Albrici, M. G. Peranda, Carlo Pallavicino and others. In 1666 C. C. Dedekind, a member of the Kapelle, succeeded in forming and leading a 'Kleine deutsche Music' ensemble, consisting solely of Germans, chiefly for church services.

A number of instrumentalists of the Kapelle during the 17th century were also important as composers: Carlo Farina (*c.*1625–9), Dedekind (Konzertmeister, 1666–75), J. J. Walther (1673–80), J. P. von Westhoff (1674–97), J. W. Furchheim (1655–82) and N. A. Strungk (1688–97). Outstanding among the organists were Hans Leo Hassler (1608–12), under whom the organ of the palace chapel, built in 1563, was rebuilt in

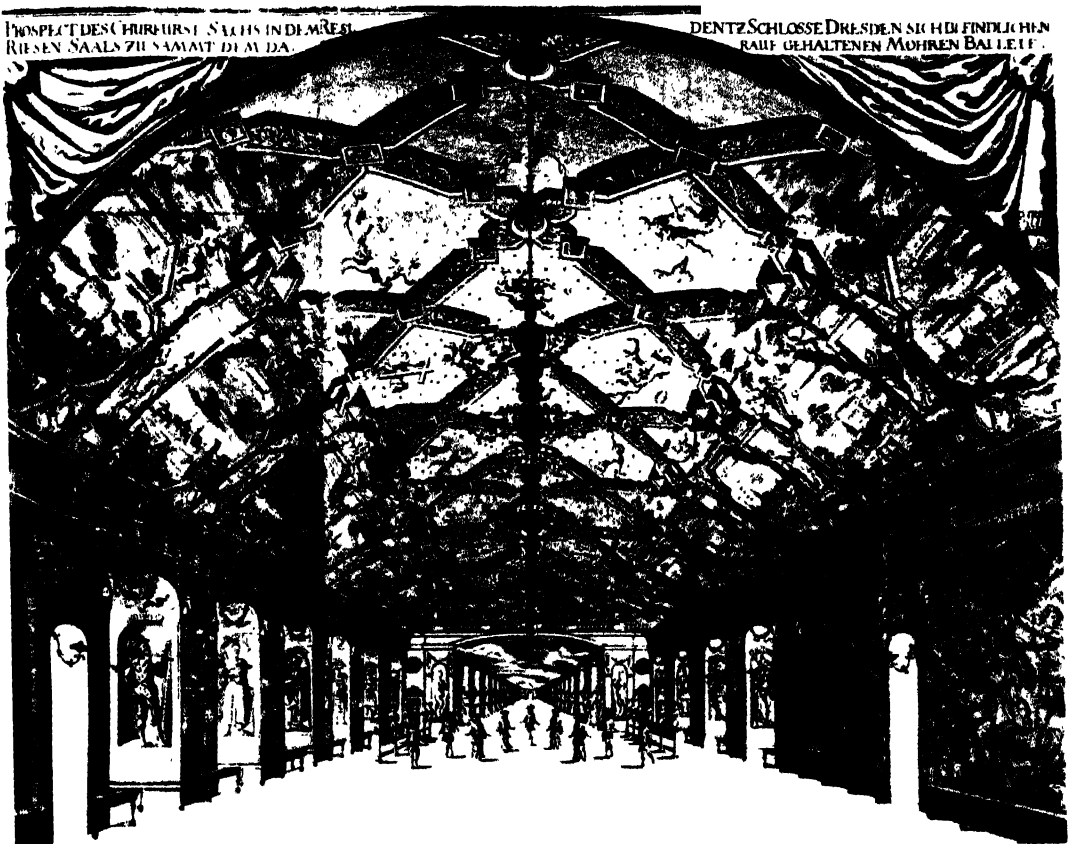
1612, Matthias Weckmann (1641, 1647–54), Schütz's gifted pupil, and Adam Krieger (1657–66), a prominent songwriter. Anton Colander (1590–1621), a pupil and distant cousin of Schütz, was also court organist; he went to Dresden in about 1616 and, together with J. H. Schein, was one of the earliest composers of small German sacred concertos. The last incumbents of the post of first Kapellmeister, between the death of Schütz (1672) and 1697, were M. G. Peranda (1672–5), important for his numerous sacred concertos, two *historiae* and two operas, Sebastiano Cherici (1675), Vincenzo Albrici (1675–80), Bernhard (1681–92) and, finally, Strungk (1692–7), whose role as Kapellmeister in Dresden was overshadowed by his activities as an operatic impresario and composer in Leipzig.

From 1548 the growth of music at the court was confined to banquets and church services, and more works of Lutheran church music were written under Johann Georg II than at any other time. However, from the 1570s onwards court festivities increasingly used all the available forces. Carnivals, princely baptisms, weddings, visits and numerous other occasions increasingly gave opportunities to organize as a single event what had once been separate festival events and individual scenes of ceremonial processions ('inventions'); by the 17th century each festival at the Dresden court was a cyclical, highly imaginative *Gesamtkunstwerk* accom-

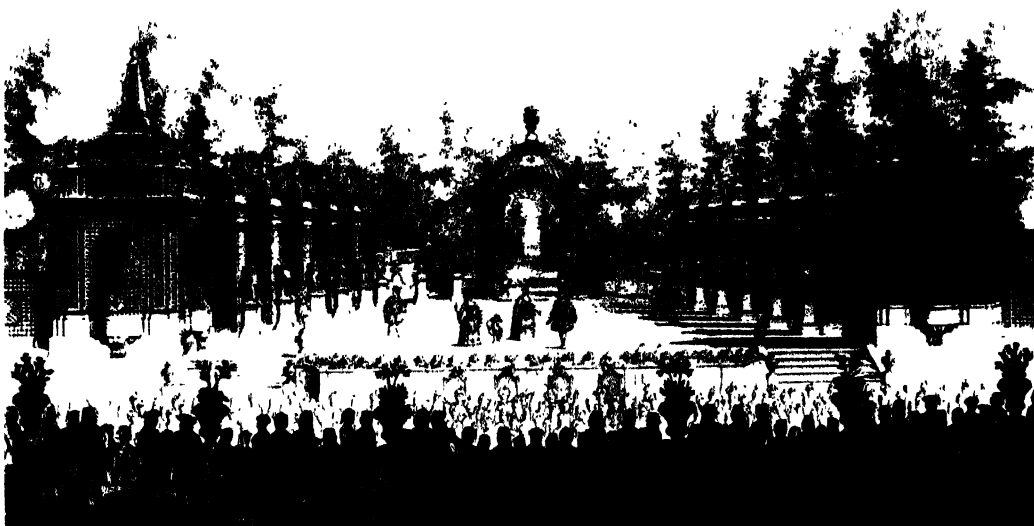
panied by such events as sports, theatrical entertainments, hunting, fireworks and dancing. Within this court festival culture, ballet – increasingly, sung ballet – and finally grand opera played a prominent role.

The most important works written in Dresden for the musical theatre during the 17th century were Schütz's *Dafne* (Torgau, 1627) and *Orpheus und Euridice* (Dresden, 1638), an anonymous ballet *Paris und Helena* (1650), Bontempi's *Il Paride* (1662), *Teseo* (libretto by G. A. Moniglia, music possibly by Moniglia or Bontempi), the performance of which opened the first opera house and theatre in Dresden in 1667 (built on the Taschenberg and for which Johann Georg III engaged an ensemble of leading Italian singers in the mid-1680s), *Apollo und Daphne* (1671) and *Io* (1672), both by Bontempi and Peranda, Bernhard's ballet *Von der Wirkung der sieben Planeten* (1678) and Carlo Pallavicino's *La Gerusalemme liberata* (1687), a personal triumph for Margherita Salicola, Dresden's leading prima donna.

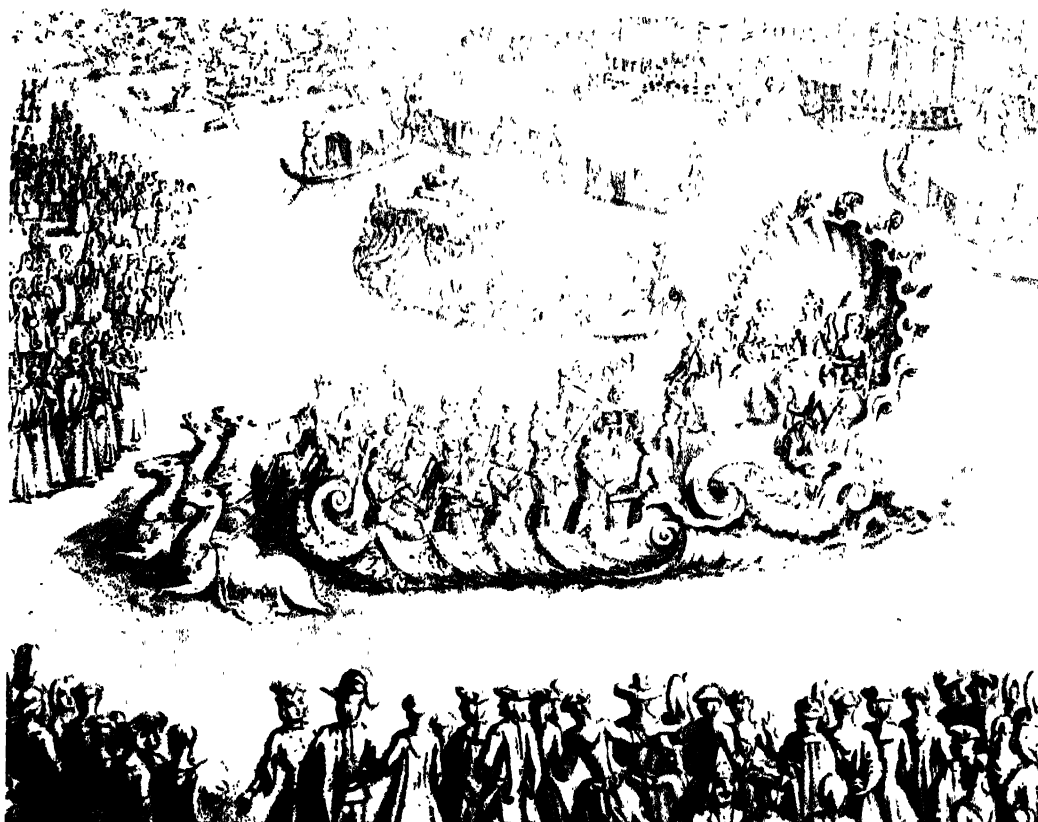
(ii) 1694 1815. Throughout the 18th century the activities of the court orchestra and its dependent institutions left their mark more than ever on Dresden's musical history and gave it perhaps its greatest lustre. Political events divide the period in two parts: the first begins in 1694 with the accession of Friedrich August I,



4. Ballet in the great hall at the Dresden court: engraving by Johann Azelt from Gabriel Tzschimmer's 'Die Durchlauchtigste Zusammenkunft ... des 1678 Jahres' (1680)



5. Festivities held in honour of the marriage of Crown Prince Friedrich August II to Maria Josepha, daughter of Joseph I of Austria in August 1719, which included a performance of the operetta 'Vier Jahreszeiten' at the theatre in the Grosser Garten (above), and the Festival of Diana on the Elbe (18 September), with Heinrich directing the orchestra of the Dresden Hofkapelle (below). pen and ink drawings with wash, by an unknown artist, in the Kupferstichkabinett, Dresden



who converted to Catholicism the better to secure his and his heirs claims to the Polish crown, and ends in 1763 with Saxony's defeat in the Seven Years War and the death of the electors Friedrich August II and Friedrich Christian; the second covers the five-year administration of Prince Xaver and most of the reign of Friedrich August III, the last elector and first King of Saxony. The title King of Saxony was created by Napoleon I in 1807 and ratified by the Vienna Congress of 1814–15, when it was restricted to the ruler of a country which had been reduced to less than half its original size. The political events of 1813–15 were even more disruptive than those of 1763 and inevitably produced a further interruption in the cultural life of the Saxon capital.

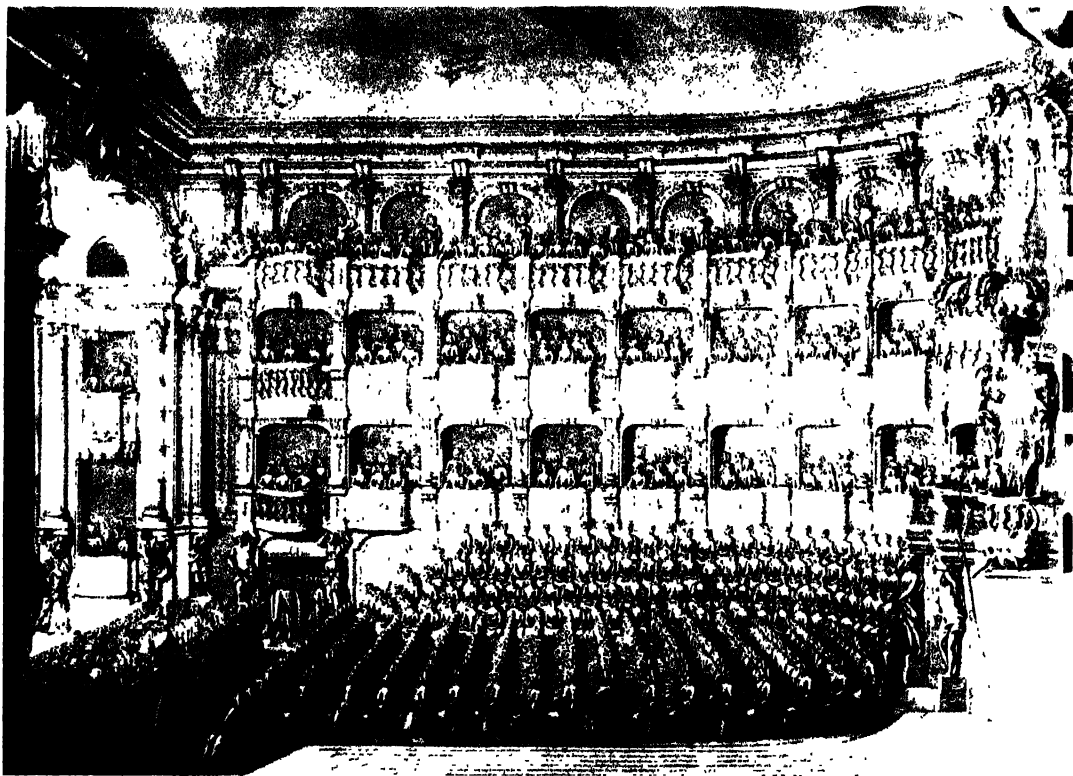
The Saxon Polish kings Friedrich August I (King August II, 'der Starke', 1697–1773) and Friedrich August II (King August III, 1733–63) exhibited all the magnificence normally associated with the court of an absolute monarch and the arts played the leading part in the display. Architecture, painting, sculpture, music and theatre were all encouraged. Friedrich August I's taste generally favoured French art, whereas those of his son were exclusively directed towards Italy: as a result, the court of August der Starke entertained not only Italian musicians but also French singers and actors, whereas his successor accepted French artists only for the opera and the ballet. The actors' repertory, like that of the Italian players, always included musical pieces such as intermezzos; but musical interest naturally centred on the Hofkapelle, which was occasionally strengthened or increased by the court trumpeters and drummers, and by fifers from the court and the hunt: between 1717 and 1733 it was further strengthened by the Königlich Pöhlische oder Kleine Cammer-Musique, which included many prospective Hofkapelle members, such as Quantz and Adam. The Churfürstlich Sächsische Capell- und Cammer-Musique comprised both the expanding orchestra itself and a body of Italian or Italian-educated singers. Among the most famous musicians of the period 1694–1763 are Volumier, F. M. Veracini, Pisendel, F. M. Cattaneo (violin), Johann Adam (viola); G. F. M. and A. F. Picinetti, A. A. de Rossi (cello); Carl Friedrich Abel (viola da gamba), G. Personelli, G. F. Kästner (double bass); Buffardin, Quantz, F. J. Götzl (flute), F. le Riche, J. C. Richter, Antonio Besozzi (oboe); A. J. Hampel (horn); S. L. Weiss (lute); and Hebenstreit (pantaleon). The Kapellmeister and court composers of the time include Zelenka, Ristori, Lotti, Heinichen, Hasse and Schürer. Minor roles were played by E. C. Hesse, Porpora and others, while Bach (who dedicated the Kyrie and Gloria of what was to become the B minor Mass to Elector Friedrich August II in 1733) was given the title of court composer from 1736 until 1750. Prominent singers included S. S. Lotti, Vittoria Tesi, Faustina Bordoni (Hasse's wife), Regina Mingotti, Teresa Albuzzi-Todeschini, Senesino, Giovanni Bindi, Domenico Annibali, A. M. Monticelli, V. Rochetti, F. Salimbene and the two Erminis, who sang together in intermezzos. The duties of the vocal and instrumental Kapelle included playing in Italian opera, Catholic church music and chamber music. The Lutheran court church music ensemble survived the introduction of Catholicism by August der Starke, but the number of its members was gradually reduced; some of them were well-known figures, such as Hebenstreit, who was in charge of the ensemble from 1735 until 1751.

But large-scale works could be performed only with the assistance of the Hofkapelle, which was exceptional.

The Italian opera, however, was the centre of attention, especially those performances conducted by Lotti (1717–19) or Hasse (1731, 1734–56). Its fame dates from the opening of the opera house on the Zwinger built by the architect Pöppelmann, decorated by Alessandro Mauro and later redesigned by Giuseppe Galli-Bibiena. Its capacity was between 1500 and 2000, one of the largest theatres in Europe (see fig.6). The standards it set created a stir throughout Europe and its decision to allow free admission was widely acclaimed. Handel visited Dresden in 1719 for the wedding of Crown Prince Friedrich August II and Maria Josepha, daughter of Joseph I of Austria; he engaged the leading singers for his London company and so seems to have been the cause of the 'opera scandal' of 1720, which led to the closure of the opera house. It reopened, however, in 1726 with a new ensemble of young singers. It was Hasse who soon after achieved the greatest glory, his abilities as a conductor being equal to his talents as a composer. His arrangement of the orchestra was reproduced by Rousseau in his *Dictionnaire de musique* (1767) and held out as a model.

From at least 1730 music in the church culminated in the annual performance of an Easter oratorio, but was rather less in the public eye, as Saxony, the home of the Reformation, only tolerated its princes' conversion and failed to grant the Catholic church any significant status. Moreover, the electors, doubtless in imitation of the papal chapel, strove to give their church music an air of mystery and exclusiveness, for example, the copying and circulation of Zelenka's sacred works was forbidden. In the development of instrumental music Pisendel, first violinist in the Kapelle from 1712 and Konzertmeister from 1728 to 1755, was one of the key figures of the period. While Dresden followed Venice and Rome in opera and looked to Vienna for church music (Electress Maria Josepha was Austrian by birth and Zelenka had links with the Vienna school of composers centered on Fux and Reutter), it was Pisendel who introduced Dresden to the influence of the instrumental music of central and northern Germany. Not only were the concertos and chamber music of Vivaldi, Albinoni and Tartini regularly performed (which would have been inconceivable without Pisendel), but also similar works by Telemann, Fasch, Graupner, Stölzel, Quantz and the Bendas and Grauns, musicians whom Pisendel had known in Leipzig or whose training he had supervised or supported. Many manuscripts of works by all these composers are in the music collection of the Sächsische Landesbibliothek in Dresden. Pisendel's influence on the standard of orchestral playing (particularly when he was working with Hasse), on the taste of his courtly public and on his pupils must have been formidable.

Saxony's defeat in the Seven Years War (1756–63) and the death soon afterwards of two of its electors brought an end not only to its association with the Polish monarchy but also, for a time, to the electorate's economic strength. The country suffered greatly during the war and Dresden was largely destroyed by the Prussian bombardment of 1760 (the former princes' palace was burnt down, and with it all the court musical archives, including many works by Schütz). The government's preoccupation with economic recovery and the rebuilding of the capital restricted interest in the arts at court for a time. Records (in *D-Dia*) give details of the



6. Interior of the opera house on the Zwinger during a performance of the opera 'Teofane' by Lotti in 1719 (probably with Lotti conducting the Hofkapelle) pen and ink drawing by an unknown artist in the Kupferstichkabinett, Dresden

strained circumstances of the musicians, who had not been paid a regular salary for years. Most of the Italian singers were discharged, as were Hasse and his wife, although Hasse retained his title 'Oberkapellmeister'. A troupe of French actors engaged in 1764 was disbanded in 1769. The Italian opera was reconstituted and given the status of a private enterprise, although the court maintained a financial interest in its affairs, the large opera house was closed down and a smaller theatre which was cheaper to run was leased to the court by Moretti and later bought. The Hofkapelle remained in attendance, together with a few singers for the Catholic services, the court trumpeters and the fifers of the court and hunt. Elector Friedrich August III, a distinguished connoisseur of music and a keyboard player capable of playing from a full score, was always anxious lest the traditions of music-making at court be allowed to lapse. Slowly it became possible to regenerate the orchestra, which had to fulfil a threefold function in opera, church and chamber music. Prominent artists who joined the orchestra during these years included the Konzertmeister Cristoforo Babbi, J. B. Tricklir (cello), J. C. Horn (double bass), J. F. Printz (flute), Carlo Besozzi (oboe) and A. J. Hampel (horn). Kapellmeister included Schürer, Domenico Fischietti, J. G. Naumann, Schuster, Seydelmann, Paer and Morlacchi, some of whom worked simultaneously. Naumann proved to be the outstanding figure of the period: under his direction (1776–1801) the Kapelle regained its former reputation and, particularly in church music, achieved high stan-

dards. Chamber music, too, under Schuster's direction again began to prosper. Unlike church music, which largely drew on works by local composers, instrumental music was firmly orientated towards Vienna (Haydn's symphonies, Mozart's keyboard concertos and chamber music, together with works by a number of lesser Viennese composers); but it was the harpsichord which, in accordance with the elector's personal taste, was given pride of place. In the theatre the emphasis shifted to *opera buffa* and large-scale intermezzos more popular in Dresden than anywhere else outside Italy, probably because of the low cost of production. At the end of the century, following the general trend, *opera semiseria* began to appear. The court theatre remained closed to Naumann's reform operas, composed for the courts in Stockholm and Copenhagen and Mozart was represented only by *Così fan tutte* (1791), *Die Zauberflöte* in Italian (1793) and a remarkable pasticcio, *Gli amanti folletti* (1794). *Don Giovanni* and *Le nozze di Figaro* did not enter the repertory until 1813 and 1815 respectively. Nevertheless, despite the Italian bias of the repertory, the Dresden opera, both from a visual and musical point of view, could compete with anything that the other theatres of the time could offer. It was, however, probably not until the time of Paer (1802–6) that the standard of singing and of stage design could match that of the orchestra. But the period of impresario opera also boasted notable singers, including Maddalena Sirnen, Maddalena Allegranti, Francesca Paer, Charlotte Haeser, Domenico Guardasoni, Francesco

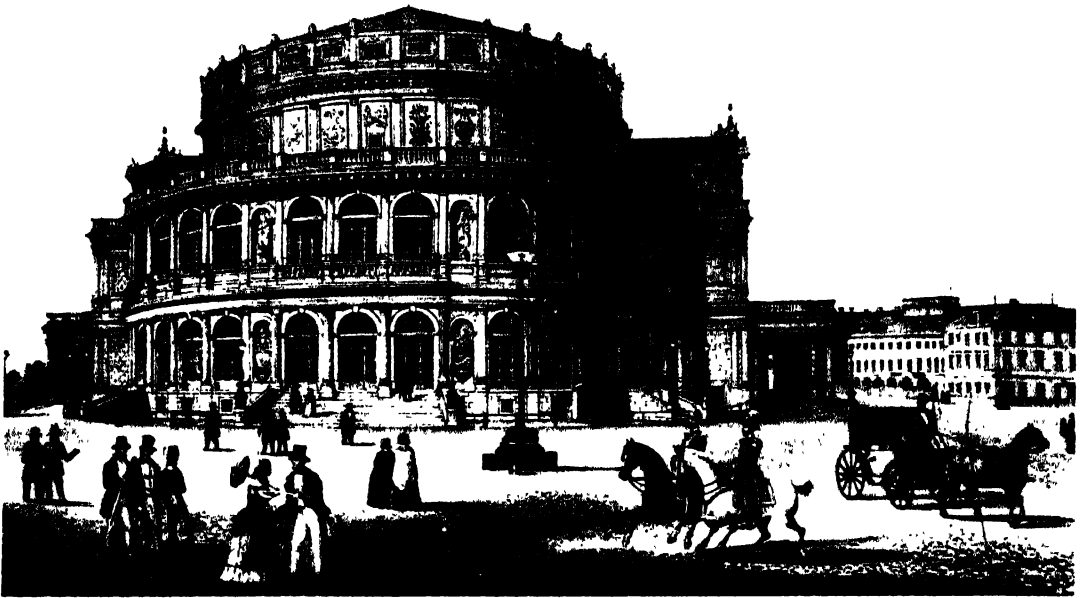
Ceccarelli, Antonio Benelli and Giuseppe Tibaldi.

While Dresden's music was shaped by a variety of external influences, it was itself influential elsewhere. In the first half of the 18th century Pisendel's many friends exchanged his compositions for works of their own. In Potsdam and Berlin the influence of Dresden was compounded by Frederick the Great, who after staying in Dresden in 1728 modelled his Prussian residence on all that he had seen and heard there, and who went out of his way to engage Dresden musicians. Less permanent links resulted from the royal progresses of the Saxon princes, whose retinue often included orchestral players, and also from dynastic ties; one of Friedrich August II's daughters, for example, married into the French royal family and became dauphine, and probably brought about the successful appearance of Hasse and his wife in Paris in 1750. The Bavarian princess Maria Antonia Walpurgis married Friedrich Christian and introduced Dresden's music to Munich, and her daughter-in-law Amalia Augusta of Pfalz-Zweibrücken in turn probably transmitted the influence to Mannheim. Guest appearances took Dresden's artists to various places (the Erminis, for example, travelled to Venice in 1739), while commissions took the city's composers to Italy (Hasse, Naumann, Schuster), northern Germany, Denmark and Sweden (Naumann). The Dresden troupe of Italian players was hired out to the Russian imperial court in 1731 and thus brought the tsars their first taste of Italian opera. Friedrich August I and Friedrich August II introduced the musical traditions of the Dresden court to Poland; later, opera impresarios repeated their Dresden repertory in Prague and Leipzig. Dresden, then, was not only a town with its own highly developed musical traditions but a point at which all the thoroughfares which ran to and from various European centres of music converged.

4 THE DEVELOPMENT OF MIDDLE-CLASS MUSIC IN THE 18TH CENTURY. During the first two thirds of the 18th century, the only counterbalance to the dominance of court music in Dresden was the music of the city's three Lutheran mother churches. To judge simply by the inflated prices of admission, guest appearances by leading Italian opera companies, such as those of the Mingotti brothers in 1746 and 1747 and of G. B. Locatelli from 1754 to 1756, might appear to have been financially dependent on audiences of townspeople, but they too relied on the support of the court; indeed, the Mingotti company took part in the crown prince's marriage celebrations in 1747, mounting a performance of the festival opera *Le nozze d'Ercole e d'Ebe* which Gluck, their conductor, composed for the occasion. Equally dependent on the court's financial support were the ventures of Biaggio Campagnari, a court opera singer who, together with his German students, put on performances of operas and intermezzos between 1746 and 1748; and of Pietro Moretti, an Italian actor who, together with German actors and intermezzo players, appeared in 1755 and 1762-3 in his own theatre, which was later bought and rebuilt as the Kleines Churfürstliches Theater. An altogether different state of affairs prevailed in the case of the middle classes' slowly developing interest in concert-going. Even members of the Hofkapelle took part in the more important organizations, although the organizers counted neither on the court's financial support nor on its presence. The first landmark was a series of concerts organized in 1779-82 by J. G. A.

Basemann, head court cook, and conducted by Naumann; the second was the series of Grosse Concerte directed by Schuster (for a time these were performed in association with the Societäts-Theater (1776-1832), a society of amateur performers). Most of the concerts were organized on a subscription basis. Amateur societies, including the Societäts-Theater, mounted concerts, operas and Singspiels as well as plays. The history of this period of Dresden's musical life, however, has been little explored. Prominent theatre troupes of the period included those of G. H. Koch (1764-5), J. C. Wäser (1770-72), C. T. Döbbelin (1774-5), A. Seyler (1775-7), Pasquale Bondini (1778-93) and Franz Seconda (1793-1814), all of whom were more or less firmly contracted to the court. Of the theatres at the actors' disposal, the Theater auf dem Linckeschen Bade, east of the city walls on the right bank of the Elbe, soon became the centre of activity, and every summer from 1790 until 1817 the Gesellschaft deutscher Schauspieler of Joseph Seconda (Franz's brother) appeared there; the troupe also performed in Leipzig and other towns in Saxony, and in Dresden it was to become the most significant among those unconnected with the court. All the troupes followed contemporary practice in performing not only plays but also music-theatre and occasionally ballet. Any real rivalry with the achievements of the Italian opera was out of the question and the outspoken praise that contemporary critics lavished on the singing actors must be seen in context. The belated opening of a German court opera in Dresden is largely explained by the fact that the aristocracy confused the amateur singing of the German actors with German opera in general. The historical importance of the companies, however, consists not only in their bringing German adaptations of *opere buffe*, intermezzos and *opéras comiques* to a wider audience, but also in giving them an insight into the German Singspiel and the broad development of German opera. Many of the leading exponents of the new genre were closely associated with the troupes as conductors (Standfuss was with the Koch troupe, F. L. Benda and Neefe with Seyler, E. T. A. Hoffmann with Joseph Seconda, 1813-14); and others soon had their works accepted into the repertory (J. A. Hiller and Georg Benda). Joseph Seconda gave first performances in Dresden of the most important works of Mozart, Beethoven and the young Weber. Richard Engländer's research into Dresden's musical history indicates the encouragement that the Singspiel productions of Seyler's company gave to German opera in the eyes not only of the general public but also of local composers. Schuster and Seydelmann composed Singspiels and Naumann adapted a number of his own works into German.

Music was also privately encouraged in the homes of the middle classes and the aristocracy. Throughout the 18th century ministers, ambassadors and others maintained their own orchestras; that of Brühl (d 1763) is frequently mentioned and is known to have included Georg Gebel the younger and J. G. Harrer. The aristocracy also organized gala concerts, serenades and the like to celebrate family or political events, and these led to regular series of concerts such as Schönberg's Donnerstags-Concerte of about 1775. Of equal importance to both the aristocracy and the middle classes, however, was domestic music-making, possibly in imitation of the elector and his family. Local composers thus made valuable contributions to the corpus of chamber



7. The Royal Saxon Opera House designed by Gottfried Semper and opened in 1841 lithograph

music, and the accompanied songs of Naumann, Schuster, Seydelmann and Weinlig are noteworthy in that context. However, music outside the court was as a whole not only socially beneath that of the court itself but also inferior to it artistically, and it is unlikely that its influence extended beyond Dresden, although it was of greater importance than earlier research indicates

5. 1815–1914 Dresden became the seat of a royal court with the establishment of the Kingdom of Saxony at the Vienna Congress (1814–15). Under Count Heinrich Vitzthum, the first general administrator of the *Königliche Kapelle* and court theatre, a German Opera was founded in 1817. The struggle for supremacy between Italian opera, which the court favoured, and German opera, supported by the middle classes, continued in Dresden until 1832, when the Italian company was disbanded. Weber, who wrote many of his works in Dresden (including *Der Freischütz*, *Euryanthe* and most of *Oberon*), was formally sworn into his new post as conductor of the so-called 'Deutsches Departement' on 17 January 1817. Weber's repertory avoided all things Italian and initially tended in the direction of *opéra comique* and related genres before progressing to German works, including those of Mozart and Beethoven (*Fidelio*, 1823), and, finally, his own operas (*Der Freischütz*, 1822; *Euryanthe*, 1824). With his early death in London in 1826, there seemed to be little hope of any further artistic development and consolidation of German opera. The Italian court opera was conducted from 1810 until its dissolution in 1832 by Weber's opponent Francesco Morlacchi (who continued as director of opera until his death in 1841); Dresden was certainly indebted to his abilities as an orchestral trainer and to his enthusiasm for social innovation (he introduced Palm Sunday concerts in 1826 to support

the orchestra's widows and orphans). There is little evidence of the activity of Heinrich Marschner (music director, 1824–6), whereas Karl Gottlieb Reissiger (music director from 1826, Kapellmeister from 1828 and principal Hofkapellmeister, 1851–9) decisively influenced the course of Dresden's musical life for several decades. From 1843 to 1849 Reissiger was joined by Wagner, who conducted both the opera and the orchestra, and during Reissiger's term of office regular public subscription concerts were finally introduced in 1858. Earlier unsuccessful attempts to establish such concerts had been made by Weber (1821), Wagner (1848) and others. The Royal Saxon Opera House, built to designs by Gottfried Semper, was opened in 1841 (see fig. 7)

Wagner, 17 years after Weber's death, was the latter's true successor, and continued his plans and ideas. It is significant that the test piece that he chose to conduct on 10 January 1843 was Weber's *Euryanthe*. Wagner had attended the Kreuzschule in Dresden, but his creative period there began with the successful première of *Rienzi* in 1842, a high point in the town's musical history; this was followed by the première of *Der fliegende Holländer* in 1843. While there he also composed *Tannhäuser* (first performed on 19 October 1845), *Lohengrin* and the biblical scene *Das Liebesmahl der Apostel* (1843), and began work on the librettos of *Die Meistersinger* and the *Ring*. He also distinguished himself conducting performances of Gluck's works and, together with the orchestra (which he praised as a 'magic harp' and whose excellence stimulated his powers of orchestration), offered exemplary interpretations of Beethoven's symphonies, including the memorable 'rediscovery' of the Ninth Symphony at the Palm Sunday concert of 1846. The leading singers of this period included Wilhelmine Schröder-

Devrient, whom Weber had engaged, Joseph Tichatscheck and Anton Mitterwurzer. On Wagner's initiative Weber's mortal remains were brought from London to Dresden in 1844, an occasion marked by his delivering the funeral oration, for which he wrote *An Webers Grabe*. Wagner's part in the Dresden May Rising of 1849 resulted in a warrant being issued for his arrest and caused him to flee; he did not revisit the town until 1862, by which time his operas were firmly established in the Dresden repertory.

Regular quartet societies made up of members of the orchestra were formed as early as 1811, so that chamber music must have been publicly performed from that time. The quartet of the Konzertmeister Franz Schubert (1808–78) was first performed in 1836. In the 1840s there were the midday and evening concerts by Clara and Robert Schumann, a series continued after 1850 by the pianist Marie Wieck, Clara Schumann's half-sister. There were also notable recitals by Karol Lipiński's quartet; Polish by birth, Lipiński was the Konzertmeister of the orchestra from 1839 to 1859 and was responsible for the excellence of its string section throughout the 19th century. In 1854 members of the orchestra, led by the flautist and librarian Moritz Fürstenau, founded the Tonkünstlerverein, which promoted and performed the chamber music works of all periods, including the most recent. Notable artists from outside Dresden also appeared at the concerts. From 1856 members were admitted 'to listen', so that the society soon grew to be dependent on the support of the middle classes. As early as 1825 an 'Institute for those aspiring and hoping to be trained as a future generation of artists' had been founded in association with the Hofkapelle, an idea to which Morlacchi (1814) and Wagner (1848) also subscribed. But it was only in 1856 that, thanks to the initiative of the chamber musician Friedrich Trostler, the Dresden Conservatory was founded, it soon began to prosper, with such teachers of composition as Felix Draeseke (from 1884).

The Musikalische Akademien of the Hofkapelle were held in the rooms of the Hôtel de Pologne and the Hôtel de Saxe alongside Palm Sunday, Ash Wednesday (from 1850) and charity concerts, they brought before the public the most prominent virtuosos of the period as well as soloists from the orchestra, also providing the setting for Reissiger's Beethoven performances. The performers included Spohr, Hummel, Paganini (1829), Jenny Lind, Bülow and Vieuxtemps, among the conductors were Berlioz (who gave his *Symphonie fantastique* and *Harold en Italie* in 1843 and his *La damnation de Faust* in 1854), Mendelssohn (*St Paul*, 1843), Schumann (*Das Paradies und die Peri*, 1843) and Liszt (*Dante Symphony*, 1857).

The middle classes followed the example of Berlin in establishing a choral tradition. Soon after the Berlin Singakademie had been founded (1791) the court organist Anton Dreyssig inaugurated a similar academy in Dresden, the Dreyssigsche Singakademie (1807). Regular performances of oratorio date from Haydn's *The Creation* in 1814 and found their most fervent advocate in J. G. Schneider (1832-57), under whom Beethoven's *Missa solemnis* received its first performance in Germany in 1839. Among the male-voice choirs formed in Dresden after the model of Zelter's Berlin Liedertafel (1809) were the Liedertafel, of which Reissiger was the first conductor (1830), and the Orpheus (1834). In 1842 and 1843 the first major

German male-voice choral festivals were given there. Schumann lived in Dresden from 1844 to 1850, active both as a composer (*Genoveva*, Second Symphony, Piano Concerto etc) and as a teacher. In 1847 he took over the Liedertafel from Hiller and in 1848 founded a Verein für Chorgesang, which in 1873 became known as the Robert Schumannsche Singakademie. In 1849 he celebrated the centenary of Goethe's birth with the first performance of the closing scene and chorus from his *Scenen aus Goethes 'Faust'*. The *Vier Märsche* op.76 were Schumann's contribution to Dresden's civilian revolution of that year.

Karl August Krebs succeeded Wagner in 1850 and was joined in 1860 by Julius Rietz, who was in charge of the opera and orchestra, and from 1874 was also Dresden's first general musical director until his death in 1877. The first Semper opera house was burnt down in 1869 and was replaced by a temporary wooden theatre until the second Semper opera house was opened in 1878. Rietz's successors were Franz Wüllner and, from 1882, Ernst von Schuch, who had been with the

Königlich Sächsisches Hoftheater.

Sonntag, den 19. October 1845.

Zum ersten Male:

Zannhäuser

der Sängerkrieg auf Wartburg.
Große romantische Oper in 3 Akten, von Richard Wagner.

[illegible]

Die neuen Stoffe sind nach der Anordnung des Herrn Hofkassapleiers Helmer geordnet.

Textbücher sind an der Kasse des Gymnasiums mit 3 Markstücken zu haben.

Freitag, den 20. October: Richard & Wanderleben. Lustspiel in 4 Akten, von Kretz
Hierauf Tony, Divertissement

Das Sonntag-Abonnement ist bei der heutigen Vorstellung aufgehoben

Erhöbete Einlaß-Preise:

Ein Beitrag zu den	Legen des ersten Ranges an: des Amphibien	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Die Büllets find aut am Tage der Bericklung gültig, und auszugsweise Büllets werden auf
bis Montag 12 Uhr an traifenden Tage angenommen.

Der Verkauf der Billets gegen sofortige baare Bezahlung findet in der, in dem unteren Theile des Rundbaues befindlichen Expedition, auf der rechten Seite, nach der Erde zu, früh von 9 bis Mittags 12 Uhr, und Nachmittags von 3 bis 4 Uhr statt.

Alle zur heutigen Vorstellung bestellte und zugefaltete Blätter sind Vermittlung von früh
9 bis späters 11 Uhr abzuholen, außerdem darüber anders verfügt wird.

Freibillette sind bei der heutigen Vorstellung nicht gültig.
Einlaß um 5 Uhr. Anfang um 6 Uhr. Ende nach 9 Uhr.

8. Playbill for the first performance of Wagner's 'Tannhäuser' at the Royal Saxon Opera House on 19 October 1845

orchestra as both musical director and conductor as early as 1872; as director of the court opera he presided over one of the most brilliant periods in the history of Dresden opera until his death in 1914 (from 1889 he was also general musical director). He championed Wagner's later works, in which he had the support of such outstanding singers as Therese Malten, Heinrich Gudehus, Karl Scheidemantel and Karl Perron. The production of *Feuersnot* in 1901 was the first in a series of Strauss premièrès which laid the foundation for the reputation of the Dresden Staatsoper throughout the 20th century; *Salome* followed in 1905, *Elektra* in 1909 and *Der Rosenkavalier* in 1911. Singers such as Marie Wittich, Karel Burian, Margarethe Simcs, Minnie Nast, Eva von der Osten and Friedrich Plaschke formed Schuch's famous Strauss ensemble, and under him the orchestra achieved a worldwide reputation. As a concert conductor he gave particular encouragement to the works of the new German composers.

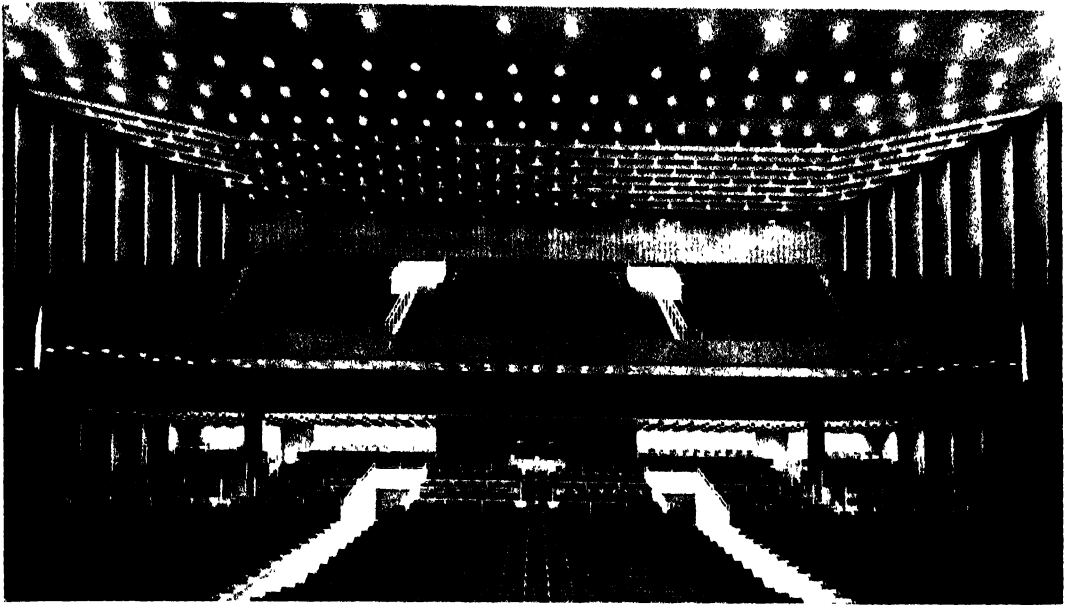
Music in the Catholic court church had previously paid homage to the Italian operatic style and had been characterized above all by its performances of masses with orchestral accompaniment in which the choristers and members of the orchestra were joined by soloists and members of the opera chorus; but under Franz Wüllner it was reorientated towards works by classical German composers, while greater prominence was also given to a *cappella* singing. The composer Edmund Kretschmer was appointed conductor of the church choir in 1880: he had been court organist from 1863 and had taught at the Königlich-Kapellknabeninstitut since 1872. He was then given the title of royal composer of church music. In 1901 K. M. Pembaur was appointed court organist in Dresden, where he conducted the Liedertafel (from 1903) and the Schumannsche Singakademie (1910-13). In 1913 he became conductor of instrumental and vocal music at the Hofkirche.

Throughout the 19th century associations such as the Dilettantenkonzert, Stadtschreiber Fehr'sches Konzert and the Freundschaftliches Konzert and societies such as Harmonie and Konversation were of considerable importance in the growth of concert-going among the middle classes. In 1845 Ferdinand Hiller, conductor of the Liedertafel, tried to set up a civic concert body in Dresden by combining various orchestras including the Stadtkapelle, the band of the municipal guard and independent players and a specially formed mixed choir, but, despite the appearance of such prominent soloists as Clara Schumann (who gave the first performance of her husband's Piano Concerto in 1845) and Joachim, the venture had to be abandoned after two winter seasons because of competition from the Königl. Kapelle. The lack of a suitable concert hall gave rise to a phenomenon typical of Dresden at that period: open-air concerts held in the Grosser Garten, the Linckesche Bad and on the Brühlsche Terrasse, performed by the Stadtkapelle and military bands.

With the inauguration of the Gewerbehaus until the hall was destroyed in World War II. The Königl. Kapelle also held its symphony concerts there until it transferred to Semper's new opera house in 1878. Henri Petri was appointed Konzertmeister of the Kapelle in 1889; he formed an excellent string quartet that toured extensively. The members of the disbanded Stadtkapelle formed the Gewerbehaus Orchestra, and from 1885 it gave the Philharmonic Concerts organized by the Berlin concert manager H. Wolff and conducted by J. L. Nicodé.

The Philharmonische Populäre Künstlerkonzerte (now the Ausserordentliche Konzerte) were founded in 1894 as a counterpart to the concerts of the Königl. Kapelle in the opera house. The orchestra soon began to make international tours, with guest appearances in the 1870s and 1880s in Russia, Poland and the Netherlands. Under their Danish conductor H. W. Olsen further tours were undertaken to Denmark, Sweden and Norway in 1907 and the USA in 1909. Well-known guest conductors and soloists helped the orchestra to achieve its present status: Brahms (1884), Richard Strauss (1888), Tchaikovsky (1889), Dvořák (1889), Bülow, d'Albert, Anton Rubinstein, Motil, Nikisch, Rakhmaninov (who lived in Dresden in 1906-9), Busoni, Sarasate, Casals and many others. In 1915, when Edwin Lindner was conductor, the orchestra became known as the Dresdner Philharmonisches Orchester. Lindner also changed the name of the Schumannsche Singakademie to the Dresden Singakademie, treating both that choir and the Dresden Männergesangsverein as the Philharmonischer Chor, under which guise it was revived in 1967. He also worked in close association with the Kreuzchor and the Dreyssische Singakademie. Indeed, the orchestra's activities in general were characterized by his attempts to reach a broader spectrum of the public: historical symphony concerts were introduced in the 1880s, popular symphony concerts were given from 1912 onwards; and under Paul Buttner, the composer and conductor of the Dresden Arbeitersängerbundes, concerts for young workers were introduced.

6 FROM 1914. In 1923 the orchestra, then under J. G. Mraczek, became known as the Dresdner Philharmonie. In 1924 it changed its constitution, becoming a co-operative instead of a private organization. Its earliest conductors were Eduard Mörike (1924-9), Paul Scheinflug (1929-32) and W. Ladwig (1932-4); in 1934 the Dutch Paul van Kempen took over, turning the orchestra into one of the most famous in the world. He performed both the Classical and Romantic repertoires but concentrated particularly on contemporary music, establishing festivals of modern music (1935-42) and founding the tradition of a 'Dresden Musiksommer', in which the Staatsoper (as the court opera has been called since World War I), the Kreuzchor and the conservatory also took part. In 1928 Erich Schneider, then Kantor at the Frauenkirche, had performed serenade concerts in the Zwingerhof, conducting the orchestra of the Dresdner Mozart-Verein. The practice was revived by the Philharmonie in 1935. Kempen was forced to leave in 1942 by the Nazi authorities. Otto Matzerath, Bernardino Molinari and, finally, Carl Schuricht, the new principal conductor, conducted the Philharmonie's concerts until the orchestra was disbanded following the declaration of total war in autumn 1944.



9 Interior of the Dresden Palace of Culture

During and after World War I the Staatsoper had such eminent conductors as Hermann Kutzschbach (1898–1906, 1909–36), Kurt Striegler (1909–45, 1952–3) and Fritz Reiner (1914–21). Fritz Busch became general musical director and director of the opera in 1922, remaining until driven from office by the Nazis in 1933. He further raised the orchestra's standards and in both the opera house and the concert hall gave particular encouragement to contemporary composers including Pfitzner, Hindemith (*Cardillac*, 1925), Busoni (*Doktor Faust*, 1925) and Weill (*Der Protagonist*, 1926). He continued the Strauss tradition with the premières of *Intermezzo* (1924) and *Die ägyptische Helena* (1928), the latter conducted by the composer, with the general administrator Alfred Reucker he built up an ensemble of fine young singers, including Elisabeth Rethberg, Marta Fuchs, Maria Cebotari, Erna Berger and Paul Schoffler. After a brief interregnum, which witnessed the première of Strauss's *Arabella* (1933) under Clemens Krauss, Karl Böhm took over control of both the opera and the orchestra (1934–42). Strauss's *Die schweigsame Frau*, which had its première in 1935, was taken off by the authorities after four performances, because the librettist Stefan Zweig was a Jew. Böhm also conducted the premières of *Der Günstling* by Wagner-Régeny (1935), Strauss's *Daphne* (1938) and Sutermeister's *Romeo und Julia* (1940). Böhm's successor in 1943–4 was Karl Elmendorff, who conducted the première of Joseph Haas's *Die Hochzeit des Jobs* (1944) with Matthieu Ahlersmeyer and Elfride Trötschel in the leading roles. Semper's opera house, like all the Dresden theatres, was destroyed by bombing in 1945.

The Tonkünstlerverein was presided over from 1914 to 1939 by Theo Bauer and then, until the 1944 ban, by Arthur Tröber, who was later the orchestra's manager for many years (1955–69) and who continued the society's traditions after the war with the Kammermusik der Staatskapelle Dresden in 1952. The leading cham-

ber ensembles and soloists continue to shape this important aspect of Dresden's musical life, together with the chamber recitals of the Philharmonic players, as they did during the early decades of the 20th century. Particular mention should be made of the Gustav Havemann Quartet (1921) and those of Max Strub (1936) and Jan Dahmen.

In order to train a new generation of players in the traditions of the Dresden Staatskapelle the Orchesterschule der Sächsischen Staatskapelle (before World War I the Königl. Kapelle) was founded in 1923, its artistic control was entrusted to Fritz Busch and later to Karl Böhm. An opera school and seminary for music training were later incorporated with the orchestral school and the two bodies were amalgamated in 1937 as the Konservatorium der Landeshauptstadt Dresden, also known as the Akademie für Musik und Theater. After the war (as early as June 1945) teaching began again in the Staatliche Akademie für Musik und Theater, its rector from 1946 to 1951 was the eminent Prague composer Fidelio F. Finke, who lived in Dresden until his death in 1968. The institute received university status in 1952, during the rectorship of the musicologist Karl Laux (1951–63), and in 1959 was named after Weber. A department of musicology under Gerd Schönfelder was established in 1974. In 1968 the composer and musicologist Siegfried Köhler was appointed rector of the Dresden Musikhochschule; the Sächsische Landeskirchenmusikschule is also in Dresden.

The Dresden Philharmonic began giving concerts again on 8 June 1945, within a month of the end of the war. From 1947 to 1964 its artistic manager was Heinz Bongartz, who secured the orchestra's financial future as a state institution in 1950 and who raised it to new heights of artistic excellence. He gave further emphasis to the cycles of concerts founded by Mörike in 1925 in order to educate audiences, and increased the amount of time spent on foreign tours, thereby adding to the

orchestra's international reputation. In 1961 the Philharmonic was appointed a founder-member of the Prague Dvořák Society and in 1966 its services on behalf of Mahler's works were rewarded with a gold medal from the International Gustav Mahler Society of Vienna. Bongartz's successors were H. Förster (1964-7) and Kurt Masur (1967-72); during Masur's tenure the orchestra, considerably enlarged, moved to a new permanent home in Dresden's imposing Palace of Culture (1969; fig.9), where symphony concerts by the Staatskapelle are also given. From 1972 to 1977 the orchestra's principal conductor was Günther Herbig; he was succeeded by Herbert Kegel.

The Staatsoper and Staatskapelle also survived the collapse of 1945 and continued for a time to perform in temporary halls until 1948, when the former Schauspielhaus was reopened as the Grosses Haus of the state theatre complex. From 1945 to 1950 both opera and orchestral concerts were conducted by Joseph Keilberth, supported by the producer Heinz Arnold and a fine ensemble which included Elfriede Trötschel, Christel Goltz, Joseph Herrmann and Gottlob Frick. Keilberth was succeeded by Rudolf Kempe (1950-53) and Franz Konwitschny (1953-5). At the same time Rudolf Neuhaus began his long association with the Staatskapelle, first as its conductor and from 1955 as general musical director and assistant principal conductor. Since the 1950s the orchestra has maintained its outstanding reputation through guest appearances abroad and through its many recordings. Lovro von Matačić was principal conductor from 1956 to 1958, followed by Otmar Suitner (1960-64), Kurt Sanderling (1964-7) and Martin Turnovsky (1967-8). The composer Siegfried Kurz was one of the conductors from 1960; he was appointed general musical director in 1971 and in 1975 became executive musical director of the state theatres. In 1975 the conductor Herbert Blomstedt assumed control of both the opera and the orchestra. In 1973 the musicologist Horst Seeger became Intendant of the Dresden Staatsoper and Harry Kupfer became director of opera; leading members of the ensemble are the Dresden-born singers Peter Schreier and Theo Adam. The Staatsoper strives to retain the great traditions of the Dresden opera as well as encouraging contemporary operas, with premières of Blacher's *Die Flut* (1947), Oboussier's *Amphitryon* (1951), Finke's *Der Zauberfisch* (1960), Kunad's *Maitre Pathelin* (1969) and Udo Zimmermann's *Levins Mühle* (1973) and *Schuhu* (1976). The Staatsoperette performs operettas and musicals. Since 1946 the Landesbühnen Sachsen have been based in nearby Radebeul; they form the largest touring theatre company in the DDR, and with their fine music section, the Landesoper, have become an increasingly important part of Dresden's musical life.

Besides the choir of the Kreuzkirche (see §1 above), there are a number of large amateur choirs including the Beethoven-Chor (which originated in Fritz Busch's Lehrgesangverein of the 1920s), the Philharmonische Chor (which grew out of the Städtische Chor), the Sinfoniechor and the Neue Chor. Herbert Collum, organist at the Kreuzkirche, has made notable contributions to Dresden's concert activities with organ, harpsichord and chamber recitals. Renowned Dresden composers include Otto Reinhold, J. P. Thilman, Manfred Weiss (b 1935), Rainer Kunad and Udo Zimmermann. The Dresden Musiktage was inaugurated in 1949 and

continued in the 1960s in the form of a summer festival. In 1968 the 43rd German Bach Festival was held in Dresden, followed in 1972 by the Heinrich-Schütz-Tage der DDR and in 1976 by the Weber-Tage der DDR. Through the Carl Maria von Weber Prize (from 1976 an international competition) the rising generation of young artists, from 1969 specifically composers and conductors, has been fostered. An annual international music festival was founded in 1978. Dresden has become the leading musical centre of the DDR.

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- WOLFRAM STEUDE (1–3(ii)), ORTRUN LANDMANN (3(ii), 4), DIETER HÄRTWIG (5, 6)

Dresden, Sem (b Amsterdam, 20 April 1881; d The Hague, 30 July 1957) Dutch composer and teacher. He was a scion of a merchant family and was partly self-taught in music. A short Piano Sonata, which he submitted for a music competition in 1903, attracted attention, and Dresden went to study in Berlin at the Stern Conservatory, where he studied composition and conducting under Pfitzner. After two years of study, Pfitzner offered to allow him to take over part of his conducting activities, including opera at the Berlin Theater des Westens. However, Dresden decided to return to the Netherlands and he began his Dutch career as a choral conductor. In 1919 he was appointed to teach composition at the Amsterdam Conservatory, being director of this institution from 1924 to 1937, and from then until 1949 (with a break during the war years) he was director of the Royal Conservatory in The Hague. In addition, he fulfilled important administrative functions in numerous music organizations.

During his first period (until about 1935) Dresden wrote only chamber and vocal music, except for the orchestral Theme and Variations, and he remained under the influence of German and French contemporaries. The three suites for wind and piano (1911, 1913, 1920) and the Trio (1921) for oboes and english horn show his particular familiarity with wind instruments, while in the contrapuntal technique and in the working with small motifs a few characteristics of his later style can be recognized. One of the chief works from this period is the Sonata for Flute and Harp (1918), a composition which gives striking attention to the timbre of the instruments. Of similar importance is the String Quartet no. 1 (1924), whose melodic nuclei are taken from two medieval Dutch songs. Dresden also wrote three major choral works at this time: the *Peasants' Festival* (1923), *Chorus tragicus* (1927) and *Hymnus matutinus* (1935). The second is based on a text by the 17th-century writer Joost van den Vondel, concerning the fall of Jerusalem. Unusual choral techniques are used, while particularly suggestive sound effects are achieved by means of an instrumental accompaniment of brass and percussion.

From 1935 to 1950 Dresden's interest was directed to the solo concerto. Each was written after Dresden had made a detailed study of the capabilities of the solo instrument. An extremely transparent treatment of the orchestra is a feature of these scores; Dresden's technique of instrumentation always strove for extreme clarity, any form of excess being avoided. In the First Violin Concerto the soloist is contrasted with an ensemble of wind, double basses and percussion; the Second is scored for full orchestra, but the soloist is never overwhelmed, rather the orchestra provides the

violin's development with a lively background, sometimes a conglomeration of rhythmic ideas in which the enlarged percussion section plays a prominent role.

During the war years, when Dresden was removed from his offices by the German occupiers, he worked on his most monumental composition, the *Chorus symphonius*, based on four psalm texts appropriate to the time in which the work was written. Dresden became more active as a composer after his retirement in 1949. In 1951 he wrote his most successful orchestral work, *Dansflitsen*, a suite in which the same motifs are developed in seven short dance forms. The last of the series of choral works based on religious texts were *Psalm 84* and the oratorios *St Antoine* (which made a deep impression during the international congress for church music in Augsburg in 1955) and *St George and the Dragon*. Dresden's last composition was the one-act opera, *François Villon*, for which he wrote the text. The piano score was completed a few weeks before his death, and from it his pupil Jan Mul prepared the orchestral score; the work had its first performance during the 1958 Holland Festival.

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STAGE AND ORCHESTRAL

Toto, operetta, 1945, François Villon (opera, 1, Dresden), 1957, inc Theme and Variations, 1913, Vn Conc no 1, 1936, Symphonietta, cl, orch, 1938, Ob Conc, 1939, Vn Conc no 2, 1942, Pf Conc, 1946, Fl Conc, 1949, 3 Pieces for School Orch, 1949, Dansflitsen, 1951, Org Conc, 1952

CHORAL AND VOCAL

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3 Schuintamboers, male chorus, 1949, Te duinkerck, male chorus, 1949, Daar was een wuf, chorus, 1950, Psalm 99, chorus, org, trbns, 1950, Beatus vir, male chorus, 1951, Boerenfeest [Country Festival], chorus, 1953, Psalm 84, solo vv, chorus, orch, 1953, St Antoine, solo vv, chorus, orch, 1953, Carnavals Cantate, S, male chorus, orch, 1954, De wijnen van Bourgondie, chorus, orch, 1954, Chorus symphonius, S, T, chorus, orch, 1955, St Joris, S, Bar, chorus, orch, 1955, Rembrandt's Saul en David, S, orch, 1956, Catena musicale, S, ww qt, str qt, orch, 1956

INSTRUMENTAL

3 suites, wind qnt, pf, 1911, 1913, 1920, 5 Little Piano Pieces, 1915, Vc Sonata no 1, 1916, Sonata, fl, harp, 1918, Trio, 2 ob, eng hn, 1921, Str Qt no.1, 1924, Vc Sonata no 2, 1942, Pf Trio, 1943; Sonata, vn, 1943, Toccata, Chorale and Fugue, org, 1946, 3 Pf Pieces, 1947, Suite, vc, 1947, Rameau Suite, wind qnt, pf, 1948, Hor ai dolor, pf, 1950, Come fu, pf, 1953

SONGS

Gefunden, 1904, 3 liedjes, 1904, 4 liederen (A Donker), 1908, Der lustige Ehemann, 1908, De teere bladerkens [The tender young leaves], 1908, Soms horen wij [Sometimes we hear], 1917, De fluitspeler, 1917, Bij den vijver [By the pond], 1917, Treurig, treurig, 1919, Oud spinet, 1919

Principal publishers: Donemus, Alsbach, Senart, De Wolfe

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JOS WOUTERS

Drese, Adam (b Thuringia, c1620; d Arnstadt, 1701).

German composer, gamba player and teacher. He was the outstanding member of a dynasty of Thuringian musicians. He is first heard of in Merseburg as *collaborator* and cathedral musician, and in 1648 he described himself as 'director of music'. In about 1650 he went via Jena to become director of music to Duke Wilhelm IV of Saxe-Weimar at Weimar. The development of musical life at the court benefited from his visits to Warsaw before 1649 to study with Marco Scacchi, to Dresden in 1652 and 1656 to study with Schütz and in 1653 to Regensburg, a leading centre of instrumental music. An outcome of these visits can be seen in a catalogue of his music that he compiled in 1662; it shows that he played an important part in transmitting Italian musical traditions in particular from region to region. On Duke Wilhelm's death in the same year, however, the court musicians were dismissed. Applying unsuccessfully for a post to the Landgrave of Hesse-Darmstadt, Drese referred to himself as being 'without a position for some time'. Soon, however, almost certainly by 1663, he went, possibly via Darmstadt, to Jena, where he served the court of Duke Bernhard as Kapellmeister and private secretary and the town as mayor. To strengthen the musical establishment at the court he took with him some of the musicians who had lost their jobs in Weimar. That he again had connections with Weimar is shown by his work there as well as at Jena as a director of operatic and other theatre music. He also had connections with Jena University: for example, he wrote a work to celebrate the duke's installation as rector of the university, and in 1677 a 'sacred comedy' by him on Christ's resurrection caused a scandal at a student performance, both works are now lost. He was also active as a teacher, Christian Demelius was one of his numerous pupils.

After Duke Bernhard died in 1678, Drese had to accept another change in his circumstances and cease working in Jena. He moved to Arnstadt to become Kapellmeister to the Count of Schwarzburg and remained there until his death. There he came into close contact with musicians of the Bach family and others who, like himself, were outstanding gamba players. This move caused a decisive change in his life. Whereas he had previously been concerned chiefly with secular music-making, including uninhibited theatre music, he now became a devout advocate of the Pietism of PHILIPP JAKOB SPENER. The conventicles of Pietist sympathizers that met in his house aroused the disfavour of their intolerant opponents, and so Drese (who described himself in 1697 as 'a loyal old Saxon servant approaching the grave') found that his last years were tinged with bitterness.

Most of Drese's music is lost, including many works of various kinds listed in his own above-mentioned catalogue of 1662 (at *D-WRI*) and in the Erlebach catalogue (at *D-RU*). His surviving music still awaits proper investigation, as too does his influence on his contemporaries; in this respect it is unfortunate that among his lost works is a treatise on music. The Pietism of his last years is foreshadowed to some extent in the melodies that he contributed to collections of sacred verse in the 1650s, for example to Georg Neumark's *Fortgepflanzter musicalisch-poetischer Lustwald* (1657). His chorale *Seelenbräutigam*, which was printed in a Darmstadt songbook of 1698, is very well known as *Jesu, geh' voran*: this text was later written to it by Zinzendorf.

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 Flos passionis oder geistliche Creutz-Blume (Jena, 1666)
 Erster Theil etlicher Allemanden, Couranten, Sarabanden, Balletten, Intraden und Arien (Jena, 1672)
 Several songs in M. Franck's Friedensdankfest (Coburg, 1650); 14 songs, 1657³

Trauermusik auf Rat Michel Wirth, *D-STO*
 Das Himmelreich ist gleich einem König, 4vv, 5 va, org, *S-Uu*
 Allemande, courante, a 4, *D-Kl*

For list of lost works see *MGG*

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G KRAFT

Dressel [Dressler, Drechsler]. German family of organ builders. Tobias Dressel (b Falkenstein, Vogtland, baptized 25 April 1635; d Buchholz, Erzgebirge, 29 May 1717) left home at an early age after the death (1646) of his father, a baker and freeman of Falkenstein, and became a journeyman. In Kulmbach, Bavaria, he was assistant to the distinguished master organ builder Matthias Tretzschler, with whom he built the organ in the Petrikirche (1657). He also worked in Forchheim, Lanzendorf (near Bayreuth), Schweinfurt and at Strasbourg Cathedral. On 2 August 1680 he was married (for the second time) in Buchholz, where he took up permanent residence. He built about 15 organs, in addition he was a respected judge and councillor.

Christoph Dressel (b Falkenstein; d Falkenstein, 6 Aug 1686), Tobias's nephew, may have been apprenticed to him. On 14 May 1679 he married the daughter of the mayor of Leipzig. For the Leipzig Thomaskirche he built a harpsichord and rebuilt the organ. He also built an organ in the Johanneskirche, Zittau (1685).

Johann Tobias (b Buchholz, 18 March 1687; d Buchholz, 24 Nov 1758) and Johann Christian Dressel (b Buchholz, 18 March 1687), twin sons of Tobias, were apparently apprenticed to Gottfried Silbermann. In 1727 they tuned the Holbeck organ in the Michaeliskirche at Hof, Bavaria, to equal temperament. They built organs in Schmiedeberg (1715; its attractive façade survives) and Grossolbersdorf (Erzgebirge), as well as in the Schlosskapelle, Weesenstein.

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WALTER HÜTTEL

Dressel, Erwin (b Berlin, 10 June 1909; d Berlin, Dec 1972). German composer and pianist. He attended the Scharwenka-Klindworth Conservatory, where from 1919 he was a pupil of Klatte. In 1923 his incidental music to *Much Ado about Nothing* was used at the Berlin Staatstheater. He continued his studies with Juon at the Berlin Hochschule für Musik (1925) and at the Schule am Goetheanum, Dornach, Switzerland (1925-6). Returning to Germany, he began a long-lasting collaboration for the stage with the poet Arthur Zweiniger. Their first success was the satirical opera *Der arme Columbus*, composed after a period when Dressel had

served as theatre conductor in Hanover (1927-8). Subsequently, apart from an interruption during the war, he worked as a freelance composer, pianist and arranger of music for the radio. He was also music director for the Hamburg Junge Bühne (1946-8) and vocal coach at the Deutsche Staatsoper, Berlin (1948-9).

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(selective list)

Operas *Der arme Columbus*, Kassel, 1928; *Der Kuchentanz*, Kassel, 1929; *Der Rosenbusch der Maria*, Leipzig, 1930; *Die Zwillingesel*, Dresden, 1932; *Jery und Bätely* (after Goethe), Berlin, 1932; *Die Laune der Verliebten*, Hamburg and Leipzig, 1949; *Der Bär* (after Chekhov), Berne, 1963
 Orch 4 sym., 1927, 1929, 1932, 1948, Conc., ob, cl, bn, orch, 1951; *Divertimento*, fl, hn, 2 pf, str, 1952, *Cassation*, 1961, *Cl Conc.*, 1961. *Variationen-Serenade*, pf, orch, 1962, *Caprice fantastique*, 1963. Conc., s sax, a sax, orch, 1965, *Südlische Serenade*, 1969, *Va Conc.*, 1969
 Choral works, many songs, 2 str qts, other chamber music, pf pieces, arrs. for radio, popular music

JOSEPH CLARK

Dresser [Dreiser], **Paul** (b Terre Haute, Ind., 22 April 1857; d New York, 30 Jan 1906). American songwriter, lyricist, publisher and performer. He was the brother of the novelist Theodore Dreiser. He learnt the guitar and the piano, at 16 joined a travelling show (adopting the pseudonym Dresser), from 1885 performed with the Billy Rose Minstrels, wrote sentimental songs and wrote and acted in five plays. After his first successful songs, *The Letter that Never Came* (1886) and *The Outcast Unknown* (1887), he became one of the first American performers to enter the music-publishing trade, as a staff composer for Willis Woodward Co. He continued to write songs (e.g. *The Pardon that Came too Late*, 1891) and in the early 1890s helped found the George T. Worth Co (eventually Howley, Haviland and Dresser, 1901). The company thrived, mostly on Dresser's tragic and sentimental ballads (e.g. *On the Banks of the Wubash*, 1897), some were prompted by his disintegrating marriage with the burlesque queen May Howard. From 1902 his songs were less popular and his publishing company failed in 1905 despite his last and best-known song *My Gal Sal*.

Dresser was the leading American writer of sentimental ballads in the late 19th century. Though much of his work was maudlin or cloying, the best songs have a sensitive poetic feeling; according to Theodore Dreiser, they are 'tender and illusioned', with a 'wistful seeking' nature. Through them the popular sheet-music industry established a counterpart, readily accepted by the white, Christian middle and lower classes, to the more frolicsome styles of the 'Gay Nineties'. The songs have much the same melodic simplicity, nostalgic texts and naive, direct appeal as Stephen Foster's songs of the earlier 19th century, though the harmonic language is slightly more complex, particularly in some of the chromatic passages at phrase endings (*My Gal Sal* has remained a favourite of barbershop quartets). A film biography of Dresser, *My Gal Sal* (1942), was written by Dreiser, with music composed or arranged by Ralph Rainger.

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T. Dreiser 'Concerning the Author of these Songs', *The Songs of Paul Dresser* (New York, 1927)
 D. Ewen *The Life and Death of Tin Pan Alley* (New York, 1964)
 R. D. Kinkle *The Complete Encyclopedia of Popular Music and Jazz 1900-1950* (New Rochelle, NY, 1974)

DEANE L. ROOT

Dressler. See DRESSER family.

Dressler, Ernst Christoph (b Greussen, nr. Sondershausen, 1734; d Kassel, 6 April 1779). German writer on music, tenor and composer. He first studied theology in Halle and Jena (1751–3) and then law, poetry (under Gellert), the violin and singing in Leipzig. After the Margravine Sophie Wilhelmine of Bayreuth admired his singing he was able to complete his musical education under the singer Signora Turcotti and became the margrave's chamber secretary and a member of the Hofkapelle. In 1763 he went to Gotha as secretary and chamber musician to the Duke of Saxe-Gotha and later became director of the Prince of Fürstenberg's Hofkapelle in Wetzlar (1767). He lived in Vienna from 1771 to 1775, where he sang for the emperor, and he became an opera singer at the court in Kassel in 1775.

Although he was a respected singer, Dressler is best remembered for his writings on music, in which he outlined possible ways of improving German opera. His earlier publications, *Fragmente einiger Gedanken des musikalischen Zuschauers* (1767) and *Gedanken, die Vorstellung der Alceste... betreffend* (1774), led up to a comprehensive description of German opera, the *Theater-Schule für die Deutschen, das ernsthafte Singe-Schauspiel betreffend* (1777, including a reprint of his *Gedanken*). This work reflects the spirit of *Empfindsamkeit* ('He who wants to move people with art must himself be moved'), and includes many practical suggestions, such as founding permanent opera troupes and music schools, he warned against the stiffness and exaggeration embodied in da capo arias and word-painting, and called for naturalness and correct declamation to intensify the plot without making the music obtrusive. Although he favoured strong accentuation of the text and relegation of music to a descriptive role (traits associated with melodrama), he advocated keeping songs in opera as a means of imparting fresh life to the expression of emotion on the stage. His only known compositions are vocal works (often settings of his own poetry), including a few lied collections (*Melodische Lieder für das schöne Geschlecht*, 1771; *Freundschaft und Liebe in melodischen Liedern*, 1774–7) and several separately published songs.

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G. Schilling, ed: *Encyclopädie der gesamten musikalischen Wissenschaften* (Stuttgart, 1835 42/R1973)

M Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R1970)

GERHARD ALLROGGEN

Dressler, Gallus (b Nebra, Thuringia, 16 Oct 1533; d Zerbst, Anhalt, between 1580 and 1589). German composer and theorist. He is first heard of in 1557 when he enrolled at the academy (later the university) at Jena. He must have attended school at Nebra, after which he probably spent some years in the Netherlands studying music, perhaps with Clemens non Papa, to whose compositions he frequently referred in his theoretical works. In 1558, after only one year's study at Jena where he got to know Leonhart Schröter and P. M. Schede, he became Kantor at the grammar school at Magdeburg. This school had an outstanding reputation for music as a result of the work of Martin Agricola, whose music for the reformed church was widely known. Dressler was Agricola's immediate successor, the post having been kept vacant during the two years following his

death. Practically the whole of his extant work dates from his years there. In 1570 he took the master's degree at Wittenberg and in 1575 became a deacon at Zerbst. Wittenberg University was at the time dominated by the Philippists (i.e. followers of Philipp Melancthon), who were engaged in heated debate with the orthodox Lutherans. Dressler wrote a number of occasional compositions while he was at Magdeburg which show that he was in close touch with the Philippists, and it is significant that when Wittenberg went over to the orthodox Lutheran cause about 1574–5, through the intervention of the Elector of Saxony, he should have accepted a position in Anhalt, which espoused the cause of the Philippists. Little is known of him after this, except that he acted as an adviser in various musical capacities and was well regarded at Zerbst.

Most of Dressler's works are polyphonic settings of Latin sacred texts in a Netherlands idiom, freely composed without the use of cantus firmi. He is chiefly remembered, however, for his contribution to the early development of the German-language motet. He chose texts from the Old Testament, including complete psalms and extracts from psalms, and also from the Gospels, his settings of which proved to be the forerunners of later collections of settings of central passages from the Sunday gospels covering the church's year, by Melchior Franck, Melchior Vulpinus and others. The style of his German motets is characterized by expressive treatment of the words, interesting contrasts of polyphony and homophony and, as with Lassus in his German settings, the repetition of words for emphatic purposes. Unlike most of his Protestant contemporaries, Dressler paid little attention to the Lutheran hymns. As a theorist he was particularly interested in the relationship of music to words and thus in the disciplines of the Trivium rather than in the numerically based Quadrivium. In this connection he adopted the term 'musica poetica', first used by Listenius in his *Musica* (1537) and defined by Heinrich Faber in his *Compendiolum musicae* (1545) as 'ars fingendi musicum carmen', and treated it as a separate discipline within composition to be taught alongside those of *musica theoria* and *musica practica*. For discussion of his contribution to modal theory see MODE, §III, 2.

WORKS

Aliquot psalmi latini et germanici, 4-6vv, 1560, D-HB

Zehen deutscher Psalmen, 4, 5, 8vv (Jena, 1562)

XVII cantiones sacrae, 4, 5vv (Wittenberg, 1565), ed in PÄMw, xxv (1903/R), 3 ed in Cw, xxviii (1934/R)

Epitaphium pusillae et honestissimae matronae Magdalenae conjugis Christophori Petzeli (Wittenberg, 1566)

XVIII cantiones, 4 and more vv (Magdeburg, 1567)

XVII cantiones sacrae, 4, 5vv (Wittenberg, 1568)

Das schöne Gebet, Herr Jesu Christ, 4vv (Magdeburg, 1569)

XIX cantiones, 4, 5vv (Magdeburg, 1569)

XC cantiones, 4 and more vv (Magdeburg, 1570)

XVI Geseng, 4 and more vv (Magdeburg, 1570)

Opus sacrarum cantionum, nunc denuo recognitum, et multo quam antea correctius, 4 and more vv (Nuremberg, 1570)

Magnificat octo tonorum, 4vv (Magdeburg, 1571)

Ausserlesene teutsche Lieder, 4, 5vv, insts (Nuremberg, 1575)

THEORETICAL WORKS

Practica modorum explicatio (Jena, 1561)

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WALTER BLANKENBURG

Dreszer, Anastazy Wilhelm (b Kalisz, 28 April 1845; d Halle, 2 June 1907). Polish pianist and composer. He studied at the Dresden Conservatory under Krebs (composition), Döring and Früh, later spending some years in Leipzig. In 1868 he moved to Halle, where he taught singing and was appointed director of the school of music, a post which he held until his death. He composed two symphonies, sonatas and piano miniatures, songs and possibly an opera *Valmoda*

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BARBARA CHIMARA-ZACZKIEWICZ

Dretzel [Dretzl, Tretzel, Drechsel, Trechsel]. German family of musicians. Appearing under various names (corresponding to the changing orthography of the times), they played an active part in the musical life of Nuremberg for four generations, from the very end of the 16th century to the second half of the 18th. They were organists and instrumentalists, and three of them – discussed separately below – were also composers. The family's progenitor, Valentin (i) (d 1599), lived in Nuremberg as a respected merchant. His sons, all born and dying there, were Michael, (1) Valentin (ii) and Wolfgang (i). Of the younger Valentin's five sons, also all born and dying at Nuremberg, three became known as musicians: the eldest, Hieronymus, the fourth, Georg (i), and the youngest, Johannes. Wolfgang (i) was himself the progenitor of a line of musicians extending over at least three generations. His sons (2) Georg (ii), Georg Wolf and Paul were among them, and the lutenist Wolfgang Dretzel (ii) may have been another. Georg (ii)'s son Georg Heinrich, also a musician, was the father of (3) Cornelius Heinrich, who was the most important musician of the entire dynasty.

(1) **Valentin Dretzel (ii)** (b Nuremberg, baptized 30 May 1578; d Nuremberg, buried 23 March 1658). Composer, organist and instrumentalist. As early as 1599 he was a musician at the Frauenkirche, where he met many respected Nuremberg musicians, music lovers and patrons. He performed there as an instrumentalist and in 1604 also received a fee as an organist. Late in 1616 he was recruited to stand in as organist of the Spitalkirche for Caspar Hassler, who moved to St Sebald after his brother-in-law Hans Christoph Haiden had been summarily dismissed. When Johann Staden took over the position at St Sebald after Hassler's death in 1618, Dretzel succeeded him as organist of St Lorenz. After Staden died in 1634, Dretzel succeeded him at St Sebald; this was the highest position an organist could attain in Nuremberg, and Dretzel held it until

his death. That he was able to acquire two houses during the ensuing years shows that he was financially well off. At various times the town council sought his expert advice at organ trials. It was in this way that in 1607 he came into conflict with Caspar Hassler, who also saw him as a rival because of his skill as an organist. Hans Leo Hassler tried in vain to smooth over disputes between the two organists over fees for playing at weddings. In what he said and did Caspar Hassler was easily led by his emotions, and it is evident that he was jealously concerned to maintain his professional reputation and his material advantage. At first Dretzel also had difficulties with Johann Staden; a stern admonition to him from the town council, however, was enough to iron them out. Later the two men became very friendly and even published some music together. These good relations also extended to Staden's son Sigmund Theophil, who in 1637 dedicated his new edition of H. L. Hassler's *Kirchengesäng* to Dretzel, among other Nuremberg organists, and five years later Dretzel sent his youngest son Johannes to S. T. Staden for instruction.

Dretzel must have been a virtuoso organist. His playing on Hans Haiden's celebrated *Geigenwerk* during the course of the Nuremberg peace banquet on 25 September 1649 was greatly admired: in the elaborate festival music directed by S. T. Staden he led the second of the four instrumental groups placed at the corners of the festival hall. He seems to have struck up a particularly close friendship with the Nuremberg town councillor Georg Volckamer and dedicated to him several of his compositions, among them his principal publication, *Sertulum musicale* (1620), which even includes Volckamer's portrait. In contrast to Renaissance collections it is not the motets for many voices but those for only three that are placed at the end, as a contribution to the new style of music. The volume includes two four-part ricercares and two canzonas, one in four parts and one in eight, which provide evidence of Dretzel's instrumental style. There are suggestions of the sacred concerto in an introductory symphonia and in occasional directions concerning the distribution of instruments. Between 1625 and 1630 Dretzel dedicated a musical greeting to Volckamer at the turn of each year. For the first two years the greeting took the form of simple, homophonic German songs in two and four parts. From 1627 on he added a Latin aria with continuo, thereby demonstrating his knowledge of the new monodic style. In 1630, with the Thirty Years War showing no signs of ending, the greeting consisted of a plea for peace in the form of a dialogue in 27 verses and a three-part fugue on the chorale *Erhalt uns, Herr, bei deinem Wort*.

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(all published in Nuremberg)

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- Magnificat oder Lobgesang, 8vv (1620) [with J. Staden], ed. in DTB, xii, Jg.vii/1 (1906)
- Sertulum musicale ex sacris flosculis contextum, 3-8vv, insts, bc (1620)
- Lobsinget Gott: ein schön Neu-Jahr-Gesänglein, 4vv (1625)
- 2 schöne Neu-Jahr-Gesänglein, 2, 4vv (1626)
- 2 schöne Geistreiche Neue Jahrs Gesang, 2, 4vv, enlarged with bc (1627)
- 2 schöne Geistreiche Neue Jahrs-Gesang, 2, 4vv, bc (1628)
- 2 schöne Neu Jahr Gesänglein, 2, 4vv, bc (1629)
- Dialogus oder Neu Jahr Gesänglein (1630)
- Unser Leben wäret 70 Jahre, funeral song, 2vv, bc, in Leich-Sermon bey der Bestattung dess . . . Wilhelm Kressen . . . auch dess Jobst Kressen (1640)
- Über dich, du theurer Mann, funeral song, 4vv, in Christliche Traur- und Leichpredigt . . . bey . . . Leichbestattung . . . Johannis Sauberti (1647)

Dreyer, Johann Melchior (b Röttingen, 24 June 1747; d Ellwangen, 22 March 1824). German composer, organist and Kapellmeister. He was a teacher and, from 1779, organist at the imperial collegiate church at Ellwangen. From 1790 until the church was secularized in 1803 he was the first lay Kapellmeister there, and he continued in the service of the city until his death. His music was widely circulated in the early 19th century; most of his works, both instrumental and vocal, are symphonic in style and form, and though deftly organized, are mostly superficial. Dreyer was succeeded as organist at Ellwangen by his son Heinrich Dreyer. Another son, Johann Baptiste Dreyer, was Chorvikar at the Ellwangen church and later the city chaplain. An oboe sonata (*F-Pn*) that has been attributed to J. M. Dreyer is by Domenico Maria Dreyer.

WORKS

(all printed works published at Augsburg, unless otherwise stated)
Vocal (4vv, insts, unless otherwise stated) 18 missae breves, opp 2, 11, 17 (1790–1802), 6 as op 6 (1792), 12 Requiem, opp 7, 20 (1792–1804); 14 Landmessen, 1v, org, ad lib 3vv, 1/2 vn, opp.8, 19 (1793–1803); 30 Tantum ergo, incl opp 9, 18 (1782–1802); 3 Salve regina, 1v, str qt (Speyer, 1784); 6 Miserere, op 3 (1791), 28 vesper psalms, op 4 (1791), 24 vesper hymns, op 5 (1791), 6 litanies, op 10 (1796), 5 Vespers, op 12 (1797), 12 offertories, op 14 (1800), Te Deum, op 16 (1800), Deutsche Messe, vv, insts (1803), Stabat mater, 4vv, 1793, Stiftskirche, Ellwangen
Inst: 3 str qts, op 1 (Mannheim, n.d.), also as sonatas, hpd/pf, vn, va, op 1 (Mannheim, n.d.), 12 syms., opp 13, 21 (1799–1808), 24 org sonatas, 4 vols (1800–03)

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E. Bonitz: 'Johann Melchior Dreyer', *KJb*, xlv (1961)

AUGUST SCHARNAGL

Dreyfus, George (b Wuppertal, 22 July 1928). Australian composer of German origin. He settled in Melbourne with his refugee parents in 1939. Although he received no formal training as a composer, he grew up in a musical environment as his father was a fine amateur pianist. Dreyfus learnt to play the bassoon while at school and, after studying at the Melbourne University Conservatorium, he became a professional bassoonist in the theatre and later in the Melbourne SO (1953–64). His creative work was first recognized by the award of a West German scholarship for further study in Europe in 1955. In 1965 he took up composition as a full-time occupation and embarked on a series of major works while supplementing his income by writing music for films, television and commercial advertising. He was awarded a UNESCO Fellowship for travel in Europe (1966) and in 1967–8 he was the first composer to hold the Creative Arts Fellowship at the Australian National University, Canberra. Dreyfus visited the USA at the invitation of the US State Department in 1969, and in 1972 he won the Henry Lawson Festival Australian Arts Award. Works have been commissioned by the Australian Musica Viva (the children's opera *The Takeover* and the Sextet for didjeridu and winds), the Australasian Performing Rights Association (the Quintet of 1968) and the Australian Commonwealth government (the theme music for the Australian pavilion at Expo '70 and *Mo*).

Dreyfus's early film scores and advertising jingles developed his fluency in handling small ensembles. His chamber songs and instrumental pieces of the 1950s (such as the *Galgenlieder*, first performed at the 1960 Adelaide Festival of the Arts) display a gift for musical parody and grotesquerie, and a preference for wind instruments. After an intensive study of the techniques

of serial composition, his style was consolidated in the works of 1960–65, in which he sought a wider range of instrumental usage and a more profound lyrical expression. Typical of this period are *Musik in the Air* and, particularly, *From Within Looking Out* (1962), whose musical structure derives from the shape and mood of the text of an Annamese street song, and in which vocal resources such as Sprechgesang, ornamental melisma and a declamatory style are delicately integrated with the enclosing instrumental sounds. After 1965 Dreyfus concentrated on theatre and orchestral music in larger forms. The Symphony no.1 demonstrates not only his technical ingenuity, but also his desire to make an advanced musical vocabulary readily comprehensible.

In addition to his compositional work, Dreyfus has been very active in the promotion of new Australian music. In 1958 he formed the New Music Ensemble for this purpose and also to play contemporary foreign works; this organization led to the establishment in 1966 of the Melbourne branch of the ISCM, of which Dreyfus was made musical director. The George Dreyfus Chamber Orchestra was founded in 1970 as the only ensemble devoted exclusively to the performance of 19th- and 20th-century Australian music. Important premières of his own works include *Reflections in a Glass-house: an Image of Capt. James Cook* which was given as part of the Cook Bicentenary Celebrations (1970), and the opera *Garni Sands* which was successfully staged by the University of New South Wales Opera in 1972.

WORKS

(selective list)

VOCAL

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Galgenlieder (Morgensstern), Bar, fl, cl, bn, vn, 1957, *Songs Comic and Curious*, Bar, wind qnt, 1959, *Wilhelm Busch Lieder*, S, fl, cl, bn, 1959, *Musik in the Air* (R. McCuaig), Bar, fl, va, perc, 1961, *From Within Looking Out*, S, fl, va, vib, cel, 1962, *Ned Kelly Ballads* (J. Burstall), 4 hn, rhythm acc., 1963, *Homage to Stravinsky*, chorus 10vv, 1968, *Under the Gumtrees at Sunrise*, 4 solo vv, 2 choruses 5vv, 1968, *Reflections in a Glass-house: an Image of Capt. James Cook*, speaker, children's chorus, orch, 1970; *Mo*, Bar, str, bc, 1972

INSTRUMENTAL

Orch: *The Illusionist*, film ballet and suite, 1964, *Sym. no.1*, 1967, *Jingles*, 5 pieces, 1967; and more *Jingles*, 5 pieces, 1972
Chamber Trio, fl, cl, bn, 1957, *The Seasons*, fl, va, perc, 1963, *Wind Qnt*, 1965, *The Adventures of Sebastian the Fox*, arr. school orch and various insts with soloists, 1968, *Qnt after the Notebook of J. G. Noverre*, wind qnt, 1968, *Theme Music for Expo '70*, arr. pl, 1970, *Sextet*, didjeridu, wind qnt, 1971, *Old Melbourne*, bn, gu, 1973

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—: *Catalogue of 46 Australian Composers and their Works* (Canberra, 1969), 5
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—: 'George Dreyfus', *APRA Journal*, v (1971), 23
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—: 'Dreyfus and the Didjeridu', *Musik Maker*, xciii/3 (1972), 8
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K. Lucas: 'George Dreyfus's *Garni Sands*: a Forward Step for Australian Opera', *SMA*, vii (1973), 78

ELIZABETH WOOD

Dreyfus, Huguette (b Mulhouse, 30 Nov 1928). French harpsichordist. After attending the Paris Conservatoire and studying the harpsichord with Ruggero Gerlin in Siena, she began her concert career with a recital in Paris in 1960. Since then she has been active as a soloist and chamber musician specializing in the 18th century, but also playing some 20th-century music. Her many recordings include the complete harpsichord works of Rameau, much Couperin, Bach and Scarlatti, and piano trios by Haydn played on an early 19th-century piano. Dreyfus is harpsichord professor at the Paris Schola Cantorum and also lectures at the Institute of Musicology at the Sorbonne. Her playing is characterized by rhythmic vitality, technical brilliance and elegance of phrasing.

HOWARD SCHOTI

Dreyschock, Alexander (b Zak, 15 Oct 1818, d Venice, 1 April 1869). Bohemian pianist and composer. He appeared in public at the age of eight and went to Prague in 1833 to study the piano and composition with Tomášek. Five years later he began a series of long European tours as a virtuoso. Germany (1838), Russia (1840–42), Paris (spring 1843) and London; Holland, Austria and Hungary (1846); Denmark and Sweden (1849). In 1862 he was appointed to a piano professorship at the St Petersburg Conservatory; he was also made director of the Imperial School for theatrical music, and appointed court pianist. Unable to endure the Russian climate, he was sent to Italy in 1868, where he died. He was buried in Prague, at his family's wishes.

Although his repertory included many classical works, Dreyschock mainly performed his own pieces, which had no lasting success. But as a virtuoso, he possessed astonishing technical ability. J. B. Cramer, who late in his life heard him in Paris, exclaimed 'The man has no left hand! here are two right hands!' In spite of this skill, or perhaps because of it, Dreyschock had a reputation for loud playing, as Hallé reported from London in 1843. In classical music Dreyschock performed with faultless precision, but could be cold and prosaic.

His brother Felix Dreyschock (1824–69) was a violinist who accompanied Alexander on several tours. In 1850 he was made second Konzertmeister of the Leipzig Gewandhaus Orchestra and became a professor of violin at the Leipzig Conservatory.

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EDWARD DANNREUTHER/DAVID CHARLTON

Driessler, Johannes (b Friedrichsthal, Saarland, 26 Jan 1921). German composer and teacher. While at school he studied the organ, choral conducting and theory with Karl Rahner. In 1940 he went to the Cologne Musikhochschule, where he studied composition with William Maler: during his army service in the war he was able to pursue sporadic musical activities. In 1946 Maler, director of the North West German Music Academy in Detmold, invited him to take a class in church music. He also taught theory and composition at the academy, of which he became director in 1960. Driessler's reputation rests above all on his church music.

However, his success has been limited to a small circle within West Germany. His music shows him to be a traditional composer preferring a tonal contrapuntal style; his great talent is for choral composition, which he has developed in oratorio and even opera, but without having won a lasting place in the German repertory.

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(selective list)

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Orch. Pf Conc. op. 27, 1953, Vc Conc. op. 35, 1954; Conc. str trio, op. 54, orch. 1963, Sym. no. 1 'Dum spiro spero', op. 55, 1964; Sym. no. 2 'Dum ludo laudo', op. 60, 1966; Sym. no. 3 'Amo dum vivo', op. 63, str. perc., 1969.
Oratorios *Dein Reich komme*, op. 11, 1949; *Gaudia mundana*, op. 19, secular, 1951, *De profundis*, op. 22, solo vv, small chorus, large chorus, wind, pf, timp, 1950–52, *Darum seid getrost*, 1954, *Der Lebendige*, 1956, *Der grosse Lobgesang*, op. 45, S, chorus, wind, 1959.
Other vocal works. *Dein Reich komme*, cantata, solo vv, 2 choruses, insts., 1947, *Sinfonia sacra*, 6vv, 1948, *Christe eleison*, op. 9, Passion motet, 1948, 12 Spruchmotetten und 10 Spruchkanons, vv, 1950, *Baldun Brummel*, cantata, solo vv, orch., 1952, *Altenberger Messe*, op. 33, 7vv, 10 wind, 1955; *St Mark Passion*, vv, 1955; *Ikarus*, op. 48, sym., 2 solo vv, chorus, orch., 1960.
Org. 20 Choralsonaten, op. 30, 1954–5.

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K. H. Schweinsberg 'Johannes Driessler's De profundis', *Musik und Kirche*, xxiv (1954), 8.

HANSPETER KRELLMANN

Driffelde (fl. ? c1430–60). Composer, presumably English. His style suggests a younger contemporary of Dunstable. He may have been the Robert Dryffeld who was Submagister to the choristers at Salisbury Cathedral in 1428 and donated a small sum to help repair their dormitory in 1464. The town of Driffeld is in Yorkshire, where a large and important family named Driffeld also flourished. The composer is known from only one work, a three-voice *Agnus Dei* in *I-TRmn* 92, whose tenor is based on *Eructavit cor meum* (verse of the respond *Regnum mundi*). But *TRmn* 90 and *TRmd* 93 contain an anonymous Sanctus *Regnum mundi* on the same tenor whose music, save for 15 bars, is identical with that of the first and third invocations of the *Agnus Dei*.

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BRIAN TROWELL

Drigo, Riccardo (b Padua, 30 June 1846; d Padua, 1 Oct 1930). Italian conductor and composer. He studied with Jorich and Bresciani in Padua, and with Buzzolla at the Venice Conservatory. He taught the piano and established a modest reputation as a composer and conductor in his native town, where his opera *Don Pedro di Portogallo* was performed in 1868. In 1878 he went to Russia, where he remained for more than 40 years. He was appointed conductor of the Italian Opera in St Petersburg in 1879, resigning in 1886 to take up the important post of conductor and composer to the Imperial Ballet. He worked with most of the leading

dancers and choreographers in Russia at that time, and conducted the first performances of Tchaikovsky's *Sleeping Beauty* and *Nutcracker*, and of Glazunov's *Raymonda* (1898); he made a new version of *Swan Lake*, for which he orchestrated some of Tchaikovsky's piano pieces. His own workmanlike ballet scores, though musically inferior to those of his better-known contemporaries, were popular in their day; *Arlekinada* (also known as *Harlequin's Millions*), first performed in 1900, enjoyed international renown. The once celebrated *Serenade* from this ballet was published in every kind of arrangement and is still occasionally included in concerts of light music. Drigo made occasional visits to Italy during his voluntary exile, and in 1920, when he found life in post-Revolutionary Russia uncongenial, he returned to Padua, where he lived quietly until his death.

WORKS

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 La moglie rapita (opera, E. Golisciani), St Petersburg, 1884
 Ocharovanniy les [The enchanted forest] (ballet), St Petersburg, 1887
 Talisman (ballet, M. Petipa), St Petersburg, 1889
 Volshebnyaya fleyta [The magic flute] (ballet, I. Ivanov), St Petersburg, 1893
 Probuzhdeniye flori [The flowers' reawakening] (ballet), St Petersburg, 1894
 La cote d'azur (opera-ballet, Prince of Monaco), Monte Carlo, 1895
 Prelestnaya zhemchuzhina [The lovely pearl] (ballet), Moscow, 1896
 Arlekinada (Harlequin's Millions) (ballet), St Petersburg, 1900
 Le porte-bonheur (ballet, L. Tornelli), Milan, 1908
 Roman butona rozi [Romance of the rosebud] (ballet), Petrograd, 1919
 Fluffy Raffles (operetta, R. Simon)
 Il garofano bianco (opera, Golisciani, after A. Daudet), Padua, 1929
 Choral works, pf pieces, songs

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 Y. U. Slonimsky, *P. I. Chaykovsky i baletnyi teatr ego vremeni* (Moscow, 1956)
 G. Graziosi and V. Fedorov 'Drigo, Riccardo', *ES*
 JENNIFER SPENCER

Drinker, Henry S(andwith) (b Philadelphia, 15 Sept 1880; d Merion, Penn., 9 March 1965). American music scholar. He was a lawyer by profession, but devoted himself in his spare time to music. He held informal gatherings at his home to sight-sing part-music, and from these developed the Accademia dei Dilettanti di Musica, a mixed choir that met at the Drinkers' home from 1930 to 1960 to study and perform vocal music of the 17th to 20th centuries; he also conducted larger groups on Sunday evenings. Concerned that the words should be understood but also fit the music, Drinker began a series of translations remarkable for their consistent craftsmanship, faithful prosody and sheer number: between 1941 and 1954 he translated many Bach works (212 cantatas, the *St Matthew Passion* and the *St John Passion*, the Easter and Christmas oratorios and the *Magnificat*), all Brahms's vocal works, all Mozart's choral works, all Schumann's and Metner's songs, all the solo songs of Wolf, Musorgsky and Schubert and all Schubert's partsongs. His devotion and scholarship were recognized in honorary degrees awarded him by the University of Pennsylvania (1942), Oberlin College (1944) and Haverford College (1949), and in his appointments as adviser to the Juilliard School of Music, the Westminster Choir College, the Philadelphia Musical Fund Society, the American Choir Foundation and the Settlement Music School of Philadelphia.

His wife, Sophie H(utchinson) Drinker (1888–1968), championed the cause of women in music, and to supplement her husband's choral work founded a women's chorus, the Montgomery Singers, which she invited women to conduct. She wrote *Brahms and his Women's Choruses* (Merion, Penn., 1952) and *Music and Women: the Story of Women in their Relation to Music* (New York, 1948), and was awarded the MusD by Smith College, Northampton, Mass., in 1949. His sister, Catherine Drinker Bowen (b 1897), is a well-known biographer, whose works include *Beloved Friend: the Story of Tchaikovsky and Nadejda von Meck* (New York, 1937) and *Free Artist: the Story of Anton and Nicholas Rubinstein* (New York, 1939).

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 C. D. Bowen *Family Portrait* (Boston, 1970), 175ff

JON NEWSOM

Drischner, Max (b Priebrorn, nr. Breslau, 31 Jan 1891; d Goslar, 25 April 1971). German church musician and composer. He studied theology at the universities of Leipzig and Breslau, where he also took up music under Paul Hieschler and Hermann Lilge. In Berlin he then studied with Arthur Egidi; he also studied the harpsichord with Landowska and the organ with Schweitzer. In the early 1920s he was active in concerts devoted to the revival of old music. Drischner's main position, from 1924 until the end of World War II, was at the Nikolaikirche in Brieg, where he was organist and cantor. The Engler organ there was restored under his direction in 1926–8. After the war he lived in Erfurt, Herrenburg and finally settled in Goslar in 1955. His published compositions are mainly sacred choral and organ music. The organ music in particular is based on older models, especially in the use of chorales. Much of the published sacred vocal music is intentionally simple; often the accompaniment may be played on the harmonium or piano in place of the organ.

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 Sacred choruses, chorale preludes for org/pf

Principal publishers: Bärenreiter, Littmann, Schultheiss

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 F. Feldmann 'Drischner, Max', *MGG*

WILLIAM D. GUDGER

Driscoll, Loren (b Wyoming, 14 April 1928). American tenor. He studied at Syracuse University and at Boston

University. After singing frequently on American radio, he was engaged by the Deutsche Oper, Berlin, in 1962, and has been a valuable member of the company. He created Lord Barrat in Henze's *Der junge Lord* at Berlin (1965) and Dionysus in *The Bassarids* at Salzburg (1966). His light, lyrical voice is always used with intelligence and a fine regard for the text, both in opera and in his wide concert repertory.

ALAN BLYTH

Driving. A 17th-century term for syncopation. 'Driving note' is a syncopated note.

Droardus Trecensis. An otherwise obscure figure. Magister Droard of Troyes is named in the 12th-century Calixtine MS (*E-SC*) as author of two florid two-part settings of the *Benedicamus Domino*.

Drocos, Jean. An alternative name of Obadiah the Proselyte; see JEWISH MUSIC, §1, 2(iv).

Drogheda, 11th Earl of [Ponsonby, Charles Garrett] (*b* London, 23 April 1910). British financier and opera administrator. He was educated at Eton and Trinity College, Cambridge. In the early 1930s he founded a chamber music society with friends and helped to promote newly formed quartets; after the war he took an active part in the development of the Haydn-Mozart Society. He joined the board of the Royal Opera House, Covent Garden, in 1954, and was elected chairman in 1958, remaining in that post until 1974. Here he helped in engaging Georg Solti as musical director in 1961, and with him and Sir David Webster he effected the transformation of the Royal Opera from a resident company based on British singers giving opera in repertory to an international house based on a *stagione* system and using the world's leading artists. He took a constant, positive interest in both the artistic and financial sides of running Covent Garden, including the creation of the Royal Opera House Benevolent Fund. Partly through his influence, opera and ballet were more widely accepted as part of the national heritage during his chairmanship. He is also joint chairman of Youth and Music and president of the Contemporary Dance Theatre. His career outside music was mostly spent on the *Financial Times* (as managing director 1945-70, and subsequently as chairman), where he took a keen interest in the day-to-day running of the newspaper's arts page.

ALAN BLYTH

Droghierina, La. See CHIMENTI, MARGHERITA.

Dromael [Dromal, Droumael], **Jean** (*b* c1600; *d* ?Liège, ?after 1650). South Netherlands composer and singer. He is referred to as a *duodenus* at the collegiate church of Ste Croix, Liège, on 17 August 1615, and he seems to have spent his life in its service. By June 1627 he had taken orders. About 1629 he seems to have become succentor (the title-pages of his publications of 1640 and 1642 record him as such), and he was almost certainly the succentor who appears in a document giving a complete list of the personnel at Ste Croix on 9 September 1650. He was no longer succentor by 3 December 1655.

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(all incomplete)

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Convivium musicum, 2-6vv, insts, bc, op.2 (Antwerp, 1641)
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JOSÉ QUITIN

Drone (i) (Fr. *bourdon*; Ger. *Bordun* or, with bagpipes, *Stimmer*, *Brummer*; It. *bordone*). A sustained droning sound, or a musical instrument or part of an instrument which produces such a sound and maintains it through a piece or section of music. Instrumentally produced drones generally accompany melodies played on the same instrument or on another, and are usually tuned to the keynote of the melodies and often to its 5th also. Traditionally the term is best known in connection with bagpipes, most of which comprise one or more drones. It has also been used to denote the drone strings of a hurdy-gurdy.

Studies of non-European and folk music have brought the terms 'drone' and 'bourdon' into wide use, e.g. for sustained open-string techniques on folk fiddles and lutes; the held tonic required by most Indian music and often supplied by a separate performer, a deep note hummed by a flautist as he plays; the monotone of Tibetan trumpets; or the continuous sound produced on a string drum or Provençal tabor. The term has also been employed in historical studies in connection with early organs.

The origins of the drone are uncertain. It occurs in primitive music but is not broadly characteristic of it. The drone probably became established during the early growth of musical systems in western Asia, though there is no strong evidence for it before Hellenistic times, when it had a place in at least some kinds of popular music (see BAGPIPE).

ANTHONY C. BAINES

Drone (ii). See BUMBASS.

Droste-Hülshoff, Annette von (*b* Hülshoff, nr. Münster, Westphalia, 14 Jan 1797. *d* Meersburg, 24 May 1848). German poet and composer. She came from a musical family and studied the piano and singing, beginning to compose around 1820. Largely through the influence of her brother-in-law, Lassberg, she became interested in collecting old *Volkslieder* and contributed to the collections of Ludwig Uhland and August von Haxthausen. This interest culminated in her arrangement of the Lochamer Liederbuch for voice and piano (c1836). In addition, she composed many lieder to poetry by herself and others (e.g. Goethe, Brentano and Byron). Her literary talent was so highly respected that Robert Schumann, through Clara, requested an opera libretto from her in 1845. She began composing several operas of her own, but these were never completed. Compared to that of contemporary lieder, Droste-Hülshoff's style is simple, showing the influence of the *Volkslied*, and with the voice usually dominating the piano. A few lieder are recitative-like in texture (e.g. *Wer nie sein Brot*), while others contain occasional awkward melodic dissonances and harmonic cross-relations. Collections of her songs have been edited by Christoph Schlüter (*Lieder mit Klavier-Begleitung*, Münster, 1877) and by

K. G. Fellerer (*Lieder und Gesänge*, Münster, 1954). Although composition was more important to her than writing poetry, her lasting creative achievement is as a poet rather than a composer.

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 ———: 'Annette von Droste-Hülshoff als Musikerin', *AMw*, x (1953), 41
 MARCIA J. CITRON

Drouet, Louis (b Amsterdam, 1792; d Berne, 8 Sept 1873). French flautist. He played at the Paris Conservatoire at the age of seven, and though he did not study his instrument at that institution, it is recorded that he worked at composition with Méhul and Reicha. In the early 1800s he made successful concert tours with his father, and about 1808 he was appointed soloist to the King of Holland. In 1811 came an invitation from the emperor to visit Paris, where he received a similar appointment. Drouet's success in Paris was immense, though in the opinion of many he remained second to Tulou. After the restoration of Louis XVIII he was appointed first flute in the royal chapel. Success and honours in France did not, however, reduce his desire to appear as a travelling virtuoso.

In 1817 Drouet paid his first visit to England, where he produced a sensation, though here he had to contend with the rivalry of Charles Nicholson, whose fluency and huge tone had greatly influenced English taste. Some said Drouet disguised poor intonation by sheer technical brilliance. About 1818 Drouet set up a flute business in London, and instruments were made to his specification by Cornelius Ward, but after a year this failed in the face of the popularity of Nicholson's type of instrument. Late in 1819 Drouet went again on his travels in Europe, once more with great success. For three years he stayed in Naples as director of the Royal Opera, and then returned to Holland, where he lived in some obscurity. In 1828 Mendelssohn persuaded him out of retirement, and the next year he again went to England. Between then and 1860 he went to Paris, Gotha (where he remained for 15 years), London again, New York and Frankfurt.

Drouet never used nor recommended a flute with more than eight keys, though by 1827 (when he produced an admirable tutor in parallel columns, French and German) he was using an up-to-date French-type flute with pillar-mounted keys. His method of double-tonguing did not always meet with approval though it seems to have served him well. It is said that he used the word 'territory' in demonstrating it to English pupils.

In addition to his tutor, Drouet left a large number of compositions, none of great musical merit though admirably conceived as vehicles for virtuoso performance. His *Cent études pour la flûte* is, however, a remarkable work running to 321 folio pages, and was reprinted several times. Some of his duos etc, composed expressly as technical studies, are also still valuable.

PHILIP BATE

Droumael, Jean. See DROMAEL, JEAN.

Drozdzov, Anatoly Nikolayevich (b Saratov, ? 4 Nov 1883; d Moscow, 10 Sept 1950). Russian composer,

musicologist and teacher. Information on Drozdov, who for a long time was not mentioned in the USSR, is contradictory and indefinite; even his year of birth is unsure, though early sources give 1883. He apparently studied at the Ecole de Droit in Paris (1902-4) and then simultaneously at the law faculty and the conservatory in St Petersburg. In 1905 he took part in the revolutionary unrest at the conservatory, from which he graduated in 1909 as a piano pupil of Dubasov. He graduated from the university in 1910. From that year he worked as a lecturer and writer on music, holding appointments as director and piano teacher at the Ekaterinodar Music Institute (1911-16), teacher of the theory of musical expression at the Petrograd Conservatory (1916-17), professor of history at the Saratov Conservatory (1918-20), teacher at the Moscow Conservatory (1920-24), piano teacher at the Skryabin Musical Technical College, Moscow (1922-31), director of the Skryabin College (1927-8), lecturer and pianist at the Philharmonic (1932-44) and piano teacher at the October Revolution Music Teaching Institute (1941-6).

Drozdzov composed orchestral works, piano pieces, chamber music, choral pieces and songs, influenced by Wagner, Liszt and contemporary French composers, he was stylistically closer to Rakhmaninov, Lyadov or Lyapunov than, for example, Skryabin. As an editor and arranger he concentrated on Ukrainian folk music.

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(selective list)

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'S. Prokof'yev i ego opera "Lyubov' v tryom apel'sinam"', *Muzika i revolyutsiya* (1926), no 10

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'M. F. Gnesin i ego tvorchestvo', *Muzika i revolyutsiya* (1927), no 10

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'Pamyati Edvarda Griga' [In memory of Grieg], *Muzika i revolyutsiya* (1927), no 9

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'Gektor Berlioz', *Muzika i revolyutsiya* (1929), no 1

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'Pamyati I. P. Shishova', *SovM* (1947), no 4

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DETLEF GOJOWY

Drozdowski, Jan [Jordan, Jan] (b Kraków, 2 Feb 1857; d Kraków, 21 Jan 1918). Polish writer on music, pedagogue and pianist. His father fought in the Revolution of 1831, after which he settled in Kraków and founded one of the first piano factories in Poland. Drozdowski studied music at Kraków with Kazimierz Hofman, Antoni Plachecki and Władysław Żeleński, at Warsaw with Aleksander Michałowski and at the Vienna Conservatory with Julius Epstein, Dachs and Bruckner. From 1889 until his death he taught the piano at the Kraków Conservatory and lectured on the history and theory of music. He was also a music critic, occasionally writing under the pseudonym Jan Jordan.

WRITINGS

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ELŻBIETA DZIEBOWSKA

Drucker, Stanley (b Brooklyn, NY, 4 Feb 1929) American clarinetist. He started playing at the age of ten and became a pupil of Leon Russianoff. At 16 he was appointed first clarinet in the Indianapolis SO and at 19 joined the New York PO, becoming its principal clarinetist in 1960. As a soloist Drucker has performed with the Busch Chamber Players and the Juilliard Quartet. He has not followed the modern free style of playing but the classical, achieving impeccable control of tone and phrasing. In 1968 he joined the staff of the Juilliard School. He has edited clarinet music and compiled an exhaustive series of orchestral studies.

PAMELA WESTON

Druckman, Jacob (b Philadelphia, 26 June 1928). American composer. The most important influences on his early compositional development were his studies with Persichetti and Mennin at the Juilliard School (1949–56), with Copland at Tanglewood (1949–50) and at the Ecole Normale de Musique, Paris, while on a Fulbright Fellowship (1954). After completing the master's degree, he returned to teach at the Juilliard School and remained there until 1972. During that period he also taught part-time at Bard College (1961–7) and served for one year (1971–2) as director of the Yale University electronic music studio. In 1972 he was appointed associate professor of composition and director of the electronic music studio at Brooklyn College, City University of New York.

Many of Druckman's compositions of the 1950s are for small ensembles of instruments and voices, but he

also composed a number of ballet scores and other orchestral and choral compositions for larger ensembles. His concern with the voice continued into the early 1960s, but then electronic music began to arouse his interest, and in 1965 he became associated with the Columbia-Princeton Electronic Music Center. His work in this medium gave rise to a series of major compositions for tape and live performers, compositions whose exploration of the interaction of electronic and live sound is of particular interest and value. He received a second Guggenheim Fellowship to work in the studios of the ORTF (1968), a commission from the Juilliard Quartet for his String Quartet no.2 (1966) and one from the Koussevitzky Foundation for *Windows* for orchestra (1972), which won him a Pulitzer Prize for that year. Druckman's music is highly dramatic, rich in gesture and incident, and its aptness for dance is evident in the use of several of his scores by the Joffrey City Center Ballet. His writings include an article on Stravinsky's orchestral style for the *Juilliard Review* of spring 1957

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(selective list)

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Inst. Duo, vn, pf, 1950, Str Qt no 2, 1966, Incertens, 13 insts, 1968, Valentine, db, 1969, Other Voices, brass qnt, 1976

With tape Animus I, trbn, tape, 1966, Animus II, female v, 2 perc, tape, 1968; Animus III, cl, tape, 1969, Orison, org, tape, 1971; Synapse, tape, 1971, *Delizie contente che l'alme beate* [after Cavalli] wind qnt, tape, 1973

Principal publisher Associated Music Publishers

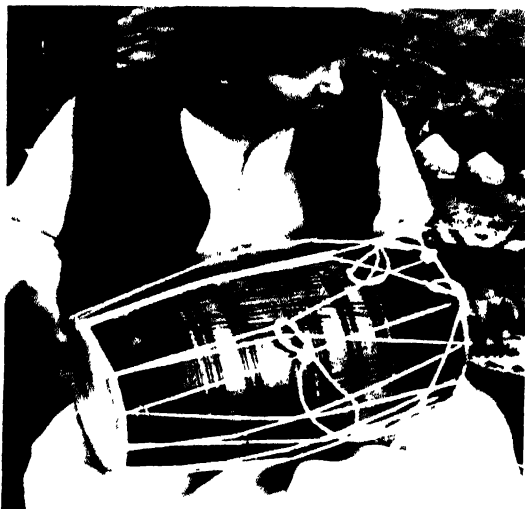
AUSTIN CLARKSON

Drum (Fr. *tambour*; Ger. *Trommel*; It. *tamburo*). A percussion instrument made in many varieties that has been known in almost every age and country.

1 General 2 Bass drum 3 Side drum 4 Tenor drum

1 GENERAL. A drum may be defined as a membranophone, composed of a skin or skins (or plastic material) stretched over a frame or body-shell of wood, metal, earthenware or bone. The so-called slit-drum is in fact a percussion tube and thus an idiophone, not a membranophone; for this reason it was formerly called a slit-gong. Drums are sounded in three ways: percussion, where they are struck with the bare hands or with beaters, or shaken as in the case of rattle drums in India and Tibet; friction, where the membrane, or a stick or cord in contact with it, is rubbed, as in many parts of Africa, and plucking, where a string knotted below the membrane is plucked so that its vibrations are transferred to the skin, as in Indian plucked drums. Most drums, however, are struck, and may be classified according to the shape of their body-shell as follows: kettledrums, where the body is bowl-shaped; tubular drums, subdivided into those with cylindrical, barrel-shaped, double-conical, hourglass-shaped, conical or goblet-shaped bodies; and frame drums (see figs.1, 2 and 3). Tubular drums may be further subdivided into those which have a single skin and are open-ended, a single skin and are closed, or a double skin. The membrane in each case may be glued, nailed, laced or lapped to the body of the drum, or attached by a combination of these methods. In kettledrums and tubular drums the body-shell acts as a resonator.

Drums, with other percussion instruments such as



(a)



(b)



(c)



(d)

1 Examples of non-Western drums (a) dholak (laced, double-headed barrel drum), Jaipur, north India, (b) nkhass (kettledrums), Sudan, (c) footed drums (with barrel-shaped bodies and single, pegged heads), Senuso people, west Africa, (d) kendang oncer (cylindrical drums with double, laced heads), Lombok, Indonesia.

rattles and concussion sticks, were probably among the earliest instruments. The possibility of the early use of a skin held taut over a receptacle is evident in certain extant instruments in South Africa and elsewhere. There is evidence that the first membrane drums proper consisted of naturally hollow tree trunks (or vessels hollowed by simple tools or fire) covered at one or both ends with the skins of water animals, fish or reptiles, and later with the skins of hunted game and cattle.

In many areas, in addition to their use as message drums and rhythm instruments, drums serve numerous sacred or ritual purposes and are credited with magical powers. The drum has been and still is indispensable in many parts of the world, and remains the most compel-

ling and significant of all percussion instruments. In the most ancient civilizations the popularity of all kinds of drum is established by numerous representations of the instrument in a variety of shapes and sizes in the art of Egypt, Assyria, India and Persia. Membrane drums in the form of the timpanon and the tambourine were known to the Greeks and Romans. Small kettledrums in pairs (hemispherical or egg-shaped) and tabors of Arabic or Saracenic origin came to Europe during the period of the 13th-century crusades. Larger kettledrums reached the West from the Ottoman Empire during the 15th century. These inspired the European use of cavalry kettledrums. The large tabor, the precursor of the present military and orchestral side drum, appeared



(e)



(f)



(g)



(h)



(i)

1 (e) *changgo* (double-headed hourglass drum), Korea, (f) *donno* (laced double-headed hourglass drums, with curved beaters) of the royal *mpintun* ensemble, Ghana, (g) frame drum, Ladakh, (h) *ringa* (double-headed frame drum, with handle and crooked beater), Bhutan, (i) *thôn* and *roumanca* (goblet drums), Kampuchea

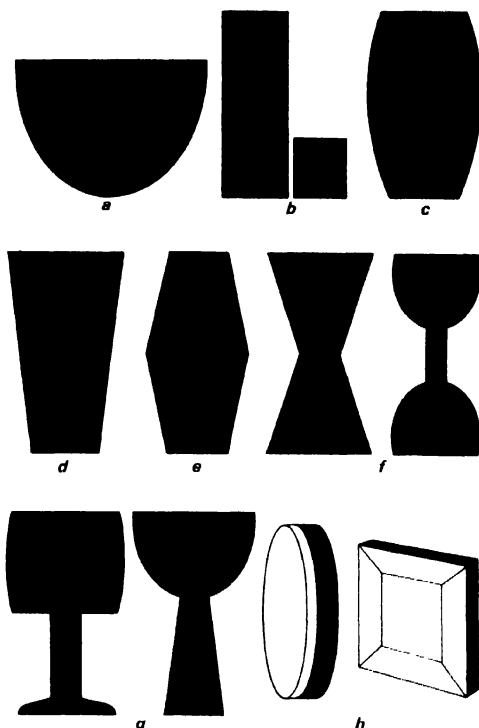
in Europe during the 13th century, being adopted with other customs by the armies of western Europe from their oriental foes.

This article deals with the non-tunable membrane drum in Western art music. For details of other types of drum and their regional variants see **FRAME DRUM**, **FRICTION DRUM**, **KETTLEDRUM** and **STRING DRUM**, for a list of many non-Western drums, together with an index of references to such instruments (and illustrations of them), see the entry 'Drum' in Appendix A.

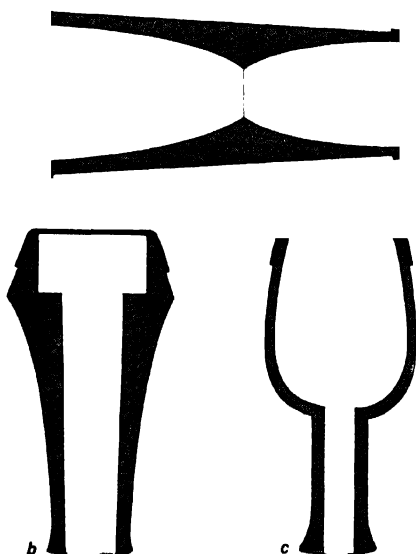
In the orchestra, membrane drums fall into two divisions: instruments producing sounds of definite musical pitch and instruments of indeterminate pitch. The most important instruments in the first category are

kettledrums (**TIMPANI**). In the second category the most important instruments are the bass, side and tenor drums.

2. **BASS DRUM** (Fr. *grosse caisse*; Ger. *grosse Trommel*; It. *gran cassa*, *gran tamburo*). The largest of the orchestral drums of indefinite pitch, consisting of a cylindrical shell of wood with two heads (hide or plastic) lapped onto hoops placed over the open ends of the shell and secured by counter-hoops. The heads are tensioned by means of threaded rods which lie across the shell. (Rope-tensioning is now almost exclusive to regimental drums; see fig.4.) This screw-tensioning is arranged in two ways: single tension, in which each rod runs from hoop to hoop and the heads are drawn up together; and



2. Silhouettes of drum shapes: (a) kettledrum, (b) tubular or cylindrical, (c) barrel, (d) conical, (e) double-conical, (f) hourglass, (g) goblet, (h) frame



3 Various internal drum shapes in cross-section: (a) conical drum with hourglass-shaped interior (*këndang*, Bali, Indonesia), (b) single-skin drum (*engalabi*, Ganda people, Uganda), (c) goblet drum (*ntumbo*, Nyoro people, Uganda)

separate tension, in which each head is drawn up independently. The single-headed bass drum known as the gong drum, popular for over a century (particularly in England), is less seen today. The gong drum has a narrow shell open on one side, the other side being closed with a screw-tensioned drumhead. Despite its admirable resonance, a single-headed bass drum fails in certain respects, for unless the diameter of the head is exceptionally large, the instrument tends to give off a definite note (as do all single-headed drums). There is also a slight lack of depth in the tone produced from a drumhead mounted on a narrow open cylinder compared with that produced when a deeper cylinder is enclosed with two drumheads. The orchestral bass drum should be not less than 80 cm in diameter and 40 cm deep. Drums with a diameter of approximately 100 cm and a depth of 50 cm are not unusual. Smaller drums serve particular purposes in the theatre, light orchestras and rhythm bands.

In the large orchestra the bass drum is normally played from a standing position and is supported on a stand or suspended in a frame with a swivel attachment for moving the instrument to any angle (see fig. 5). It is usual for the drum to be played with the heads vertical (as on the march), though, in certain circumstances it is played upright. For the normal single stroke the drum is struck with a large felt-headed stick of sufficient weight to extract the full tone. For general purposes the head is struck with a glancing blow midway between the centre and the rim. The beater is usually held in the right hand, the left hand (in the case of a single-headed drum) controlling the length of the note where required. With a double-headed drum, the fingers of the right hand 'still' the vibrations, while the left hand controls the reverberation of the opposite head. In a succession of short notes, the drum is struck in the centre to minimize the sonority. A tremolo is produced (as is the roll on the tympani) by single beats from hand to hand. Less bulky beaters, such as those used on the tympani, are frequently used for the roll; other beaters to suit particular purposes include those with heads of hard felt or wood. Occasionally, a sustained note is effected by means of a double-headed beater (formerly called a *tampon*). Here, a rapid oscillating movement of the wrist of one hand brings both heads of the stick into contact with the drumhead. (This effect was scored for by Dukas in *L'apprenti sorcier*, and by Stravinsky in *The Firebird*). A roll is produced with a double-headed beater when one player combines cymbals with bass drum; this orchestral practice infuriated Berlioz, who considered the result an ignoble noise, fit only for bands at tea-gardens (see CYMBALS).

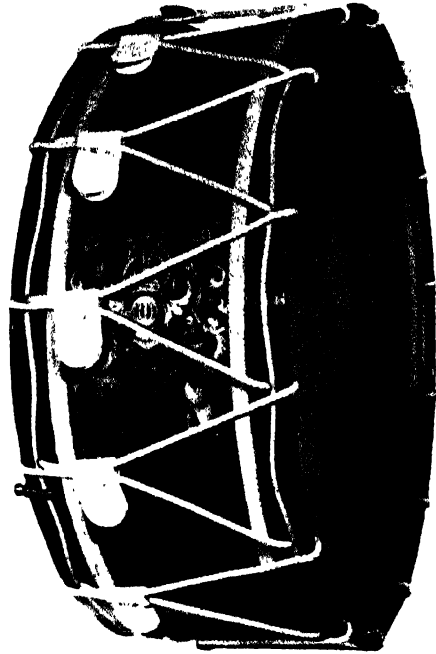
In the East a form of bass drum dates back to the Sumerians. Instruments almost the height of the player are seen on Sumerian sculptures dated 2500 BC. Egyptian relics include drums in various shapes: with large (braced) heads, or with narrow heads and deep shells similar to the English long drum. The evidence of Eastern legends suggests that the drum was introduced into China from Central Asia as early as 3500 BC. A giant drum, the *hiuen-kou*, is said to have been invented for the exclusive use of the imperial palace in 1122 BC. In Europe, the drum described by Isidore of Seville (c600 AD) as *symphonia*, 'a hollow wood, covered with skin on either end, that the musicians strike with sticks from both sides' suggests a form of bass drum. An early 16th-century painting by Carpaccio (fig. 6) shows a Turkish

musician playing a drum almost exactly the same shape and size as the modern military bass drum, which in fact was an adaptation of the *tabl' turkî*, and was known as the Turkish drum until the early 19th century. A large cylindrical drum supported on the player's chest is seen on a mid-16th century German engraving.

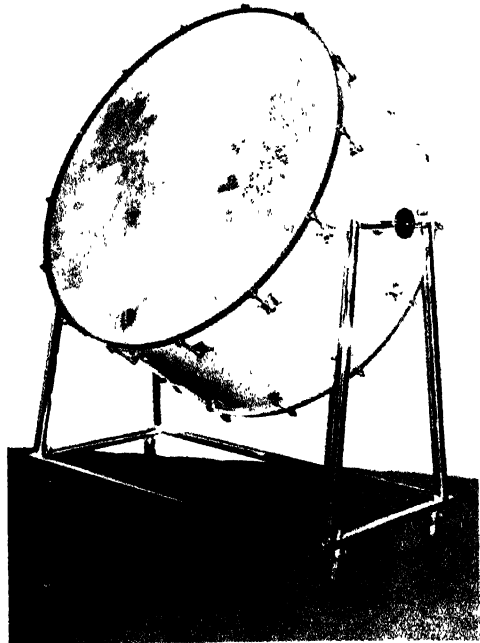
The bass drum remained a rarity in Europe until the 18th century when the imitation of the Turkish Janissary bands became fashionable in European military bands and, on appropriate occasions, in orchestral music. Early experiments are seen in Freschi's opera *Berenice* performed in 1680, and in an early 18th-century work by Gottfried Finger entitled *Concerto alla turcheſta*. Among the Classical composers Gluck seems to have made the earliest use of the bass drum, in *Le cadix dupé* (1761). He was followed by Mozart in *Die Entführung* (1782), by Haydn in his 'Military' Symphony (1794) and by Beethoven in his Ninth Symphony (1823). The drum used in the orchestra until well into the 19th century could have been the narrow Turkish type with one or possibly two heads, or a double-headed drum with a cylindrical shell of wood, longer from head to head than was its diameter which was approximately 50 cm. This instrument was known in England as the long drum. It was rope-tensioned in the manner of many medieval drums; the cord passed through holes in the counter-hoops and across the shell in 'V' formation, and was tightened by leather braces known as buffs or tug-ears. Since the time of Haydn and Mozart a long drum has frequently been illustrated as being struck in the oriental fashion, that is with a stick on one side, and a switch of twigs or a split-rod on the other side, or at times the switch striking the frame of the drum; this effect was indicated in the notation by the use of both up and down tails, the upward tails being for the switch (see JANISSARY MUSIC). The long drum continued as an instrument of the military band and elsewhere throughout the 18th century and the early part of the 19th century. It was eventually displaced by the 'military' bass drum, a rope-tensioned drum with a narrow shell. Screw-tensioning was applied to instruments of this type before 1850. Kastner in his *Manuel général de musique militaire* (1848) illustrated a *grosse caisse nouveau modèle* with 15 tensioning rods.

In 1857 the British firm of Distin built the 'world's largest drum', a single-headed drum with a diameter of about 240 cm. There are now larger drums, such as the 'Disneyland Big Bass Drum' built in the USA in 1961. This instrument has a diameter of around 370 cm. While instruments of this description are rarely seen on the concert platform, it has become customary to use the largest available bass drum in Verdi's Requiem, and consequently a large orchestral drum is often referred to as a 'Verdi *gran cassa*', a term which could be applied to the renowned Lambeg drum, a large rope-tensioned bass drum used in functions (including drumming competitions) connected with the Orange Lodges of Northern Ireland.

The fact that many notable composers have used the bass drum so freely established its importance as an orchestral instrument, and one that is effective over a wide dynamic, rhythmic and colour range. It appears constantly in orchestral scores from Gluck onwards, in early instances as a timekeeper. Romantic composers such as Berlioz, Liszt (who is credited with having introduced the roll in *Ce qu'on entend sur la montagne*, 1849), Wagner, Verdi and Sibelius used the instrument



4 Military bass drum (unbraced) by H. Potter, London, c1930



5. Orchestral bass drum on swivel stand by the L. W. Hunt Drum Co., London, c1935

Arbeau in his *Orchésographie* (1588) described and illustrated a French side drum measuring (he said) two-and-a-half *pieds* in diameter and depth, closed at each end with parchment skins (secured by two hoops) bound with cords to keep them taut and played with two sticks. Unlike the tabor the side drum was invariably played with two sticks, and by the 16th century the snare was below the lower head (where it is today), instead of above the upper head as on the tabor. Praetorius in his *Syntagma musicum*, ii (2/1619) illustrated a side drum 59 cm in diameter and depth (see fig.12). This instrument had a single snare on the lower head.

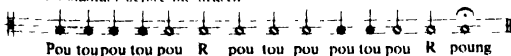
Little music was written for the drum during the Middle Ages. Such drum music as still exists is military, and consists mainly of instructions for the instrument's use in signalling and pace-making, little being said regarding its technique. Arbeau's *Orchésographie* is the earliest important source of information. Arbeau set down certain rhythms presumably used by the French drummers of his period. He listed the sounds he gave to the various units in his tabulations as follows: minim, one tap of the stick - *tan*; two crotchets, two taps of the stick - *tere*; four quavers, four taps of the stick - *fre*. Mersenne in his *Harmonie universelle* (1636-7) spoke of the round beat (*baton rompu*); single beating (*baton rond*), single and double beatings (*baton meslé*); and of players who beat the drum at such a speed that it was impossible to follow each beat.

In addition to its use as a military instrument the side drum served a purpose in naval routine. On board ship (until 1865) it was concerned with action-calls, burial at sea, flogging and 'walking the plank'. Drake's drum (a side drum) is considered to be the most famous object in all the Drake sagas. It is immortalized in Henry Newbolt's famous poem: '... an' drum them up the Channel as we drummed them long ago'.

Francis Markham in his *Five Decades and Epistles of Warre* (1622) referred to the duties of military drummers in sounding the discharge or breaking up of the Watch. Randle Holme III in his *Academy of Armoury* (before 1688) referred to such rudimentary drum beatings as 'flam', 'dragge', 'rooffe', 'diddle' and the 'rowle'. An Italian book, *Il torneo*, written in 1621 by Pistofilo, may be the earliest work in which military music is notated. The oldest surviving English document dealing with drum music and instructions to drummers is a warrant (c1632) of Charles I directing the revival of an old English march (ex 3). The warrant concludes 'It pleased our late deare brother prince Henry [d 1612] to revive and rectifie the same ordayning an establishment of one certaine measure, which was beaten in his presence at Greenwich, anno 1610'.

Ex 3

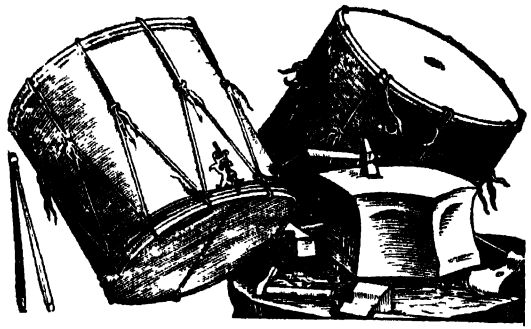
The Voluntary before the March



possible interpretation



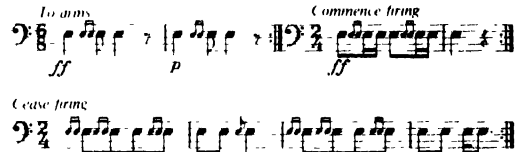
The side drum continued to occupy a place of honour in the regiment in peace and war. Emblazoned on its shell were the regiment's crest and battle honours. Throughout the 18th century and onwards it continued to be a constant companion of the fife, as important a



12. Side drums (one showing snare) from 'Syntagma musicum', ii (2/1619) by Praetorius

combination to the foot regiment as the trumpets and kettledrums to the cavalry. During the 18th and 19th centuries, various manuals concerning drum routines were issued in Europe and the USA. Military drumming at this time was taught by rote and, in addition to the numerous rudiments, the drummer was obliged to commit to memory a great number of calls - solo, or as an accompaniment to the fife. Until superseded by the bugle, the drum conveyed the word of command to the troops. As with the earlier drum beatings of Arbeau, these signals were immediately recognizable (ex.4). In addition to its function in military circles, the side drum had numerous civil duties, some of which are maintained, e.g. the 'town drum' replacing the town crier's handbell.

Ex 4



By the mid-19th century the side drum had changed structurally. Its diameter (and in some cases its depth) had been reduced, and in many cases the shell was now of brass. From 1837 onwards, due (it is generally conceded) to the inventive genius of the English maker Cornelius Ward, a method of applying tension by using screws was employed. By this time, composers, notably Rossini, were making increasing use of the side drum, which had already been used in a few 18th-century orchestral scores. Marais appears to have been the first composer to have used a form of side drum in the orchestra - *tambourin* in *Alcione*, 1706 (see *TAMBOURIN* (ii)). Handel gave instructions for the use of side drums in the *Menuet* from his *Music for the Royal Fireworks* (1749). Gluck specified 'tambour' in *Iphigénie en Tauride* (1779). In Beethoven's 'Battle' Symphony (1813) side drums with individual calls represent the opposing armies. Rossini elevated the side drum to solo rank in the well-known introductory rolls in *La gazza ladra* (1817). This could perhaps have earned him his nickname of 'Tamburrossini'. Berlioz (not surprisingly) emphasized that several side drums played together are preferable to one alone. His 'dream' ensemble of 467 instruments (53 percussionists) included six *tambours*. In the 'Marche funèbre' from *Hamlet*, Berlioz requested six *tambour-voués ou sans timbre*.

(covered or unsnared). The side drum is prominent in the works of Rimsky-Korsakov, Elgar, Ravel, Nielsen, Shostakovich, Britten and Sessions. Ravel's novel employment of the instrument in his *Bolero* (a two-bar phrase played 169 times) is well known, as is Nielsen's use of the side drum in his *Clarinet Concerto* (1928), and in his *Fifth Symphony* (1921–2), in which the player improvises.

20th-century composers have taken full advantage of the rhythmic resources and the numerous tone-colours possible from the side drum, and it is no longer an instrument mainly concerned with the demarcation of rhythm, punctuation, or with strong characterization. The use of the side drum with snares released is common, as is the striking of the rim, and the use of wire brushes and sticks of various types. The 'rim shot' (in which the rim and head are struck simultaneously with one stick, or alternatively one stick, laid with its tip on the skin and the shaft on the rim, is struck with the other) is employed by Milhaud (*La création du monde*, 1923), Copland (*Third Symphony*), Malcolm Arnold (*Beckus the Dandipratt*, 1948) and Elliott Carter (*Variations for Orchestra*, 1954–5). Bartók made great use of the side drum, snared and unsnared, and also the contrasting tones from the edge and centre of the drum-head, in, for example, his *Cantata profana* (1930), the *First Piano Concerto* (1926) and his *Sonata for Two Pianos and Percussion* (1937). The use of wire brushes (as used in jazz) was requested by Walton in the original version of *Façade* (1923). Challenging sequences for the side drum occur in many 20th-century compositions, for example Ives's *Three Places in New England* (1914), Berio's *Tempi concertati* (1959) and Carter's *Concerto for Orchestra* (1969). Literature for the modern percussion ensemble includes works for a 'solo' side drum. Rolf Liebermann's *Geigy Festival Concerto* (1958) is a full-scale concerto for the side drum, embracing the individual technique of the Basle side drum (ex 5). In orchestral music the part for the side drum is written on a single line or given a space in the staff, usually the third space from the bottom.

Ex 5



4. TENOR DRUM (Fr. *caisse roulante*, *caisse sourde*; Ger. *Rührtrommel*, *Rolltrommel*; It. *cassa rullante*). A cylindrical drum, larger in diameter than depth, measuring approximately 45 cm by 36 cm. It has no snares, and tonally is midway between the bass drum and unsnared side drum. The subdued tone of the tenor drum in comparison to that of the snared side drum has been likened to the contrasting voices of the sergeant-major and the chaplain. In appearance it resembles a large side drum and is similarly constructed with a shell of wood or occasionally metal. Originally a rope-braced drum, the tenor drum is now frequently rod-tensioned (see



13 Modern tenor drum by the Premier Drum Co Leicester

fig 13) It is played with hard or soft sticks according to the required purpose. In the marching band it is slung from the belt or shoulder and supported on the left leg like the regimental side drum. In the orchestra it rests on a similar stand to that used for the side drum.

Technically, strokes on the tenor drum are less involved than those employed on the side drum, but they demand the utmost dexterity. In the drum corps (ensemble of drums, bugles and flutes) in which the tenor drum is an essential instrument, the performing of elaborate patterns is combined with stick flourishes, making the tenor drummer as spectacular a showman as the bass drummer. In the drum corps the tenor drum is normally played with felt-headed sticks (usually secured to the wrist). The sticks are held identically (like the right-hand side-drum stick) and the single-stroke roll employed. In the orchestra, the tenor drum is played with soft-headed sticks or side drum sticks, side drum technique is used. Its individual timbre among the orchestral instruments of percussion is well described by Cecil Forsyth who said in his *Orchestration*: 'The quality of the Tenor-drum, especially when used indoors, is curiously impressive; its flavour sombre and antique'.

Though in principle one of the most ancient and universal of all drums, the true tenor drum as known in military circles made a comparatively late appearance. In England, France and Germany, it first appeared in the military band from the early 19th century. Kastner illustrated rope-tensioned and rod-tensioned tenor drums in his *Manuel général de musique militaire* (1848). Berlioz (who contended that the instrument Gluck specified in *Iphigénie en Tauride* was a tenor drum, or *caisse roulante*) scored for two tenor drums in the *Grande messe des morts*, one tuned to B♭. His *Te Deum* requires six tenor drums. Wagner wrote for tenor drum (*Rührtrommel*) in *Rienzi*, *Lohengrin*, *Die Walküre* and *Parsifal*. Strauss used the instrument in *Ein Heldenleben*, and Elgar in his third *Pomp and Circumstance* march. Other composers to write for the tenor drum include Stravinsky, Honegger, Milhaud,

Copland and Britten.

In musical notation a single line or a space in the staff (most often the second from the bottom) is allotted to the tenor drum. It is generally agreed that a standardised way of notating percussion music is long overdue and that a more careful use of the normal staff could be made. Though the normal staff is admittedly in many cases quite inadequate, an almost immutable allocation could be observed for unpitched instruments requiring no clef, such as the bass drum, tenor drum and side drum.

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JAMES BLADES

Drum-calls. Military signals played on the side drum: see MILITARY CALLS

Drum-chime. Generic term for a set of drums tuned to a musical scale. In Africa, where drum ensembles are common, a line cannot easily be drawn between true drum-chimes (often tuned and arranged scalewise to cover one or more octaves) and sets of drums also carefully tuned to discrete pitches within the particular tonal system, and used for accompanying songs and dances with a variety of melodic and rhythmic patterns.

Drum-chimes occur in south and south-east Asia and in east Africa. In north-central Sumatra a set called *taganing* plays a central role in the ritual orchestras of the Batak-speaking peoples, being accompanied by another drum, gongs and a shawm (see INDONESIA, fig.29). Multi-octave sets placed in circular frames are used in traditional Thai and Burmese ensembles, in Burma the chime is called *hsaing-waing* or *pat-waing* (see BURMA, §§2 and 4 and fig.1). A set of *tablā* tuned scalewise and known as *tablātārang* is sometimes

featured in concerts of north Indian classical music to the accompaniment of ordinary *tablā* and the *tamburā* (classical drone lute). A 17th-century north Indian illustration shows an ensemble of 12 hand-beaten kettledrums grouped in pairs, one pair to a player.

In east Africa drum-chimes are known at Aksum (Ethiopia), in three places in Uganda (one being the former kingdom of Buganda where the *entenga* chime was one of the instruments of the former royal court), and among the Sena and Mang'anja peoples of Mozambique, where the drum-chime is called *likhuba* or *ntanda*. The *entenga* (see illustration) is a good example of a true drum-chime in that all but the largest three drums are used for playing a repertory of vocally derived melodies (the three largest provide a rhythmic accompaniment). The *entenga*'s limited distribution and certain features (by no means common to all sets) have led scholars to speculate on links between African sets and those of Asia. Such features include the use of long curved beaters and an association with xylophone-playing traditions.

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Drum-major. A non-commissioned officer in the army, or an individual in civil life, who directs drummers with fifers and buglers. Despite a widespread belief that the military office is no older than the reign of Charles II, it is mentioned, and its duties are defined, as early as 1590. Thomas Digges, in *An Arithmetical Warlike Treatise* (London, 1590), said that 'there ought to be a Dromme Maior of every regiment' who should be a man 'of great perfection in his science'. That the author had originally called this officer the 'chief drummer' in the first edition (1579) of his book which he changed to 'drum major' in the later issue, is some slight indication of the date of the office in Britain. Robert Barret in *Soldier of Fortune: the Theorie and Practike of Moderne Warres* (London, 1598) was equally insistent on the importance of the office. It was certainly commonly adopted on the Continent; the *tamburo generale* is described in *Della osservanza militare* of Francesco Ferretti (Venice, 1568), the 'generall drum' in Vega (*De re militari*, 1582), the 'drummer major' by Robert Monroe in *Monro His Expedition* (1637) and the 'colonel-drumm' of the French by James Turner in *Pallas armata* (written 1670–71; London, 1683). Strangely, Turner expressed the opinion that although the drum-major was 'necessary enough in all Regiments of Foot' there was no place for him 'here at home'. The statement cannot be strictly correct, seeing that a dozen military writers of the 17th century described the functions of the drum-major. Gerat Barry in *A Discourse of Military Discipline* (Brussels, 1634) said that the 'Drom mayor' was responsible for the provision of 'dromes and phifes'. Robert Ward in *Animadversions of Warre* (London, 1639) included a lengthy chapter on 'the Duty and Office of . . . the Drum Major of the Regiment'. Richard Elton in *The Compleat Body of the Art Military* (London, 1650) said that as well as being proficient in the drummer's art, the drum-major 'must likewise be well skill'd in several languages and tongues'. Thomas Venn in *Military and Maritime [sic] Discipline* (London, 1672) considered him indispensable. Yet Grose held the view that the office was only universally admitted into



Entenga (drum-chime) of the Ganda people, Uganda

the English service towards the end of the reign of Charles I, although he thought it possible that some regiments that had served abroad may have adopted the drum-major. This may be true enough since Hepburn's Regiment (the Royal Scots) had a drum-major in 1637, as they did when they entered the British service in 1666. France, where this regiment had served, was proud of the *tambour-major* as is clear from Du Praissac in *The Art of Warre* (Cambridge, 1639), Alain Manesson Mallet in *Les travaux de Mars* (1684-5) and Pierre de Briquet in *Code militaire des roys de France* (Paris, 1728); there the *tambour-major* was on the regimental staff. This was his position in the British Foot Guards from 1650, and in July 1655, when the Lord Protector agreed on garrison forces for Scotland, a drum-major was similarly recognized in each of the 13 infantry regiments. In July 1657, however, the office was wholly abolished. It was not restored until January 1680, and then only to the Foot Guards. Yet in spite of this, and notwithstanding the testimony of Turner (writing in 1670-71), there is every reason to suppose that infantry regiments still continued to use the drum-major unofficially as implied by the *Commons Journal*, ix (1678), 487.

Before the establishment of a standing army in the mid-17th century, the drum-major held a rank somewhat analogous to that of a present first-class warrant officer, i.e. a position between the commissioned and non-commissioned ranks. In *The Souldiers Grammar* of G[ervase] M[arkham] (London, 1626), he was superior to the sergeant, and Du Praissac stated that 'the drum-major must be lodged near the sergeant-major [i.e. major] or in his own lodging'. He was generally the most lavishly dressed man in the regiment, as the clothing regulations and accounts reveal, and one should read the delicious anonymous satire on this in Grose's *Advice to the Officers* (1782), where he is called 'the Paris of not the Adonis of the regiment'. His 'staff' has ever been considered part of his insignia, and one of the oldest examples of this mark of office is that of the Honorable Artillery Company of London, dated 1671, still extant. Some regiments treasure staves that have been captured from the enemy as trophies. Du Praissac allowed that the drum-major might 'with his staff correct the drum-[men]s which fail in their duty'. The familiar display with this staff was officially recognized, the drum-major was required to turn it 'with an easy air once round, so as to keep time, and plant it every fourth pace' (James). If this rotating and twirling of the staff was merely a part of the 'pomp' of war, the precise angle at which this emblem of office was held was certainly the 'circumstance', because by this means were conveyed no fewer than 17 commands, without a word being spoken. In France, from Manesson Mallet's time (1684-5), the *tambour-major*, who used his *canne* for a similar purpose, abandoned it in time of war for a side drum. In the British service the same expediency found recognition, and an indent for arms and accoutrements in 1684 includes a request for 'one drum for the drum-major'. As late as 1777 *The Rudiments of War*, according to which every regiment had a drum-major, explained that 'he is always that person who beats the best drum', but the writer should have complemented it with 'in time of war'.

During the whole of the 18th century only the Foot Guards and the Royal Artillery were officially allowed a drum-major, although most, if not all, infantry regiments had one; but, being unofficial, he had no pay

from the government (Grose). He did, however, 'receive some addition by stoppage from the pay of the young drummers, and contributions of the captains'. Notwithstanding this, both the numerous general orders and the discipline of war gave the drum-major full recognition, as may be seen from Humphrey Bland's *A Treatise of Military Discipline* (London, 1727) to Thomas Simes's *A Military Guide for Young Officers* (London, 3/1781). However, by 1809 the commander-in-chief thought that the petty system of stoppages to finance the drum-major was improper, and the following year a drum-major, with the rank of sergeant, was allowed to infantry regiments. In the Foot Guards he was taken off the staff of the regiment, one being allowed for each battalion. In 1881 the War Office looked askance at so high-sounding a title as 'drum-major', as it seemed to convey the idea of a rank much higher than that of a non-commissioned officer. The result was that he was termed 'sergeant-drummer', but in 1928 a royal command restored the time-honoured original name.

A drum-major of the royal household was an officer who had charge of the drummers and fifers of the king's household, this position was later merged with that of drum-major general of the forces whose duty it was to furnish musicians for the services.

As with the sergeant-trumpeter of the royal household, who had charge of the trumpeters-in-ordinary, there was the need for a similar office for the control of the drummers- and fifers-in-ordinary, and as early as



Drum-major of the Royal Irish Fusiliers: lithograph (1828) by E. Hall

1552 a Robert Tedder, but although he appeared on the pay lists until 1568, the above is the only occasion on which his superiority over his fellows was recognized. When James I came to the throne (1603) there were two drummers and two fifers, and likewise at the accession of Charles I (1625). In 1628, however, there was once more an attempt to recognize a head drummer when, for the first time, a drum-major had charge of four side drummers and a fifer, a complement which continued to be the official strength until the 18th century.

The first 'King's drum-major', as he was sometimes called, or more rarely the 'chief drummer', was William Giosson, who had been drummer-in-ordinary since 1603. When he died in 1629, Robert Tedder received the appointment. At his early death, William Allen succeeded him (1630), and he appears to have retained the position until the Commonwealth. At the Restoration (1660) John Mawgridge had the post conferred on him, and three of his family, all drummers, served in the King's Musick. His livery garb, quite a handsome one, cost £52 (1674), and he appears in it, with his short staff of office, at the head of his drummers and fifer in Francis Sandford's plates of the coronation of James II. He died in 1688 and was succeeded as drum-major of the royal household by his son, also John. In the next year the younger Mawgridge was sworn 'in the place and quality of drum-major general of all his Majesty's forces'. In 1694 his warrant authorized him 'to presse or cause to be impressed from time to time such numbers of Drums, Fifes, and Hoboyes [i.e. players of these instruments] as shall be necessary for His Majesty's Service either by sea or land'. It was not a pleasant duty, and he was allowed to appoint deputies for the work. In 1719 John Clothier, who had been drummer-in-ordinary under Mawgridge since 1699, was appointed drum-major general to the forces, and was 'court drummer', i.e. drum-major, to the royal household in the 1740s, at £24 a year. John Conquest was next to hold this dual position (as late as 1769) and was probably the last to do so, since the drum-major of the Third Foot Guards (Scots Guards) became drum-major general in 1777. On 11 January 1777 a warrant was addressed to Charles Stuart, Gent., saying that the Secretary of State 'did constitute and appoint you drum-major-general of our Forces', and that he must carry out his duties 'according to the rules and discipline of war'. Since Grose (*d* 1791) spoke in the past tense of the office, it would seem to have lapsed by this date. At the same time it was mentioned by Charles James in *Universal Military Dictionary* (London, 4/1816). Today drummers and fifers for the army are supplied by voluntary enlistment.

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Drumroll. See **DRUM**.

Drumslade [drumsled]. An obsolete term for a drumbeat; see **DRUM**, 83.

Drumstrokes. See **DRUM**.

Drury Lane Theatre. London theatre; the first on the site was opened in 1663, and the present one in 1812. See **LONDON**, §IV, 3.

Druschetzky [Družecký, Družechi, Držecký etc], **Georg** [Jiří] (*b* Družek, nr. Pchery, West Bohemia, 7 April 1745; *d* Buda, 6 Sept 1819). Bohemian composer. He studied the oboe with Besozzi, then became a grenadier in the 50th Infantry regiment, apparently joining it at Eger in 1762, the regiment was later at Vienna (from 1763). Enns (1764), Linz (c1771) and Braunau (1775). From 1768 to 1774 Druschetzky was a regimental musician and towards the end of his service a Kapellmeister. His first known composition is a Symphony in G dated 1770 in Linz, where he also published a Concertino in G for harpsichord by F. X. Dušek. After his resignation in mid-1775, he became a *bestallter Landschaftspauker* ('certified regional drummer') in the public service of Upper Austria, conducting the musical performances on official occasions. In about 1783 he moved to Vienna and, at his request, was made a member of the Tonkünstler-Sozietät. Unable to gain a proper footing there, he took up an offer to enter the service of Count Grassalkovicz at Pressburg (Bratislava) in 1786 or 1787. On 29 May 1795 he was apparently in Pest, where he established a connection with the household of Archduke Joseph Anton Johann; he was a composer in the archduke's service from 1807, and music director of his eight-piece wind ensemble from 1813.

Druschetzky's work was based in the relatively small area between Linz, Pressburg and Buda, the same area in which Joseph Haydn worked. His large output remains unsurveyed, works in Austria, Bohemia, Moravia, Switzerland and Hungary have been examined, but not those in Slovakia and Germany. His style adheres closely to high Classicism, though the forms and textures are rather short, simple and scantily developed. His compositions are primarily orientated towards wind instruments, for which he wrote particularly well.

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ALEXANDER WEINMANN

Drusina, Benedict de (b. Elbing, East Prussia [now Poland], ?c1520-1525; d. after 1573) German composer and lutenist. He probably spent some time at the University of Frankfurt an der Oder between 1545 and 1550, although his name does not appear on the matriculation lists: in the foreword to his *Tabulatura continens insignes et selectissimas quasdam fantasias cantiones germanicas, italicas, ac gallicas passemzeo choreas et mutatas* (Frankfurt, 1556), he quoted an epigram in praise of the lute by Christoph Pannoniuss, professor at Frankfurt University. He also referred in the foreword to his far-ranging travels in Italy in the course of his lute studies and while compiling a collection of songs by leading composers (a thematic index of these works is in Kosack, p.100). While staying in Wittenberg in 1573 he transcribed into German lute tablature M. Neusiedler's *Tabulatura continens praestantissimas et selectissimas quasque cantiones, in usum testudinis* (Frankfurt, 1573). His son Peter (d. Elbing, 2 May 1611) was a composer and organist at St Mary's, Elbing; another son, Benedict, is known to have been a student at Leipzig about 1570.

Drusina's own lute collection of 1556 contains four fantasias, 19 French, German and Italian song transcriptions, four passamezzos, three saltarellos, two Italian dance-songs, four paired German dances and five motet transcriptions. He adopted the diminution procedures and echo effects characteristic of Francesco da Milano's school, and his treatment of passing dissonance is interesting.

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E. FRED FLINDELL

Druskin, Mikhail Semyonovich (b. Kiev, 14 Jan 1905) Soviet musicologist. He studied under Boris Asaf'yev at the Institute for the History of the Arts in Petrograd/Leningrad, graduating in 1924; in the following year he also graduated from O. K. Kalantarova's piano class at the Leningrad Conservatory. He then studied with Schnabel in Berlin (1930-32) and until 1933 was active as a concert pianist. He has published a large number of writings on piano music, and in 1946 was awarded a doctorate by the Moscow Conservatory for his dissertation on keyboard music from the 16th century to the 18th. He was a research fellow at the Institute for the History of the Arts, now the Leningrad Institute for the Theatre, Music and Cinematography

(1924-47) and was later promoted to senior research fellow (1947-54). In 1935 he joined the teaching staff of the Leningrad Conservatory and in 1947 was appointed professor. While in these posts Druskin has made a substantial contribution to musical education, both in the writing of textbooks on the history of foreign music and in the devising of special music history courses. He has trained a large number of eminent musicologists working both in the USSR and abroad, and he is a regular participant in international conferences.

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ELENA ORLOVA

Družický, Jiří. See DRUSCHETZKY, GEORG.

Druze music.

1. General 2. Social and musical contexts. 3. Performers and instruments 4. Song styles.

1. GENERAL. The Druzes (from the Arabic *al-durūz*) are an Arabic-speaking religious sect whose approximately 300,000 members live in several Near Eastern countries. Almost half live in southern Syria, mostly in the Jabal al-Durūz region. Approximately 110,000 live in Lebanon, in the central region near Mount Lebanon (including the districts of al-Matn and al-Shūf) and on the slopes of Mount Hermon in the south. Only about 3% live in the Kingdom of Jordan. The population of these areas lives mostly in small agrarian villages, which

range in size from 1000 to several thousand people and are inhabited either primarily by Druzes or by combinations of Druzes and members of other religious groups, usually Christians. Druzes can also be found in Beirut and outside the Middle East, particularly in the Americas.

The Druze faith, an offshoot of the Ismā'īlī sect of Islam, originated during the Fatimid dynasty of Egypt (909–1171). The religion began in 1017, when Caliph al-Hākim was publicly proclaimed divine by Druze founders and missionaries, among whom was al-Darazī, from whom the movement took its name. During the 11th century, after the Druze movement had accumulated a substantial number of followers, all conversions to and from the faith were permanently halted and it became a secret sect whose doctrines were strictly barred to non-Druzes; although outlawed in Egypt, it was able to survive for centuries in Syria and Palestine.

Druze theology contains elements shared by Islam, Judaism, Christianity, neo-Platonism and other ancient creeds. The Druzes believe creation results from cosmic emanation that originates in the Creator and proceeds through several stages, which, in turn, are manifested on earth in the human forms of revered faith leaders. They also believe in metempsychosis, the transmigration of the human soul to another Druze after death. Druze sacred writings prescribe seven basic duties: truth, mutual help, the rejection of false worship, the denial of Satan and unbelief, the constant belief in the Creator's unity, the acceptance of acts of God in all circumstances, and yielding to the will of God for better or worse. In addition, a number of moral precepts advocate humility, temperance, decency of action and utterance, the protection of women and resistance to material temptations.

Throughout their history the secrecy of the Druzes' religion has been safeguarded by the practice of *taqiyyah* ('dissimulation'), which required that they imitate the manifest traits of surrounding ethnic groups (including aspects of folklore and religious behaviour) while adhering to their inner convictions. At the same time the survival of the community was dependent on militancy: the Druzes fought valiantly against the Ottomans in the 17th century, the Egyptian army in the 19th century and the French during the 20th century.

The term 'Druze music' does not refer to one musical style but to an assortment of musical practices encountered among the Druze communities, whose musical styles are mostly akin to those of neighbouring ethnic groups; there are, however, a number of elements peculiar to the Druze people. As a result of their geographical distribution their music may be divided ethnomusicologically into three areas: the first includes the styles of the Hawrān region in Syria and the neighbouring beduin culture of the Syrian Desert; the second (including both the central and southern Lebanese groups) has a repertory that blends with the musical traditions of Mt Lebanon; and the third derives from the Arabic musical styles in northern Palestine. Although these areas are musically distinct, there are some unifying elements: important characteristics of Near Eastern folk music permeate all three areas; the areas show exchange in their song repertoires; and, in all three, musical behaviour and attitudes are considerably modelled on the life style prescribed by the Druze religion. Before the mid-20th century little was written about Druze musical life, and references to it were often indirect; most literature concentrates on religion and

social history. George W. Chasseaud (1855) alluded to the women's passionate interest in lamenting and wailing at funerals; William Ewing (1907) briefly described the musical entertainment at a beduin guest house; and Saarisalo produced an elaborate study (1932) that concentrated on Druze song-texts.

2. SOCIAL AND MUSICAL CONTEXTS. The ascetic, conservative and secretive elements of Druze society have several implications for musical life. Sacred music has no visible role in a typical Druze village; in contrast to other Middle Eastern communities, for example the Sufi sects of Islam, the Druzes do not seem to have cultivated any elaborate musical liturgy of their own. The religious music adopted in the past, sung in their *khalwāt* (religious sanctuaries) and at funerals in private, is believed to have been borrowed from two main sources: the Islamic semi-religious tradition, particularly the vocal genre *tawshīh* (under the Ottomans before World War I, the famous *tawshīh* 'Al-Burdah' was most frequently performed by Druzes), and the available folk music of the area. Well-known secular tunes are sung as sacred music after being supplied with new religious texts.

As the role of religious music is so limited, there is a heavy emphasis on secular music. The only people who participate in musical activities on public occasions are the *jūhhāl* ('ignorant'), the non-initiated or laymen. This group forms the majority of the Druze population and is considered too immature and morally ill-equipped to have access to the secrets of the faith yet. In contrast, the *'uqqāl* (religious initiates, both men and women), are stratified into religious ranks, and, while not required to renounce normal living, must abide strictly by the moral dictates of the religion, including abstinence from music and song and other worldly pursuits.


While Druze music is mostly secular in origin and character, it is also sober and restrained. Druze musical traditions retain a highly provincial or folk character and show much less influence from European or even Middle Eastern urban popular music than do the musical traditions of nearby groups. Musical life, like other avenues of the Druze's social life, succumbs to religious controls exerted through the *'uqqāl* group, who are entitled to steer the rest of the community in the proper moral directions. Thus, while it is usual for Druze singers to compose songs on ancient Arabian themes such as warfare and warriors, bravery and chivalry, generosity and nobility, they must observe a standard of sobriety, humility and decency. At a funeral a female dirge singer is instructed not to invoke excessive grief, not to beat herself nor dance while singing and not to sing before male listeners; male and female funeral singers must avoid composing song-texts that attack the fatal destiny of man, as, according to Druze theology, death must be accepted and revered as a manifestation of divine justice.

The Druzes associate their music most frequently with warfare, funerals and weddings. The large repertory inspired by military combat may originally have served a more direct function. Some Druzes maintain that war songs were sung en route to battle by Druze fighters and military leaders; at present, they appear in almost any social context where music is performed. During a funeral, if the deceased was a young man or an eminent political leader, war songs are sung with texts

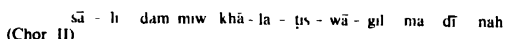
newly improvised to suit the occasion. War songs have more than one generic name; two common ones are *hawrahah*, from the Arabic *ḥarb* (war), and *ḥidā'* (a term incorporating war songs and some wedding and funeral songs). These are typically performed with the occasional shooting of firearms. Ex.1 is an excerpt from a Syrian Druze *hawrahah* performed in Lebanon by two male choruses in alternation (with hand-clapping marked by x); the key signature used indicates 'quarter-tone flat'. The war mystique permeates most Druze song-texts regardless of the context of performance or the sex of the performer, and seems to influence such facets as the singer's dynamic accentuation and vocal timbre. Non-Druze Lebanese villagers say that Druze vocalists (both male and female) 'sing with *jaysh*' ('army' and 'agitation'), a reference to the masculine and forceful timbre of the singing voice.

Ex.1 *Hawrahah*, war song, Lebanese Druze wedding, Syria, rec. and transcr. A Racy
♩ = 116

Sal - li - mü 'a rab - 'i naw gu - lū la - hä - yim,
(Chor I)




Sä - li dam miw khä - la - ṭis - wä - gi ma dī nah
(Chor II)

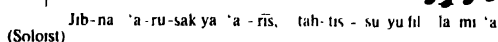


For Druzes the funeral has both musical and social significance. The funeral ceremony, a spectacular manifestation of Druze solidarity, is the most revered public occasion: attending a funeral is a moral duty and an opportunity to learn humility and to pay tribute to the deceased and his family. A wide spectrum of music, mostly vocal, is performed; however, especially in Lebanon, if the deceased was a socially prominent man, the funeral procession may be accompanied by a *nawbah* (civilian brass band), a custom also practised by Christians in the area. The funeral performance is referred to generically as *nadh* (funeral songs), its wide repertoire includes textually modified war songs if the deceased was a young man and wedding songs if a woman. Ex.2 is from a *hidā'* based on a wedding-

Ex.2 *Hidā'*, Druze funeral, Lebanon, rec. and transcr. A Racy
♩ = 69



Jib-na 'a - ru-sak ya 'a - rīs, tah-ṭis - su yu fil la mi 'a
(Soloist)



related text and performed by a female soloist and chorus during a Druze funeral in Lebanon. However, some songs are performed only during funerals: *nadh* ('dirges', the word here denoting a specific song genre); *tanāwīh* ('wailing songs'); *fraqiyvāt* and *scābā* ('departure songs'); and *rithā'* ('poems of eulogy'). While the *nadh* may be performed by either women or men, *tanāwīh*, *fraqiyvāt* and *scābā* are sung only by women, gathered around the deceased's body in a separate room. *Rithā'* are typically sung by male funeral singers who specialize in *zajal* poetry. Ex.3 is from a *nadh* performed by a female soloist and chorus during a Druze funeral in Lebanon.

Ex.3 *Nadh*, Druze funeral, Lebanon, rec. and transcr. A Racy
♩ = 92

Hayf yā rā 'it - ta ḥ - 'ah hayf hal maw-tis sa - rī - 'ah
(Soloist)

(Chorus)

The repertoire associated with weddings is broadly based: many Druze weddings include Lebanese and Egyptian popular songs as well as war songs; other material which technically may not fall within the category 'song' is also used. Although some kinds of wedding song are performed without accompaniment, such as the *shawbashah* and the *tarwīd* (both women's songs sung solo in free rhythm, see ex.4), most wedding songs are accompanied by instruments, dance or hand-clapping. In addition to these two types of song, other features of weddings include the *hidā'* (described above in connection with war songs and funerals) and the *zalghatah*, a four-line recitation followed by ululation

Ex.4 *Tarwīd*, female solo, Druze wedding, Lebanon, rec. and transcr. A Racy
♩ = 104



I - hä māh-lal ja-mī
(Soloist)




hi dā - rū

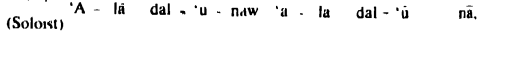


Other genres of music, whose contextual associations are not always clearly prescribed, are heard in a wide variety of settings. Among Lebanese and Israeli Druzes these include the popular Near Eastern *'atāhā wa mījānā* ('*atāhā* is a free-rhythm stanza sung by a soloist, preceded or followed by the *mījānā*, a more strictly metrical choral refrain), the *abū al-zuluf* and the *dal'ūnā*, the texts of all three genres are predominantly amorous. To these may be added textual and melodic formats of the traditional *zajal* repertoire. Some of these genres are performed as work songs or for welcoming important visitors, they are also sung on radio and television. They may be heard during the Druzes' *zīvārah* (annual visit) at the shrine of Shu'ayb in Kafar Hittūn near Tiberias (April 23-5). Ex.5 is from a *dal'ūnā* performed at a Druze wedding in Lebanon by a

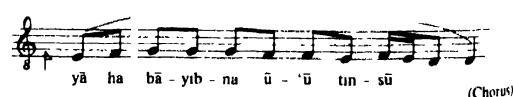
Ex.5 *Dal'ūnā*, male voices, Druze wedding, Lebanon, rec. and transcr. A Racy
♩ = 108



'A - lā dal - 'u - naw 'a - la dal - 'ū nā,
(Soloist)

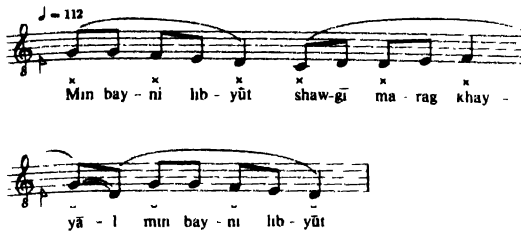


yā ha bā - yib - na ū - 'ū tin - sū
(Chorus)



male singer and chorus while dancing the *dabkah* to a flute accompaniment; the soloist's material is shown and the chorus would enter at the end of the second bar. Ex.6 shows a wedding song for men's chorus, accompanied by hand-clapping (shown by x); although this

Ex. 6 Syrian Druze wedding song, male chorus, rec and transcr. A. Racy



song was sung at the same wedding in Lebanon as ex 5, it is a Syrian Druze song (in the notation, curved parallel lines indicate portamento)

Among the Syrian Druzes, who have retained beduin traditions, music is an important part of the activities in the *madāfah* (guest house), owned by wealthy or socially influential people; it has been customary for the *shu'arā' al-rabāb* ('fiddle-accompanied poets') to entertain the guests there. These poets' repertory is based on the *shurūqiyāt* song genre, which usually contains texts praising either the host or other Druze social and political leaders (Songs of this genre are also composed to express political protest. Towards the end of the 19th century the Syrian Druze leader and poet Shiblī al-Atrash was exiled by the Ottomans, he subsequently composed *shurūqiyāt* criticizing the tyranny of Ottoman rule and glorifying the attributes of the Druze people. The singing poets of the Jabal al-Duruz area in Syria are known to have sung his compositions for many years.)

3 PERFORMERS AND INSTRUMENTS. As verbal arts are important in the Near East, the poet-musician is highly esteemed. In Syria the *shā'ir al-rabāb* (male fiddler-poet) plays an outstanding musical role, in Lebanon the *qawwāl* ('the one who says', feminine *qawwālah*) specializes in performing *zajal*, traditional colloquial poetry sung before an audience; a poet-musician who specializes in performing at funerals is called *naddāb* ('male funeral singer', feminine *naddābah*). In Druze villages there are normally one or two outstanding male or female poet-singers and one or two male instrumentalists who accompany singers and dancers. Dances, varying in style of performance and sometimes in type of musical accompaniment, include the *raqs* (solo male or female dancing), *hakam* (male sword-duel dance), *dabkah* (a male or female group dance with one line of dancers), and the *jawfivyah*, a male group dance involving two lines of dancers facing each other. It is not customary for Druze vocalists and instrumentalists, despite their usually humble origins, to demand payment for their performances. However, many of them receive contributions of various amounts according to the generosity and wealth of the hosts.

Druzes use the familiar stock of Near Eastern folk instruments. Most widely used is an end-blown flute known as a *minjayah* among Lebanese Druzes and *shabbābah* among Israeli Druzes; it is made from reed or metal pipe and usually has five or six finger-holes. The double clarinet, another popular instrument, is made from reed and found in two forms: the *mijwiz*, which has two identical pipes, is particularly common in

Lebanon; and the *arghūl*, composed of a drone pipe and a chanter, is mostly used among the Israeli Druzes. The *rabābah*, a single-string fiddle with a skin-covered belly, is most popular among the Syrian Druzes and is typically accompanied by a *mihhāj*, a large wooden mortar which serves the dual purpose of coffee grinder and percussion instrument. The *darabukkah*, a single-headed pottery hand drum, is widely used, as is the *daff*, a small tambourine with five sets of cymbals, often played during *zajal* performances.

4 SONG STYLES. The Druze song repertory may be divided into three main categories of musical structure. The first consists of metrical songs (e.g. *hawrahah*, *hidā'* and *nadh*), usually performed responsorially but sometimes antiphonally; the soloist improvises verses of one or two lines each, and the chorus sings a refrain which is often the first line of the verse sung to more or less the same melody. The second category contains songs such as '*atāhā wa mījānā*', which are partly metrical and are performed responsorially: the soloist sings a verse in an elaborate free rhythm, and the chorus responds with a basically metrical refrain. The third category, exemplified by the genres *tanāwīh*, *tarwīd* and *rithā'*, is characterized by a free-rhythm melody marked by frequent long, melismatic passages; this category is performed by one singer, with no choral refrain.

The melodic material is largely dependent on the structure of the texts, which are always in colloquial poetic form. A large number of metrical responsorial songs are based on short melodic patterns that coincide with one hemistich of poetry (e.g. exx. 1, 2 and 3); if the verse is composed of one line of poetry the melodic pattern *AA* would occur. Another group of songs (see the *dal'ūnā*, ex 5) contains melodies that embrace two hemistiches; here the melody comprises two slightly different melodic phrases: *AB*. A third group has longer melodies that correspond to four hemistiches (seen in some *rithā'*); in this case the melodic structure contains combinations of similar and variant phrases, a common form being *AABA*. While other textual and melodic formulae can be found, their relationships are not always well defined.

The melodies usually move by intervals not exceeding a major 2nd (see ex. 3). Wider leaps (3rds, 4ths and 5ths), when used, appear mostly at the beginning of a phrase. The melodies vary considerably in range; many wedding songs performed by women are based on only one or two pitches and stay within the range of a major 2nd, while many *rithā'* songs performed by men encompass more than an octave. Melodic contour is not uniform either; although many Lebanese Druze funeral songs are characterized by descending patterns (see ex. 3), other song types have arched contours (ex. 5) and still others show fluctuating progressions that move around a tonic centre. The patterns of melodic intervals used in the various melodies do not always remain constant; through improvisation they may smoothly undergo significant transformations during a single performance; while repeating a pattern, a performer may gradually expand the melodic range by replacing certain pitches with others higher or lower. The first one or two notes of the melodic pattern are particularly susceptible to replacement; phrase endings are more stable and the tonic, on which the melody ends, is the least likely to

change. Many scales abstracted from the melodies, particularly those from the songs of female performers, do not have exact parallels in the system of *maqāmāt*, making it inappropriate to use conventional Middle Eastern music theory as the only criterion for analysing the Druze repertory. Many male singers, however, such as well-known *zajal* performers influenced by contemporary urban music, do sing in modalities similar to such *maqāmāt* as *siḡāh*, *bayyātī* and *hijāz*.

In the Near East, even within one area, musicians from different villages and ethnic groups usually interpret the same melodic pattern differently. Like other Near Eastern people, Druzes recognize these regional and ethnic differences as well as those between men's and women's songs, and refer to such variable melodic nuance as *lahjah*, a term which also means 'spoken dialect' or 'accent'. Indeed, they do not think of melody and text separately, the term for singing poetry is *qawī* ('saying'). Accentuating certain words and pausing abruptly to enhance the meaning of the text are both common features; the singer may also use rhythmic variation, breaking a text into smaller components to fit the syllables of the text.

See also ISRAELI, §II, 1(ii), and ARAB MUSIC, §II

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ALI JIHAD RAC Y

Dryden, John (b. Aldwinkle, Northants., 9 Aug. 1631, d. London, 1 May 1700). English poet and dramatist. After obtaining his degree at Cambridge in 1654 he settled in London. He was appointed poet laureate and historiographer royal in 1668; in the same year he became a shareholder of the Theatre Royal, though he relinquished his share ten years later. In 1685 he became a Catholic and consequently lost the posts of poet laureate and historiographer royal after the accession of William and Mary in 1689.

The printed text of Dryden's *The State of Innocence* – an adaptation, published in 1677, of Milton's *Paradise Lost* – calls it an opera, but the part intended to be played by music is slight, and the work was never actually performed. In 1684, however, Dryden started work on a genuine semi-opera, *King Arthur*, which he originally designed to have an allegorical sung prologue in the French manner, extolling Charles II and his brother James. For some reason he later expanded this prologue into a full-length, all-sung independent opera called *Albion and Albanus*, which was set by Louis Grabu. It was rehearsed in the winter of 1684-5, but before it could be publicly performed the king died. It was finally produced in June 1685 but was a disastrous failure, partly for political reasons, but largely because of the inapt music. *King Arthur* itself was put aside until the success of the semi-opera *Dioclesian* in 1690 made Dryden aware of Purcell's potential. He then asked Purcell to provide music for his play *Amphitryon* and subsequently for a revised *King Arthur*. The latter was successfully staged in June 1691. About the same time

Dryden also wrote the dedication of Purcell's *Dioclesian* for him.

Although music was peripheral to Dryden's main interests, the prefaces to *Albion and Albanus* and *King Arthur* show that he thought deeply about the form of opera and about the problems of writing words for setting to music. In confining 'the songish part' to supernatural characters or 'meaner persons' and accepting that operatic plots admit 'of that sort of marvellous and surprising conduct, which is rejected in other plays' Dryden was summing up the contemporary English attitude to dramatic music. Within these limitations he managed very successfully in *King Arthur* to integrate the musical sections into the plot; *Albion and Albanus*, however, is little more than an allegorical tableau. His concern for direct language, varied rhythms and the actual sound of words shows a real understanding of the needs of music, though his excessive imitation of Italian verse, particularly in the use of feminine rhymes, sometimes gives the lyrics a stilted effect.

Dryden's use of verbal sounds and rhythms to convey meaning was most strikingly displayed in his two St Cecilia odes. *Song for St Cecilia's Day* (set by G. B. Draghi, 1687) and *Alexander's Feast* (set by Jeremiah Clarke in 1697 and later by Handel). He also provided the text for Blow's *Ode on the Death of Henry Purcell* (1695). His last work, *The Secular Masque*, for inclusion in Vanbrugh's *The Pilgrim*, was also a musical one and was set by Daniel Purcell.

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MARGARET LAURIE

Dryfield, Robert. English musician, possibly identifiable with DRIFFELDF.

Drysdale, (George John) Learmont (b. Edinburgh, 3 Oct. 1866, d. Edinburgh, 18 June 1909). Scottish composer. He began to study music at an early age; his first post as organist was at Greenside Parish Church, Edinburgh, in 1885. In the following year he gave organ recitals at the International Exhibition, Edinburgh. Anxious to obtain fuller training, he took the post of sub-organist at All Saints Church, Kensington, which enabled him to attend the RAM (1887-92); there he studied composition under Frederick Corder and the piano under Wilhelm Kuhe, winning the Charles Lucas Medal. Not until 1904 did he return to work in Scotland, as teacher of harmony and composition in the Athenaeum School of Music, Glasgow (now the RSAM), but he resigned after one year to devote himself to composition.

While Drysdale was still a student, several of his orchestral works had been publicly performed and had won high praise from teachers and critics. The first was a ballade, *The Spirit of the Glen* (St James's Hall,

London, 1889); this was followed by the prelude to a cantata *Thomas the Rhymer* (1890), also at St James's Hall, and the *Overture to a Comedy* (1890), soon renamed *Through the Sound of Raasay*. In the same year Drysdale won the Glasgow Society of Musicians' prize with the spirited overture *Tam o' Shanter*, which was performed at the Crystal Palace Concerts and is today his best-known work.

There followed in rapid succession several fine orchestral and vocal works, and in 1896 the striking mystical play *The Plague*, in which speech and music were synchronized: this was produced in Edinburgh by Sir James Forbes Robertson. Two years later Drysdale's strong dramatic bent found full expression in an opera *The Red Spider*, based on themes of Devon folklore. The work toured from Plymouth to Aberdeen, receiving its 100th performance at Dundee with much acclaim. *A Border Romance*, an orchestral poem, was requested by Henry Wood for performance at Queen's Hall, London (1904). The cantata *Tamlane* (1905) had a splendid companion in the incidental music to *Hippolytus* (Gilbert Murray's translation). It was while still at work scoring the opera *Fionn and Tera* that Drysdale died of pneumonia. Another young Scottish composer, David Stephen, undertook to complete the scoring, and Oscar Hammerstein planned to produce it at the London Opera House, but with the enterprise's collapse after one season, the plan was shelved.

Drysdale's music is far more Scottish idiomatically than Mackenzie's or MacCunn's; he may be regarded as 'the Scottish Grieg'.

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- Cantatas, all with orch: *Thomas the Rhymer*, solo vv, chorus, 1889, unfinished; *Ode to Edinburgh* (Burns), Bar, chorus, 1890, *The Lay of Thora* (G Bantock), S, 1892 *The Kelpie of Corneveckan* (C Mackay), solo vv, chorus, vocal score (London, 1897), *Tamlane* (Drysdale), chorus, vocal score (London, c1905), 3 others
- 11 orch works, incl *The Spirit of the Glen*, 1889, *Ov to a Comedy* [Through the Sound of Raasay], 1890, *Tam o' Shanter*, ov (London, 1921), *Herondean*, ov, 1893, *A Border Romance*, tone poem, 1904

3 church works, 4 chamber works, 14 pf pieces

7 partsongs, over 60 songs, to texts of Bantock, Burns, E Doune, Longfellow, Kingsley, Moore and others, numerous folksong arrs

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JEAN MARY ALLAN

Drževsky, Jiří. See DRUSCHETZKY, GEORG.

Drzewiecki, Zbigniew (b Warsaw, 8 April 1890; d Warsaw, 11 April 1971). Polish pianist, teacher and administrator. He studied the piano at the Vienna Academy of Music (1909-11), later becoming a private pupil of Maria Prentner (1911-15) and Paderewski (1928). His début at the Warsaw Philharmonic (1916) was followed by a distinguished concert career; he played throughout Europe, concentrating on contemporary works, especially those of young Polish composers. Concurrently he taught at the Warsaw Academy of Music (1916-44, 1945-68, pro-rector 1930, rector

1931) and at Lwów Conservatory (1930-40); he also founded (1945) the Kraków College of Music, where he taught until 1968 and served as rector (1945-50). Drzewiecki was a leading figure of Polish musical life and an outstanding teacher whose many notable pupils included Czerny-Stefańska, Ekier, Harasiewicz and Fou Ts'ong. He served as chairman of the Polish ISCM (1934, 1948) and of the Warsaw Chopin Society (1959-66), acting as jury member and chairman of its piano competition (1927-65); he also adjudicated at numerous foreign competitions. His many honours included degrees of the Sibelius Academy, Helsinki (1939), the Royal Academy of Music, London (1948), and Tokyo University (1966).

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D.S. See DAL SEGNO

D sol re. The pitch *d* in the HEXACHORD system.

Dualism (Ger. *Dualismus*). A theory of tonality that views major and minor as diametrically opposite one another by arguing that the harmonic centre of a major triad is its root, that of a minor triad its 5th. Dualistic theory, whose origins go back to Moritz Hauptmann, was developed mainly by Arthur von Oettingen, who observed that the notes of a major triad, considered as overtones, were derived from a common fundamental, and that contrarily there existed a note that belonged to the overtone series of all three notes of a minor triad; this amounts to saying that the major triad, when inverted about its root (or 5th), produces a minor triad. Since Oettingen, the concept of dualism has remained partly in the theory of tonality, partly in the study of acoustics and perception.

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Dub [dubb]. An obsolete term for a type of tabor; see DRUM, §3, and PIPE AND TABOR.

Du Bellay, Joachim (b Lire, Anjou, 1522; d Paris, 11 Jan 1560). French poet. After studying law at Poitiers, he joined Ronsard and Baif at the Collège de Coqueret under Jean Dorat. A brilliant classicist, he showed his familiarity with the works of Horace, Ovid and the neo-Latin poets in both his French and his Latin verse. In 1549 he published *La deffense et illustration de la langue françoise*, which argued that the French language was capable of producing fine literature if it rejected its medieval past and assimilated classical and Tuscan models. His *L'olive* (1549) was the first substantial collection of French sonnets, most of them imitating Petrarchan models; a few odes and lighter pieces were published at the same time. He spent the years 1553-7

in Rome in the service of his cousin, Cardinal Jean du Bellay (1492–1560), the patron of Rabelais. He recorded his impressions of the city and his homesickness in two more sonnet collections, *Les antiquitez de Rome* and *Les regrets*. The *Poemata* and the *Jeux rustiques*, a bucolic collection, were published in 1558. During the last three years of his life he lodged at Paris with the Angevin priest and singer Claude de Bize, a canon at Notre Dame Cathedral. Du Bellay's *Oeuvres* were published posthumously in 1568 and English translations by Spenser and others appeared soon after.

Like Ronsard, Du Bellay suffered increasingly from deafness, and music plays a less important role in his poetry than the visual arts. However, like his contemporaries he favoured the close alliance of verse and music and exploited all the usual lyrical metaphors such as the lyre, the lute, the Orpheus myth and the nightingale. The *Deffense* rejects the old lyric forms (rondeau, ballade, virelai, chanson) and even the *épigramme* of Marot in favour of the neo-classical ode 'd'un Luc bien accordé au son de la lyre Grecque ou Romaine', and recognizes the musical advantages of alternating masculine and feminine rhythm and regular strophic construction. However, Du Bellay did not observe either feature as religiously as Marot or Ronsard. Apart from his friend de Bize, no practising musicians are extolled in his poetry, although he must have been familiar with the performers of Jean du Bellay's retinue at Rome and with members of the Notre Dame choir Arcadelt, who moved from Rome to Paris in the early 1550s, set nine of his poems and shared his enthusiasm for Horace and Martial. Two other contemporary musicians, Janequin and Gentian, each set one of his poems, and a few of his pieces were set by later Ronsard enthusiasts including Lassus, Verdonck, Le Blanc and Pevernage.

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FRANK DOBBINS

Düben. Swedish family of musicians of German (not, as has sometimes been stated, Bohemian) origin. For three generations in the 17th and 18th centuries they occupied central musical positions. Their ancestors seem to have come from the Leipzig district, where some of them were musicians. (1) Andreas founded the Swedish branch of the family in 1620, and in 1625 his younger brother Martin moved to Sweden to take up an appointment as organist; other members of the family followed soon afterwards. The most prominent musician in the next generation was (2) Gustaf (i). His son Gustaf von Düben (ii) (b Stockholm, baptized 5 May 1660 [not b 6 Aug 1659, as has usually been said]; d Stockholm, 5 Dec 1726) gained court positions early in life in the entourage of the crown prince, later Charles XII, whom he followed into battle. He was raised to the ranks of the nobility in 1698, was later granted the title of baron and finally reached the position of Master of the Royal Household. However, he had also received a sound musical education and succeeded his father as conductor of the court orchestra in 1691, a post that in 1698 he handed on to his younger brother (3) Anders (ii), the last

active musician of the family. Although his nephews Carl Gustaf (1700–58) and Carl Wilhelm von Düben (1724–90) were connected with the court orchestra between 1741 and 1758, and 1758 and 1764 respectively, they merely held positions as executive directors.

(1) **Andreas [Anders (i)] Düben** (b Leipzig, or Wurzen, nr Leipzig, c1597 [not c1590 as has been stated]; d Stockholm, 7 July 1662). Organist and composer. When still under 13 years of age he and his brother were admitted to Leipzig University in 1609. He was a pupil of Sweelinck in Amsterdam from 1614 to 1620. In the latter year he became second organist of the new Swedish court orchestra at Stockholm engaged from Germany for the wedding of Gustav II Adolf. He very soon reached a prominent position among the court musicians and was appointed conductor in 1640. Alongside his court service he became organist of two Stockholm churches, the German Church in 1625 and the Town Church (Storkyrkan) from 1649 or 1650. Two of his official choral compositions survive: *Pugna triumphalis*, written for the funeral of Gustav II Adolf in 1634 (Stockholm, 1634; edn., Stockholm, 1932) and *Miserere*, written for the funeral of Charles X Gustav (S-Uu; edn., Slite, 1971); the latter has sometimes been incorrectly ascribed to (2) Gustaf (i). Some 20 four- and five-part instrumental dances composed for the court orchestra are also extant (S-Uu; edn., MMS, viii, 1973), and there are a few organ works too (edns. in H. J. Moser and T. Fedtke, eds., *Allein Gott in der Höh' sei Ehr 20 Choralvariationen der deutschen Sweelinck-Schule*, Kassel, 1953, and H. J. Moser, ed *Choralbearbeitungen und freie Orgelstücke der deutschen Sweelinck-Schule*, Kassel, 1954–5).

(2) **Gustaf Düben (i)** (b Stockholm, c1628 [not 1624, as has been said]; d Stockholm, 19 Dec 1690). Collector of music, organist, musician and composer; son of (1) Andreas Düben. He completed his musical education in Germany between 1645 and probably 1647. He became a member of the Swedish court orchestra in Stockholm in 1648 and inherited his father's main positions as its conductor and as organist of the German Church in 1663. Most of his works are continuo songs, nearly all are in MSS at S-Uu, but there is also the printed collection *Odae sveticæ* to poems by Samuel Columbus (Stockholm, 1674), a number of his songs were occasional pieces. His few choral works (in MSS at S-Uu) are mainly for up to four voices, four or five instruments and continuo. Examples are *Veni Sancte Spiritus* (1650 or 1651; edn., MMS, v, 1968), *Fader vår* ('The Lord's Prayer', 1663) and *Surrexit Pastor Bonus* (1664). There are also a few instrumental pieces (edn. of three dances, Stockholm, 1940) and a keyboard prelude and suite (in MS at S-SK).

Gustaf Düben is particularly important for his activities as a collector. The Düben Collection, given to the University of Uppsala by his son in 1732, was essentially compiled by him. Its main part consists of 1500 vocal works in MS: 1200 are by 200 known composers and 300 are anonymous. There are also over 300 instrumental works in MS and some printed music. The collection, which includes many unique works, is one of the richest from the second half of the 17th century. The best-represented composers of vocal music are J. P. Krieger, Du Mont, Erben, Peranda, Georg Arnold, Pohle, Bernhard, Vincenzo Albrici, Carissimi (all with 16 or more works), Kaspar Förster (39 works).

Geist (59), Capricornus (65), Pflieger (96) and Buxtehude (105). It is not known exactly how Düben acquired this vast amount of material, but it is evident that a great part of the collection consists of copies which were made by him and by other musicians working in Stockholm. A number of autographs by foreign composers testify to his good international contacts; an example is Buxtehude's autograph of his cantata cycle *Membra Jesu nostri*, with a dedication to Düben. For all the vocal works he seems to have intended to include sets of parts as well as versions in tablature collected in bound volumes; of this collection within the collection he completed five volumes entitled *Motetti e concerti*, which are dated 1663-7.

(3) **Anders von Düben** (ii) (b Stockholm, 28 Aug 1673; d Stockholm, 23 Aug 1738). Musician and composer; youngest son of (2) Gustaf (i). He became a treble at the court in 1686 and an instrumentalist in the court orchestra in 1689. He took over as its conductor from his brother Gustaf von Düben (ii) in 1698 but resigned the musical direction in 1713 and retired completely in 1726 to devote himself to other court duties. He was raised to the ranks of the nobility in 1707, became a chamberlain in 1711, was granted the title of baron in 1719 and finally became Master of the Royal Household in 1721: his career was thus very similar to that of Gustaf (ii). He completed his musical studies on journeys abroad, and during his period as conductor of the court orchestra French influence became noticeable. His relatively few compositions include a ballet (short score, Stockholm, 1701; excerpts in Norlind, 1899-1900) and occasional works for the court (MSS at S-U). In 1727 he promised to give his father's collection of music, including a few additions made by himself, to Uppsala, and (as mentioned under (2) Gustaf (ii)), he presented it in 1732, in the following year it arrived at the University Library.

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BENGT KYHLBERG

Du Billon, Jhan. See BILLON, JHAN DE.

Dublin. Capital of the Republic of Ireland (Eire).

1. History. 2. Church music. 3. Opera and theatre music. 4. Concert halls. 5. Orchestral and chamber music. 6. Choral music. 7. Concert

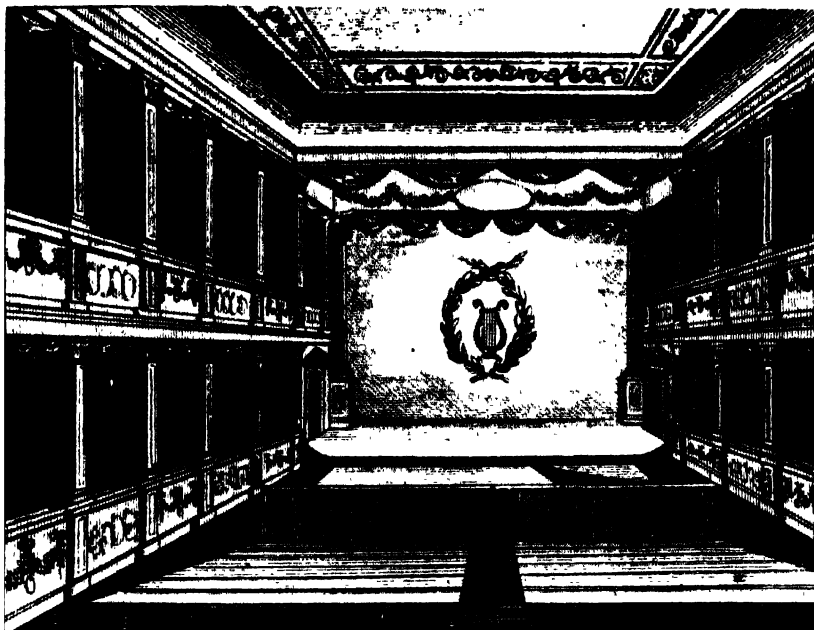
promotion. 8. Competitive festivals. 9. Broadcasting. 10. Education. 11. Cultural and promotional bodies, professional associations. 12. Music collections.

1. **HISTORY.** Before the passing of the Act of Union in 1800, Dublin was the seat of government of a country which had for centuries been under foreign domination. Insulated by political and religious barriers from the native culture of the country as a whole, its musical activity was cultivated by the sophisticated ruling class and acted as a local focus for the mainstream of European art music, mainly as reflected by English taste. Except insofar as this activity was in turn imitated by the larger provincial centres of jurisdiction such as Cork, Limerick and Waterford, there was even less contact with the musical life of the majority of the population than in the case of the capital cities of comparable nations.

Owing to the frequent periods of strife and turmoil from which Ireland suffered before the more settled times of the 18th century, musical activity was limited; and much of the material upon which a more accurate and complete picture of musical life in Dublin might be reconstructed has been destroyed. Information for the period before the Cromwellian rebellion centres mostly on the cathedrals. A choir was established at St Patrick's in 1431, and two noted madrigal composers were organists of Christ Church: John Farmer and Thomas Bateson. That the vicars-choral of the cathedrals formed a group of expert singers whose influence spread outside the confines of church music is suggested by an entry in the chapter book of Christ Church Cathedral in 1662-3 admonishing them for having sung among the stage players in the playhouse, and by their foundation of the Hibernian Catch Club about 1680.

The custom of engaging instrumentalists to provide ceremonial music for the city appears to have spread from England in the late 15th century. The first theatre opened was in Werburgh Street, erected by John Ogilby after he was appointed Master of the Revels in Ireland in 1638. Nothing definite is known about music at this theatre, which closed at the rebellion in 1641. After the Restoration Ogilby was reappointed, with a monopoly of theatrical interests in Ireland. He returned to Dublin and erected the theatre in Smock Alley which became the chief centre for drama, music and opera until its closure in 1787.

After the wars of the 1690s the city settled down to a period in which the elegance and idle affluence associated with a colonial governing class formed the ideal background for the cultivation of the arts. As the second city in the British Isles, Dublin entered upon a 'golden age' and attracted musicians of European fame. Cousser, Geminiani, Dubourg, Michael Arne and Tommaso Giordani made Dublin their home; and Handel, T. A. Arne, Pasquali, Castrucci, J. F. Lampe, Pinto, Tenducci and many others paid extended visits. The remarkable extent of musical activity in the middle of the 18th century can be deduced from an analysis of advertised events in the 1749-50 season, which reveals nearly three dozen performances of 16 oratorios, 59 of operas or musical plays and a wide range of instrumental music. The Smock Alley theatre met rivalry first from the Aungier Street theatre, which was opened in 1734 and offered a more capacious stage. It fell into disuse, largely because of poor acoustics, about 1750. Rivalry then passed mainly to Crow Street which was rebuilt as a theatre in 1758, having been a concert hall



The Great Musick Hall in Fishamble Street engraving from Walter's 'Hibernian Magazine' (March 1794)

since it was erected at the request of the 'Musical Academy for the practice of Italian Musick' in 1731.

The Crow Street theatre closed in 1820, when stage music became the monopoly of the Theatre Royal in Hawkins Street (1821-80). The chief venues for oratorio and concert performances were the Crow Street Musick Hall (1731-57) and Mr Neale's Great Musick Hall in Fishamble Street (see illustration), which was opened just before Handel arrived in the autumn of 1741, and accommodated 700 people (without swords or skirt-hoops) for the first performance of *Messiah* on 13 April 1742. With the building of the Rotunda in 1764, the popularity of Neale's Hall gradually declined, it was turned into a theatre in 1777 and closed at the end of the century. The Philharmonic Room, also in Fishamble Street (used by the Philharmonic Society of the 1740s), has been confused with Neale's.

Apart from the commercial theatres, music in 18th-century Dublin was mainly promoted by numerous charitable musical societies which displayed a confusing inconsistency of nomenclature. Chief among them were Mercer's Hospital, the Charitable Musical Society for the Relief of Imprisoned Debtors, and the Charitable Infirmary, all three of which benefited from the first performance of Handel's *Messiah*. In the second half of the century Lord Mornington's Musical Academy (1757-77) and the Irish Musical Fund Society (instituted 1787 and incorporated 1794) were notably active.

As in England, the public looked mainly to foreigners for their music, but the active patronage of the nobility and gentry led to a certain amount of creative activity on the part of local composers such as the Roseingrave family and the Earl of Mornington, who was appointed to the new chair of music in the University of Dublin in 1764. In February 1792 John Field first appeared in

public and published his first known composition. Also active at the close of the century were Philip Cogan and John Stevenson, who provided accompaniments for Thomas Moore's *Irish Melodies*.

With the passing of the Act of Union in 1800, and the abolition of the Irish Parliament, Dublin music lost much of its wealthy patronage. A tradition had however been established, and although opportunities for professionals decreased with the coming of a new era of amateur music-making, there was sufficient activity to maintain 19 publishers and music sellers, and 42 instrument makers in 1820-25.

The notable spread of amateur music was furthered chiefly by the efforts of the Robinson family. Francis Robinson formed a choral society known as The Sons of Handel in 1810, and his son Joseph founded the Antient Concerts Society (1834-63) which built the Antient Concert Rooms (now a cinema) in Great Brunswick Street (now Pearse Street) for its performances. In 1831, William and Henry Hudson, a barrister and a dentist, organized the Dublin Music Festival at which a chorus of 172 and an orchestra of 74, strengthened by London players, was conducted by Sir George Smart and Ferdinand Ries; the chief attraction as soloist was Paganini. At the International Exhibition of 1853, Joseph Robinson assembled a choir and orchestra of no fewer than 1000 performers; and in 1856 Beethoven's Choral Symphony had its first Irish performance by the Philharmonic Society (1826-78), which also acted as host to both Joachim and Rubinstein when they first appeared in Dublin. In 1875 Joseph Robinson founded the Dublin Musical Society, which performed the current choral and orchestral repertory with a choir and orchestra of about 350 in the Concert Hall at Earlsfort Terrace (built for the Exhibition of 1865 and now incorporated in the buildings of University College). Among

the composers of this period were Dr John Smith, Master of the King's Band of State Musicians in Ireland, composer to the Chapel Royal, and professor of music in the University of Dublin (1845–61), who wrote mainly church music and edited Weyman's *Melodia sacra*; and John Glover, who wrote three operas. The better-known Irish composers, Balfe and Wallace, lived and worked abroad.

Towards the end of the century the chief figures in the musical life of Dublin were Robert Prescott Stewart, a prolific composer of cathedral music who succeeded John Smith as professor at the University and was organist at both St Patrick's and Christ Church cathedrals; and Michele Esposito, an Italian who was appointed professor of the pianoforte at the Royal Irish Academy of Music in 1882. A composer and much esteemed teacher, Esposito attempted to provide a permanent orchestra for the city by founding the Dublin Orchestral Society in 1899, and with an orchestra of 70 players he continued to conduct the society's concerts, including a series of Sunday concerts in the Antient Concert Rooms, until the outbreak of war in 1914. Among other pre-war societies may be mentioned the Dublin Oratorio Society (1906–14) under Vincent O'Brien, and the Orpheus Choral Society, founded in 1899 by James Culwick, organist of the Chapel Royal.

In the years between the wars orchestral concerts were given for the Royal Dublin Society by John F. Larchet, then professor of music at University College and music director at the Abbey Theatre. In 1927 an attempt was made to revive the Dublin Orchestral Society under the joint conductorship of Esposito and Larchet, but the society did not survive; and in the same year the third society to be known as the Dublin Philharmonic Society was founded by Colonel Fritz Brasc, who had come to Dublin in 1923 as director of the new Army School of Music. This society made its debut with a performance of Beethoven's Choral Symphony to mark the centenary of the composer's death, and continued to give a series of concerts each season with an orchestra of some 75 players, the wind being recruited from the Army School of Music. Choral performances were also given under Turner Huggard until the demise of the society in 1936.

The 1940s saw a remarkable expansion of musical activity, with societies and organizations proliferating. The Dublin String Orchestra, consisting mainly of professional players from the radio orchestra, introduced many contemporary works under Terry O'Connor, and a number of amateur choral and orchestral societies came into being, as well as organizations for the promotion of chamber music. Many were short-lived but others survived to form, in the company of some long-established institutions, the focal points around which this upsurge of activity crystallized into the pattern of Dublin musical life in the 1970s. The founding of the Music Association of Ireland in 1948 did much to coordinate musical policy by bringing together among its members a wide section of representative interests, both professional and amateur, which found influential expression through its elected council. This period was also notable for a marked increase in creative work, encouraged by the broadcasting authorities and the performing groups promoting contemporary Irish music.

2. CHURCH MUSIC. The two Church of Ireland cathedrals of Christ Church and St Patrick are

constituted in the full cathedral foundation, and follow a distinguished musical tradition dating back to the early Middle Ages. A choir school was attached to each (now only St Patrick's); choirmen hold the ancient posts of vicars-choral and lay vicars. The earliest names of vicars-choral at St Patrick's are recorded in 1219, and the first recorded name of an organist at that cathedral was that of William Herbit, who received payment in 1509. The recorded history of choral music at Christ Church does not go back before 1539, when the canons regular of the previous monastery became the members of a new secular foundation modelled on the practice of St Patrick's; though Robert Hayward was appointed organist in 1509. At intervals from the early 17th century until the late 19th the services of one organist were shared by the two cathedrals: the morning service at Christ Church and the evening service at St Patrick's were the more elaborate, at which the organist and principal members of each choir assisted.

The choir of the Roman Catholic pro-cathedral, Marlborough Street, formed in 1902, owes its existence to an endowment of Edward Martyn, and the deed of gift states: 'The music to be sung shall be Gregorian and that of Palestrina or in the Palestrina style'. Vincent O'Brien, first choirmaster of the Palestrina Choir, played a leading part in the musical life of Dublin until his death in 1946, when he was succeeded as organist of the pro-cathedral by his son Oliver O'Brien and later by Gerard Gillen.

3. OPERA AND THEATRE MUSIC. The popularity of opera and musical plays has been a notable aspect of Dublin taste since the early 18th century, and was further strengthened by the English travelling opera companies during the second half of the 19th and the first quarter of the 20th century. Chief events in the early history of opera in Dublin begin with the first Irish production of *The Beggar's Opera* in March 1728 (40 performances by the end of that year). The first performance of Italian opera was not, as has been stated, by Nicolini in 1711, but in the form of burlettas presented at the Smock Alley Theatre by the De Amici company in 1761.

The foremost organization for the production of opera at present is the Dublin Grand Opera Society, which since 1941 has given two seasons annually at the Gaiety Theatre, there being no opera house in the city. The society has its own amateur chorus, and Radio Telefís Éireann (RTE) provides its Symphony Orchestra; the majority of the principal singers are engaged from abroad.

In recent years an attempt has been made to provide operatic experience for Irish singers, and at the same time bring live performances of the less complex operatic masterpieces to the smaller provincial towns, with the formation of Irish National Opera. There are numerous societies devoted to light opera, foremost being the Rathmines and Rathgar Musical Society, founded in 1913.

4. CONCERT HALLS. The capital city of Ireland lacks a suitable concert hall. Public orchestral concerts are given by the RTE SO in the acoustically unsuitable Gaiety Theatre (seating 1075) and in the orchestra's unsatisfactory temporary home, the St Francis Xavier Hall (688). Large-scale oratorio performances have been given in the National Stadium (c2000). The Royal Dublin Society possesses a hall (1200) where it

promotes an annual series of chamber music recitals. Increased use has recently been made of the fine 18th-century Examination Hall in Trinity College and the Baroque Room in the National Gallery (each seating c500).

5. ORCHESTRAL AND CHAMBER MUSIC. From modest beginnings, as a station chamber ensemble in 1926, the broadcasting orchestra was steadily expanded by the 1950s until it assumed the role (though not the name) of Ireland's national orchestra. After 1948 its complement was strengthened by the importation of a number of foreign instrumentalists, and it took the title of the Radio Eireann (now RTE) Symphony Orchestra. A new generation of Irish players is finding employment in its ranks. From 1941 to 1948 the chief conductor was Captain Michael Bowles. After his retirement a number of guest conductors, including Jean Martinon and Hans Schmidt-Isserstedt, were appointed to direct the orchestra until the appointment of Milan Horvat as principal conductor in 1953. He was succeeded by Tibor Paul in 1962, and by Albert Rosen in 1968. Besides giving public orchestral concerts in Dublin (as noted above), which are recorded for broadcasting purposes, the RTE SO repeats a number of these concerts in provincial centres such as Cork and Limerick, and plays for the Dublin Grand Opera Society and the Wexford Festival opera seasons.

A second professional orchestra, the RTE Light (later Concert) Orchestra, of 33 players, was founded in 1948 and gives studio and public concerts of light music and arrangements of Irish music under two RTE staff conductors. An independent professional chamber orchestra conducted by André Prieur and consisting mainly of players from the RTE SO, known as the New Irish Chamber Orchestra, was formed in 1970. The chief amateur orchestra is the Dublin Orchestral Players, founded in 1939 and conducted successively by Havelock Nelson, Brian Boydell and Captain F. O'Callaghan. A second amateur orchestra, the Dublin Symphony Orchestra, has recently been formed under the conductorship of Colin Block.

Apart from the annual series of recitals sponsored since 1886 by the Royal Dublin Society, referred to above, public support for chamber music was meagre until the 1950s, when active groups formed mainly by members of the RTE orchestras and the zeal of such bodies as the Music Association of Ireland created a new enthusiasm. The broadcasting service established a string quartet in 1958 which gives regular recitals in Dublin and elsewhere. Known as the RTE String Quartet, this body has provided encouragement to Irish composers who have written for it. Interest in quartet music is reflected in the notable seasons of recitals sponsored by the St James's Gate Musical Society. Active pursuit of amateur chamber music is encouraged by the Dublin Chamber Music Group, an offshoot of the Music Association of Ireland.

6. CHORAL MUSIC. Of existing bodies the earliest is the Hibernian Catch Club founded c1680 by the vicars-choral of St Patrick's and Christ Church cathedrals. It claims to be the oldest surviving musical society in Europe. Its activities are confined to male-voice singing at monthly dinners.

The University of Dublin Choral Society was founded in 1837, with Joseph Robinson as its first conductor. It performs the masterpieces of the oratorio

repertory at the end of each university term. The corresponding university society, the Music Society of University College, Dublin, was founded in 1917; two choral and orchestral concerts are given each year. Both universities have chamber choirs: the College Singers (Trinity College, University of Dublin) and St Stephen's Singers (University College).

Of the large choirs which give regular performances, in Dublin the earliest is the Culwick Choral Society, a direct descendant of the Orpheus Choral Society referred to above. Recently they have tended to depart from an earlier tradition of a *cappella* partsongs to concentrate on oratorio and other large-scale works. Of more recent origin is Our Lady's Choral Society, formed in 1946 from the combined Roman Catholic church choirs of the archdiocese of Dublin, the first Irish choir to perform in Paris and Rome. Other important choral societies in Dublin are the RTE Choral Society and the St James's Gate Choral Society.

A professional chamber choir of ten voices formed in 1953, the RTE Singers, earned an international reputation under Hans Waldemar Rosen, particularly in contemporary *a cappella* music; and an independent group of ten voices, formed and directed by Brian Boydell and known as the Dowland Consort, specialized in vocal music of the Renaissance (1958-70).

7. CONCERT PROMOTION. In addition to the concerts promoted by the radio organization, the Royal Dublin Society and other bodies already referred to, there are also the events organized by the Music Association of Ireland. Besides providing recitals for members, the association has been responsible for organizing country-wide tours by prominent chamber groups, concerts in schools by young Irish professionals and recitals at which young soloists are given their first opportunity to appear in public. In 1969 the association, with the cooperation of the radio authorities, inaugurated the biennial Dublin Festival of 20th-century music, which features a broad cross-section of the contemporary international repertory in association with works by living Irish composers. Recitals of solo and chamber music are also promoted by the universities and by the cultural services of the German, Italian and French governments.

8. COMPETITIVE FESTIVALS. The chief competitive music festival is the Feis Ceoil, founded in 1897. The Oireachtas, also founded in 1897, is a festival of Gaelic literature and drama, traditional music and fine art. Other important festivals are the Father Matthew Feis founded in 1908, and the Feis Atha Cliath, founded in 1904 for the promotion of Irish music and dancing.

9. BROADCASTING. The Irish broadcasting service, now known as Radio Telefís Éireann, was instituted in 1926. With only one programme on radio and one television channel until 1979 it was difficult to satisfy musical enthusiasts in the face of popular demand and some dependence on commercial sponsorship. Sound broadcasting in 1971 devoted 276 hours to opera, orchestral and chamber music, and talks on musical subjects, and 125 hours to traditional and arranged Irish music. The broadcasting service also maintains the performing groups referred to earlier. Musical policy of the organization is the responsibility of the director and deputy director of music, and the head of light music with two assistant directors. Gerard Victory was appointed director of music in 1967; his predecessors

were Tibor Paul (1962), Fachtna O hAnnracháin (1947), Captain Michael Bowles (1941) and Vincent O'Brien (1926). There is no organization in the television section specifically responsible for music.

10. **EDUCATION.** A chair of music was created in the University of Dublin (Trinity College) in 1764. The first holder was the Earl of Mornington; others include Ebenezer Prout (1894-1910), Percy C. Buck (1910-20), Charles H. Kitson (1920-35) and Brian Boydell (from 1962). The chair at University College was created in 1913, since when four professors have held office: the Rev. H. Bewerunge, Charles H. Kitson, John F. Larchet and Anthony Hughes. Degrees in music are conferred by both universities.

Two endowed institutions and one private school provide courses in practical musicianship. The Royal Irish Academy of Music, founded in 1848 and given royal recognition in 1872, is governed by a board of 24, consisting chiefly of nominees of the subscribers and of Dublin Corporation, and enjoys state support. Local centre examinations are held in Dublin and throughout the country, over 15,000 candidates being examined annually, and three diplomas are granted, namely the FRIAM (*honoris causa* only), LRIAM (performer's or teacher's diploma) and ARIAM (teacher's diploma). Instruction is given to approximately 3000 'pupil-equivalents' (a pupil studying more than one subject is counted more than once). A students' Musical Union has been active since 1906.

The College of Music, founded as the Dublin Municipal School of Music in 1890, is managed by a principal and a vice-principal, and is under the control of the City of Dublin Vocational Education Committee. There are about 1900 students, many of whom are prepared for the diplomas of the Royal Schools of Music. The College also grants its own advanced teacher's diploma (DipDSM). The Read School of Pianoforte Playing, which was founded in 1915 and gave instruction to many distinguished Dublin musicians, is now no longer active, this leaves the Leinster School of Music, founded in 1904, as the only private music school. It holds local centre examinations, and grants the DipLSM. The Army School of Music, established in 1923, trains the officer bandmasters and bandmen for the Irish Army.

The government Department of Education is divided into the primary and secondary branches, each having separate responsibility for musical education in their respective divisions. The primary branch is under a head organizing inspector, assisted by four organizing inspectors of musical instruction; the secondary branch employs a senior and a post-primary inspector.

11 **CULTURAL AND PROMOTIONAL BODIES, PROFESSIONAL ASSOCIATIONS.** The Music Association of Ireland has on numerous occasions made recommendations on behalf of its widely representative membership (nearly 2000) to the government and other public bodies concerning musical policy, often with notable success. Its continued efforts towards the establishment of a concert hall resulted in the government's promise, in 1965, to build the J. F. Kennedy Memorial Hall, a promise not yet fulfilled. This association has also encouraged the formation of other associated groups such as the Dublin Chamber Music Group, the Composers' Group and a movement equivalent to Youth and Music by the name of Ogra Ceoil, which in

1970 formed a national youth orchestra. It also produces a monthly publication, *Counterpoint*, containing a diary of musical events and short articles.

Ceol Chumann na nOg, an organization concerned with providing concerts for schoolchildren, has enjoyed the cooperation of the RTE SO and its staff conductors; children's interest in music has also been fostered by the work of the Dorothy Mayer Foundation.

The Leinster Society of Organists was founded in 1919, and the welfare of professional musicians is looked after by the Irish Federation of Musicians.

The Arts Council of Ireland, set up in 1951, gives financial support for many musical ventures such as productions of the Dublin Grand Opera Society and enterprising performances which societies and promoting bodies could not otherwise afford. It has also granted scholarships in music, and supported the recording of contemporary Irish music. The latter is the result of a joint scheme of the Arts Council, RTE, and another government body, the cultural relations committee of the Department for Foreign Affairs. This committee, in addition to publishing a catalogue of contemporary Irish music, has made copies of works for dissemination abroad and has sponsored foreign tours by Irish artists.

The oldest Dublin musical organization is the Irish Musical Fund, a charitable fund founded in 1787 and incorporated by Act of Parliament in 1794, administered benefit to 20 professional musicians, mainly orchestral players, who are elected to membership.

12 **MUSIC COLLECTIONS.** The chief music collections are those of the library of Trinity College, which includes the Prout Collection and a number of manuscripts, and of the National Library, which includes the Joly Gift and the Plunkett Collection. A number of early manuscripts and rare printed works are also to be found in Marsh's Library and in the library of the Royal Irish Academy of Music. Manuscript collections of Irish folk music are in the libraries of the Royal Irish Academy and Trinity College, in the National Library and in the National Museum, which also houses a noteworthy collection of instruments mostly made by Dublin craftsmen. (See **LIBRARIES; COLLECTIONS, PRIVATE; INSTRUMENTS, COLLECTIONS OF.**) A collection of some 3000 folksongs, in manuscripts and recordings made by the Irish Folklore Commission, is now housed in University College.

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BRIAN BOYDELL

Dublin Troper (GB-Cu Add.710). See **SOURCES**, MS, §II, 8.

Dublin Virginal Manuscript (EIRE-Dm D.3.30). See **SOURCES OF KEYBOARD MUSIC TO 1660**, §2(vi).

Du Bois, Léon (b Brussels, 9 Jan 1859; d Boitsfort, Brussels, 19 Nov 1935). Belgian composer and conductor. After studying at the Brussels Conservatory he won the Belgian Prix de Rome in 1885 with the cantata *Au bois des elfes*. His career as a conductor took him to theatres in Nantes (1889–90) and Liège (1891–2) and to the Théâtre Royal de la Monnaie (1890–91, 1892–7). In 1912 he was elected to the Belgian Royal Academy and succeeded Tinel as director of the Brussels Conservatory, a position he held until 1925. As a composer he was a Wagnerian, but he moved away from this influence in his much freer working of themes. His most successful work was the mimed drama *Le mort*; he wrote three other pieces for the stage and also an Adagio for strings, two marches, a suite for eight horns, three songs and about 20 choral works. An oratorio and a *Poème* for cello and orchestra remained incomplete. Du Bois' music was published by L'Art Belge, Breitkopf & Härtel and Craz.

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HENRI VANHULST

Dubois, Philippe (b Soignies, c1575; d Madrid, Dec 1610). South Netherlands composer and singer. He received his early musical education at the collegiate church of St Vincent, Soignies. He was one of 14 boy sopranos aged between seven and 12 who in 1585 were recruited in the Netherlands to serve in the Chapel of Philip II of Spain; his colleagues included Gery de Ghersem, Mathieu Rosmarin (Mateo Romero), Jean Dufon and Jean de Loncin. He arrived in Madrid at the beginning of 1586. He was taught there by Philippe Rogier until his promotion to the rank of *cantor* on 1 December 1593. In 1594 he was invested with a benefice at the chapel 'du corps saint' at Ste Waudru, Mons. After the death of Philip II he continued in the service of Philip III as *cantor* and composer for the rest of his life, following him to Valladolid, where the court resided from 1601 to 1606. The catalogue of the library of King John IV of Portugal, destroyed in the Lisbon earthquake of 1755, records ten pieces by him; seven are settings for six and eight voices of Latin texts and three of French texts for five and eight voices.

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PAUL BECQUART

Dubois, Pierre Max (b Graulhet, 1 March 1930). French composer. He studied at the Paris Conservatoire (1949–53) and received his first commission from the RTF as early as 1949. The resulting work, *Impressions foraines*, is one of his most successful; besides being used for broadcasting it was choreographed, and Dubois drew from it an orchestral suite. He won the Prix de Rome in 1955 and the Grand Prix of the city of Paris in 1964; he has held appointments in Paris and Quebec, notably as professor of analysis at the Conservatoire. The main influences on his music have been those of Milhaud, Françaix and Prokofiev.

WORKS

(selective list)

Stage: *Le docteur Ox* (ballet, 3), Lyons, 1965; *Comment causer* (opéra bouffe), Liège, 1971

Orch: *Impressions foraines*, 1949; Pf Conc. no.2, 1957, Vn Conc. no.1, 1957; Sym. no.2 (*Drame pour Epidaure*), 1962, Hn Conc., 1963, Vc Conc., 1963; *Rapsodie*, 1963, *Double Conc.*, vn, pf, orch, 1963
Chamber: *Sonata*, vn, pf, 1962; *Pop Variations*, fl, pf, 1971; *Suite, dans le style ancien*, a rec, 1971; *Le cinéma muet*, hn, tpt, trbn, tuba, 1972
Fantaisie sur une chanson canadienne, cornet/tpt, pf, 1972
Coincidence, cl, pf, 1977

Principal publishers Boosey & Hawkes, Choudens, Eschig, Leduc, Rideau Rouge, Technisonor

PAUL GRIFFITHS

Dubois, (François Clément) Théodore (b Rosnay, Marne, 24 Aug 1837; d Paris, 11 June 1924). French composer, teacher and organist. His training was rigorously classical; after early studies with Louis Fanart, choir-master of the cathedral in Rheims, he went to Paris as a student at the Conservatoire. There he studied the piano with Marmontel, the organ with Benoit, harmony with Bazin and fugue and counterpoint under Ambroise Thomas, winning several first prizes and then the Prix de Rome (1861). On his return from Italy, where he met and was given encouragement by Liszt, he devoted himself to teaching. He was appointed *maître de chapelle* of Ste Clotilde and there produced his oratorio *Les sept paroles du Christ* on Good Friday 1867. Leaving this post in 1869, he then served at the Madeleine as *maître de chapelle* until 1877 when he replaced Saint-Saëns as organist. At the same time he taught harmony and composition at the Conservatoire (1871–90), later succeeding Thomas as director (1896–1905).

Unable at first to gain access to the important Parisian musical theatres, he contented himself with producing, at the Théâtre de l'Athénée on 30 April 1873, a modest work, *La Guzla de l'Emir*, set to a libretto previously used by Bizet. In 1878 he shared with B. Godard the prize at the Concours Musical instituted by the city of Paris, and his oratorio *Le paradis perdu* was performed, first at the public expense (27 November 1878) and again on the two following Sundays at the Concerts du Châtelet. He wrote many other works for the stage as well as numerous pieces in nearly every genre. Today his music is largely forgotten with the exception of a few religious pieces which remain in the repertoires of French churches. His theoretical works, however, are still widely used in musical academies; his *Traité d'harmonie théorique et pratique*, *Notes et études d'harmonie* and *Traité de contrepoint et de fugue* have served several generations of student composers.

Dubois may be considered a characteristic representative of the 'classical' school of French musicians at the end of the 19th century. His learned compositions, especially his church music, are in the purest French tradition of Le Sueur and Cherubini although they suffer from a certain coldness. Tiersot (1918) wrote of him: 'His art, which lacks a sense of movement, was more suited to the church or the concert hall than to the stage'; but he praised the composer's genuine human qualities, and cited him as an example of artistic conscience and integrity at a time when musicians were tempted to follow new musical influences.

WORKS

(all published in Paris unless otherwise stated, for fuller list see MGG)

STAGE

La prova di un'opera seria, 1863, unpubd [composed in Rome]
La Guzla de l'Emir (opéra comique, 1, J. Babier and M. Carré), Paris,

- Théâtre de l'Athénée, 30 April 1873 (c1873)
 Le pain bis (opéra comique, 1, A Brunswick and Beauplan), Paris, Opéra-Comique, 26 Feb 1879 (1879)
 La farandole (ballet, 3), Paris, Opéra, 14 Dec 1883 (1884)
 Aben-Hamet (It. opera, 4, L. Detroyat, after Chateaubriand), Paris, Théâtre du Châtelet, 16 Dec 1884 (1884)
 Xavière (dramatic idyll, 3, L. Gallet), Paris, Opéra-Comique, 26 Nov 1895 (1895)
 La fiancée d'abydos, unperf.; Le florentin, unperf.

OTHER VOCAL

- 3 messes brèves; Messe de Requiem, solo vv, chorus, orch, Messe solennelle de Saint-Remi (1900); Messe de la Délivrance, chorus, org (1919)
 71 motets, Credo, 4 male vv, org (1898); Benedictus, T, org, Sanctus, chorus, 2 org (1911), 8 pieces for male vv, 2 pieces for children's choir, 1 with pf acc., Le coureur, 4vv
 5 oratorios incl. Les sept paroles du Christ, solo vv, chorus, orch 1867 (1926), Le paradis perdu (E. Blau, after Milton), solo vv, chorus, orch (1879), Notre-Dame de la mer (L. Gallet) (1897)
 9 scènes incl. Atala, cantata, Prix de Rome, 1861, L'enlèvement de Proserpine (P. Collin), solo vv, chorus, orch (1879), Hylas, solo vv, chorus, orch (1893), Kybèle (Leconte de Lisle) (1906)
 Musiques sur l'eau (1887), Chansons de Marjolite (1887), 72 other songs

INSTRUMENTAL

- 2 orch suites, 1874, 1877, 2 suites d'orchestre sur la farandole, 1884, 1889, 3 symphonies (1908, 1913, 1924), Concerto-capriccioso, pf, orch (1876); Deuxième concerto, pf, orch (1897); Concerto, vn, orch, 3 concert ovs (1865, 1879, 1881); Adonis, sym. poem (1907), Fantasia-Stuck, vc, orch; misc. other sym works
 2 str qts (1908, 1924), Duetto, str qnt, wind qnt (1909), Nonetto, fl, ob, cl, bn, str qnt (1926); 14 other chamber works
 88 pieces for org
 Poèmes virgiliens (1898), Sonata (1908), other works for pf incl. transcr. of Bach's 48, pf 4 hands (1914)

PEDAGOGICAL WORKS

- 6 textbooks incl. Notes et études d'harmonie pour servir de supplément au traité de H. Reber (1889), 87 leçons d'harmonie (1891), Traité de contrepoint et de fugue (1901), Leçons de solfège (1905), Traité d'harmonie théorique et pratique (1921)

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 J. Tiersot *Un demi-siècle de musique française* (Paris, 1918)
 M. Widor *Notice sur la vie et les travaux de Théodore Dubois* (Paris, 1924)
 P. Landormy *La musique française de Franck à Debussy* (Paris, 1943, 2/1948)
 I. Raugel 'Dubois, François-Clément-Théodore', *MGG*
 JEAN MONGRÉDIEN

Dubos, Abbé Jean-Baptiste (b Beauvais, Dec 1670, d Paris, 23 March 1742). French diplomat, antiquarian, historian and theorist of the arts. After studies in theology and archaeology at the Sorbonne, Dubos entered the diplomatic service which took him, at one time or another, to Hamburg, London, The Hague, Brussels, Neuchâtel and Italy, and involved him in the preparations for the treaties of Ryswick and Utrecht. As reward, he was given various ecclesiastical benefices and the title 'Abbé', as well as election to the Académie Française in 1720, of which, three years later, he became 'perpetual secretary'. His historical writings were both well founded and controversial. Because of his broad acquaintance with the arts, past and present and also French and foreign, which was matched by a certain refined connoisseurship, he was in demand, even as a young man, for advice concerning scenery, costumes and staging at the Opéra; and his cleverly formulated critical judgments and theoretical discourses on all the arts made him the oracle of the salons as well as an important forerunner of later 18th-century non-moralistic subjective aesthetics. His most important publication for music is his *Réflexions critiques sur la poésie, la peinture et la musique* (Paris, 1719, 6/1755/R1970; Eng. trans., 1748).

The Abbé's own busy existence would seem to have influenced his aesthetic theories. Thus, he argued, man

loves what is beautiful because by instinct he strives to be always in motion in order to banish *ennui*, an evil he feels so painfully that 'he undertakes often the most laborious tasks simply in order to spare himself the pain of being troubled by it'. To the extent, then, that the arts banish boredom they can be said to be morally good, though this 'goodness' has little or nothing to do with any specifically moral content. Our spirits are forever in need of stimulation and change, even unpleasant stimuli like grief or pain. The aim of the arts is not so much to provide food for the imagination as it is to give pleasure to the soul by spurring it to action, such action being a 'biological virtue' and a necessity for man. So far Dubos was still more or less Aristotelian. But he was also scientific in a way typical of his time, holding that man's primary characteristic is to be in motion, that boredom is equivalent to stagnation and non-living, that our own primary instincts plunge us into passionate expressions and reactions (what we mean today by 'outlets' and 'releases') which, unchecked, culminate in excitement and danger, something Dubos viewed as too much of a good thing. We are protected from that latter menace, however, and cured of its consequences by the pleasurable experience of art (a process rather like Freud's 'sublimation'). Since motion-emotion is the aim, the subject and the manner in which it is expressed (aside from mere technical skill) are important for the reason that art copies the experience of reality, though of necessity in much weaker form: which is why art must strive to be 'natural' without going so far as to fall into illusionism which would make us lose our heads and give way to dangerous agitations rather than simply enjoy the 'passions artificielles' that art should arouse in us.

Because art is natural, the expert is a less reliable judge than the public (restricted by Dubos to the educated and cultivated, the 'honnêtes hommes') since they judge by sentiment without interposing intellectual barriers. Music and painting are, in consequence, 'better' arts than poetry, which must make do with signs referring to arbitrarily designated meanings. Painting places directly before our eyes the 'natural' images by which we are to be pleasurably moved. Music uses only the 'natural' means of tones and therefore works most directly on the heart (a notion certainly indebted to Descartes's physiological musical aesthetics) because it incorporates in itself, as it were, the passions it expresses. But this is not a mere physiological process. Music does not do, it imitates, and the object of its imitation is nature. The imitation may be of a low order, a servile copy of external sound sources (birdsong, streams, storms), or of a higher order in which the composer selects from nature (and here Dubos largely meant human nature) the objects and characters to be imitated. The principle by which the selection is to be made is, of course, that central stumbling-block of all 18th-century aesthetics: taste, the sixth sense that every connoisseur possesses and, indeed, every human (of the cultured classes, be it understood). Dubos's solution involves the other stumbling-block: genius, and here, in a premonition of Mme de Stael, Stendhal and Taine, he found that time and place, climate and epoch, have much to do with producing or inhibiting the natural flowering of genius. Only thus could he explain the prodigious achievements of the arts in his own time in France.

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ROBERT ERICH WOLF

Du Bosc, (Guillaume) Simon (b Rouen; d Geneva, 1556-7). French music printer. A Simon Du Bosc, possibly identifiable with the music printer, though called a Parisian, first printed at Alençon between 1529 and 1534. He seems to have been in Paris before that time and was also there in 1534; at the end of that year he was listed as a heretic. Guillaume Simon Du Bosc appears in Geneva, where a heretic would reasonably have gone, in 1553; in that year or the next he was joined by GUILLAUME GUÉROULT, a relative, in partnership. Between that year and 1556, when Guéroult appears to have left for Lyons, they printed at least 12 volumes of music, some of which are lost; they include collections of motets by Clemens non Papa, Crequillon, Gombert, Goudimel, Sermisy and others, and a book of psalm settings. Du Bosc also printed on his own account, though not music. It has been suggested that he was the printer, while Guéroult acted as the financial partner and, probably, music editor.

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 STANLEY BOORMAN

Dubourg, Matthew (b London, 1703; d London, 3 July 1767). English violinist and musical director. He was the natural son of Isaacs, a dancing-master. As a pupil of Geminiani, he soon made a name as a remarkably gifted boy violinist, first appearing at one of Thomas Britton's concerts, where, standing on a high stool, he played a solo by Corelli with great success. On 27 May 1714 he had a benefit concert at Hickford's Room. In 1724 he visited Dublin, and on 17 June 1727 married Frances Gates at Stanmore, Middlesex.

In 1728 he was appointed to succeed J. S. Kusser as Master and Composer of State Music in Ireland, a post said to have been intended for Geminiani but transferred to Dubourg for religious reasons. From then until 1752, when he succeeded Festing as leader of the King's Band in London, he spent most of his time in Dublin, where he was an active influence in the musical community, though occasionally travelling to London (he took part, for instance, in performances of Handel's *Samson* there

in March 1743). In Dublin he played a prominent part in most of the important performances of this period, playing at the first benefit for Mercer's Hospital on 8 April 1736, supervising and leading the enlarged orchestra for the first Irish performance of Arne's *Comus* in August 1741, and leading the band during Handel's visit (1741-2), which included the first performance of *Messiah*. The high standard of string playing in Dublin, which was remarked upon by Handel in a letter to Jennens, was undoubtedly due to the influence of Dubourg and his teacher Geminiani. Dubourg subsequently organized a series of six Handel oratorios in the 1743-4 season and the first Irish performances of *Samson* (4 February 1748) and *Judas Maccabaeus* (11 February 1748). He also conducted numerous performances of *Messiah* and other Handel oratorios.

He appears to have been a brilliant performer and fond of showing off his skill. Burney related that on one occasion he introduced a cadenza of extraordinary length into the ritornello of an air. When at last he finished, Handel, who was conducting, exclaimed 'Welcome home, Mr Dubourg' (*An Account of the Musical Performances... in Commemoration of Handel* (London, 1785), 'Sketch of the Life of Handel', p. 27).

In January 1748 there was a sale of furniture and paintings at his house in Dublin, and in March he was bequeathed £200 a year by 'the Widow Barry'. In 1761 he was appointed Master of Her Majesty's Band of Music in London at £200 a year. He retained a house in Dublin, where he often entertained Geminiani, who died there in 1762. Dubourg finally left Ireland in 1765. He was buried in Paddington churchyard.

Dubourg's compositions were mainly ephemeral: those that were published are scattered through minor collections 'Serenading Trumpet Tunes' and Minuets for His Majesty's Birthday are included in collections published by Walsh of London, and John Simpson's *Delightful Pocket Companion for the German Flute* (c.1746-7) contains pieces by him. Of particular interest, as one of the earliest documented examples of an Irish traditional melody which attained great popularity at 18th-century Dublin concerts, is the publication by W. Manwaring in 1746 of *Select Minuets to which is added Eileen a Roon by Mr Dubourgh, set to the harp-chord, with his variations*.

BRIAN BOYDELL

Dubreuil, Jean (b Paris, c.1710, d Paris, 1775). French *maître de clavecin*. He was a student of Jacques de Bournonville and a friend of the theorist P.-J. Roussier. He is known principally for two publications: *Dictionnaire lyrique portatif, ou Choix des plus jolies ariettes* (Paris, 1766, 2/1771 with supplement), a large collection of then-current French and Italian *airs*, all presented with French text in one part with an occasional *duo*, intended primarily for use by musical amateurs and as a teaching aid, and *Manuel harmonique, ou Tableau des accords pratiques* (Paris, 1767), a simplified, practical handbook for learning the principles of harmony primarily at the keyboard, based upon the teachings of Rameau. Although he is known to have composed music, only two minuets appended to his *Manuel* appear to have survived.

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ALBERT COHEN

Dubrovnik (It. Ragusa). City in Yugoslavia on the Adriatic coast. It succeeded in freeing itself from Venetian domination in the 14th century and existed as an independent aristocratic republic until 1808, when it was conquered by Napoleon. After the Napoleonic wars it was incorporated into the Austro-Hungarian Empire. Its long independence and prosperity ensured the continuity of artistic life, which during the Renaissance was most productive in poetry and theatre. From the Middle Ages the Cathedral of St Mary and the monasteries of the Dominicans and Friars Minor were the centres of musical activity; the latter monastery has an important music library. The earliest report of the cathedral organ dates from 1389; organs in the Dominican monastery and the church of St Vlaho (Blasius) were installed early in the 15th century. The city supported a band of musicians from the 14th century.

The beginnings of opera were noticed in Dubrovnik in 1617 Paskoj Primović published his translation of O. Rinuccini's *Euridice*, and in about 1620 Ivan Gundulić translated Arianna. Junije Palmotić's *Atalanta* (1629) was subtitled 'Music performed by the company of Isprazni'; the score has never been found. In the 18th century operas were performed by visiting Italian companies, a permanent opera company was not established. At that time the court of the rector supported two orchestras, the military Banda del Principe and Orchestra del Rettore which played indoors. For a time L. Sorkočević, a composer and member of the nobility, supported a private orchestra. The Philharmonic Orchestra was founded in 1925 as a semi-professional body and reconstituted in 1946 as the fully professional Dubrovački Gradski Orkestar (Dubrovnik City Orchestra). Dubrovačke Ljetne Igre, the music and drama festival founded in 1950 and held annually in July and August, has acquired an international reputation. The School of Music was opened in 1946, and in 1968 the Zagreb Academy of Music opened a section of its department for string instruments in Dubrovnik.

BOJAN BUIĆ

Dubuc. See DUBUT family.

Du Buisson [Dubuisson]. A name common to many French and Flemish composers, singers, organists and musicians active from the early 16th century to the late 18th century. Apart from those listed below, none of whom is known to be related, other known composers of this name include Mathurin (fl 1489–1514), known by one chanson (in *RISM* 1504³, possibly by Mathurin Forestier), René (b 1703) and Gabriel (fl 1724), both known by *airs* published in French anthologies (1724–6). Other musicians of this name held various church and court posts, mainly in Paris and Geneva.

(1) **Jacques du Buisson** [Du Buysson] (fl Paris, 1550–70). French organist and composer. He served in the *chambre du roi* under Henri II and Charles IX. 11 chansons for four voices published in Paris are ascribed to 'Du Buisson' or 'Buysson' (*RISM* 1552⁴, 1553²⁰, 1554²⁰, 1554²¹, 1557⁹, 1557¹², 1559¹⁰, 1560²⁸, 1569¹¹). All the texts are amorous epigrams of little literary quality, typical of the pre-Pléiade generation. The musical style is generally homophonic with occasional hints of imitation and brief melismas at cadential points; as in other mid-16th-century chansons duple metre predominates, but a few pieces include brief pas-

sages in contrasting triple metre. Two three-voice chansons (*RISM* 1578¹⁵) use popular anecdotal texts set contrapuntally in an archaic style to music familiar from earlier settings.

(2) **Michel-Charles du Buisson** [des Buissons] (b Lille or Budweis [now Budějovice], fl 1560–73). Flemish or Bohemian composer and singer. His volume of motets for four to six voices *Cantiones aliquot musicæ, quæ vulgo moteta vocant* (Munich, 1573) refers to him as 'Flandrus insularis', but a manuscript collection of his motets and hymns (in *D-Rp*) gives his birthplace as Budvitz. He served at the Viennese court of the Archduke Ferdinand, later emperor, between 1559 and 1564. In 1564 he accompanied the ducal chapel of Ferdinand II to Prague and in 1566 to Innsbruck. He composed an epithalamium for the wedding of Johann Cripach in 1561, published in *Epithalamia duo in nuptus*. Jo. Cripaci (Nuremberg, 1561). 26 motets for five to seven voices ascribed to 'Michael Desbuissons' were included in the five-volume series *Novi thesaurii musici* (*RISM* 1568²–6).

(3) **Du Buisson** (d before 1688). Composer, viol player and teacher. In 1680 he took part in a concert of music for three bass viols, which, according to the *Mercure de France* for March of that year, was the first of its kind in France. The principal manuscript of his works (in *US-Wc*) is the earliest surviving collection of French music for solo viol; it is dated 1 September 1666 and was probably compiled by a pupil. It contains four suites in staff notation and two pieces in tablature, with frequent ornaments, fingerings and bowings and with brief instructions for bowing. Jean Rousseau, author of *Traité de la viole* (1687), criticized his technique ('il portoit très mal le main'), but Rousseau's rival, the Sieur de Machy, preferred Du Buisson's playing to Sainte-Colombe's. While the latter's pieces are predominantly of melodic interest (for which he was criticized by Machy), Du Buisson's are primarily contrapuntal and rich in double stops and chords, particularly in the allemandes. Another manuscript (in *F-Pn*), containing solo music for lra viol, includes an allemande and a four-movement suite by Du Buisson; the manuscript, which may be English, belonged in 1674 to 'I.B.R.' (which may denote Rousseau himself).

(4) **R. du Buisson** (fl 2nd half of the 17th century). Composer and musician. His first name is not recorded. All that is known about him is that he was an *ordinaire de la musique du Roi* during the reign of Louis XIV. He wrote a fair amount of sacred and secular music.

WORKS

2 motets, in *Motets de MM Lalande, Mathau, Marchand l'amé, Couprin et Dubuisson recueillis par Philidor l'aîné, fait à Versailles en 1697*, *F-V*.

Motet 'en symphonie', Iv, [bc], *Pn*.

Motet 'chanté devant le roi', in *Chants et motets*, *Pc* (signed 'Du Buisson').

Le triomphe de la paix, cantata, in *Grandes cantates*, *V*, and *Chants de la louange de Roi*, *Pc*.

Pièce de symphonie, lost, formerly *Pn* (authenticity doubtful).

(5) **Du Buisson** (d 1710). Composer. The only glimpse of his life is afforded by Titon du Tillet, who described him as a contemporary of Michel Lambert and a celebrated tippler ('fameux buveur') who 'willingly gave lessons in music and feasting for visitors to Paris, especially Germans'. Not surprisingly his musical output consists almost entirely of drinking-songs, which found an appreciative audience in their day. Their texts sometimes depict Du Buisson himself as a kind of per-

sonification of the *bon vivant*. The date of his death is appropriately established by a drinking-song commemorating it which was published in May 1710.

WORKS

- 7 books of *Airs sérieux et à boire*, 2, 3vv (Paris, 1686-92)
 9 books of *Airs sérieux et à boire* (Paris, 1694-6)
 L'on vous dit tous les ans, air, in *Mercure galant* (Paris, April 1678)
Airs in 1692¹, 1692², 1692³, 1693¹, 1697¹, 1697², 1699¹, 1700¹.
 Recueils d'airs sérieux et à boire (Paris, 1701-2), Recueils d'airs sérieux et à boire (Paris, 1704-10)

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 C. Bouvet. 'A propos de quelques organistes de l'église Saint-Gervais avant les Couperin, Les De Buisson'. *RdM*, iv (1930), 241
 C. W. Hughes. 'The Music for Unaccompanied Bass Viol', *ML*, xxv (1944), 149
 F. Lesure. 'Une querelle sur le jeu de la viole en 1688 J. Rousseau contre De Machy', *RdM*, xlvii (1960), 181
 FRANK DOBBINS (1, 2), MARY CYR (3)
 DENISE LAUNAY (4), DAVID TUNLEY (5)

Dubuque [Dyubyuk], **Alexander Ivanovich** (b Moscow, 3 March 1812; d Moscow, 8 Jan 1898). Russian pianist and teacher, probably of French descent. He was a pupil of John Field. Among his own distinguished piano pupils were Balakirev, the critics Kashkin and Laroche, and Nikolay Zverev (teacher of Rakhmaninov, Skryabin and Zilotti). An intellectually controlled, poised and precise style (even for the interpretation of virtuoso pieces) is particularly associated with the Field-Dubuque Moscow tradition. Dubuque published a book on the technique of piano playing, *Tekhnika fortepiannoy igri* (Moscow, 1866) and also taught at the Moscow Conservatory (1866-72). Balakirev and Tchaikovsky dedicated piano pieces to him, and Balakirev persuaded him to write his 'Vospominaniya o Fil'de' ('Reminiscences of Field'), published first in *Knizhki nedeli* (December 1898) and reprinted in the *Russkaya muzikal'naya gazeta* (1916, nos. 34, 35, 38, 39) under the title 'Iz vospominaniy o muzikal'noy zhizni staroy Moskv' ('From reminiscences of musical life in old Moscow'). His most important musical publication was *130 russkikh narodnikh pesen* ('130 Russian folksongs', Moscow, c1855, 2/1865). He also composed some songs and piano pieces, including *Album pour les enfants* (Moscow, 1866), *3 études dans le style fugue* opp. 95-7 (Moscow, n.d.) and a capriccio *Le rossignol d'Alabieff* (Prague, n.d.).

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 P. Pigott. *The Life and Music of John Field (1782-1837) Creator of the Nocturne* (London, 1973) [contains quotations from Dubuque's reminiscences of Field]

EDWARD GARDEN

Du Bus, Gervais [Gervès]. French notary at the royal chancery in about 1313 and author of the ROMAN DE FAUVEL.

Dubut [Du But, Dubuc]. French musicians and composers bearing this name were active in Paris throughout the 17th century: they are listed below. It is not known if, or how, they were related.

(1) **Toussaint Dubut**. He was mentioned as a 'joueur d'instruments' in Paris in 1599.

(2) **Dubut** (first name not known). He was a violinist in Paris in 1636.

(3) **Pierre Dubut**. He is known to have been a lutenist in Paris in 1644. He was possibly the 'père' mentioned by René Milleran about 1690 in his list (in *F-Pn Rés* 823) of the foremost 17th-century lutenists ('MM Du But, le père et les deux fils').

(4) **Louis Dubut**. He was mentioned as a lutenist in Paris in 1644.

(5) **Nicolas Dubut** (b 1638; d after 1692). He was a master instrument maker and probably a lutenist in Paris in 1671. He may have been one of two sons listed by Milleran, and may have been the Du But mentioned as a lute teacher by Abraham du Pradel (*Livre commode des adresses de Paris pour 1692*, MS, F-Pn).

Identification of the second son in Milleran's list is difficult; Etienne Vaudry de Saizenay (in the second part of his lutebook, 1699; MS in F-B) mentioned only one son - 'Du But, le jeune et le vieux'.

WORKS

Edition *Oeuvres des Dubut*, ed M. Rollin and J.-M. Vaccaro (Paris, 1979) [138 pieces]

(signed 'Dubut' not attributable to individual members)

23 preludes, sarabandes, courantes, 17 miscellaneous pieces, all F-Pn
 Courante de Dubut le père, chaconne melody in *Airs propres pour le timpanon* and *Pièces de trompettes* mise en état et copie par le Sr Philidor, other pieces all F-P
 42 pieces, *Phthibault*
 Suites in A-Wn, D-Bd, ROu
 Pièces in 2 MSS, F-B
 2 allemandes in *Livre des vers du lut*, AIXm

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 L. de La Laurencie. 'Quelques luthistes français du XVII^e siècle', *RdM* iv (1923), 145

JOËL DUGOT

Du Buysson. See DU BUISSON, (1) Jacques

Duc, Filippo [Filippo de, Philippe de] [i.e. Duc, Philippe] (b Flanders, c1550; d after 1586). Flemish composer, resident in Italy. It is not known when he arrived in Italy, but he appears to have spent much of his life there, probably at Padua, for in 1570 he dedicated his first book of four-part madrigals to the Flemish students there, speaking warmly both of them and of Padua. He dedicated his madrigals of 1586 to Johann Jacob and Karl Kisl of Graz, sons of the treasurer to the Austrian Archduke Karl. This dedication is by no means the only evidence that Duc had connections with the Habsburgs for in 1568 ten of his motets were included in the first four volumes of the *Novi thesauri musici*, an anthology of motets dedicated to the Emperor Maximilian II, and in 1577 the registers of the imperial chapel record that he was paid 25 gulden for two masses written in honour of Maximilian. In addition some of his sacred works are found in Austrian MSS. His secular works include examples of the typically light music popular with university students. The overtones of parody in the mixture of languages of *Sequamini et socij*, a hymn to Bacchus, and in the quotation of street songs in the serenata *L'aria s'oscura* are heightened by the rapid declamation and the pseudo-dramatic alternation of voices. In this respect Duc's approach was similar to that of Alessandro Striggio (1) and Orazio Vecchi.

WORKS

- Il primo libro de madrigali, con una serenata et un dialogo, 4, 8vv (Venice, 1570)
 Le vergini, libro primo, con un dialogo, 6, 8vv (Venice, 1574)
 Il primo libro de madrigali, 5, 6vv (Venice, 1586)
 Several works in 1568¹, 1568², 1568³, 1568⁴, 1590²⁰
 Mass 'Io son fento', 5vv; 2 motets A-Wn; 1 motet, 6vv, D-Mbl, A motets, PL-WRu

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A Feinstein. *The Italian Madrigal* (Princeton, 1949/R1971), 236, 757ff, 781.

PATRICIA ANN MYERS

Du Camp Guillebert, Pierre. See D'AUXERRE, PIERRE

Du Cange, Charles (Dufresne), Sieur (b Amiens, 18 Dec 1610, d Paris, 23 Oct 1688). French historian, philologist and lexicographer. He was one of a celebrated group of learned 17th-century French scholars who founded modern historical and linguistic criticism. He was a student of law in Orléans and practised at the Parliament in Paris from 1631 before returning to Amiens, where he was appointed treasurer in 1645. He left in 1668 for Paris, where he produced his major works *Glossarium ad scriptores mediae et infimae latinitatis* (Paris, 1678; many subsequent edns., of which that by L Favre, Paris, 1883-7/R1954, is current) and *Glossarium ad scriptores mediae et infimae graecitatis* (Lyons, 1688/R1958). The first of these is of particular importance to students of medieval music for the large number of musical terms and instruments it describes, derived largely from primary sources.

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ALBERT COHEN

Ducasse, Jean Roger. See ROGER-DUCASSE, JEAN

Du Caurroy, Eustache (b ?Gerberoy, baptised 4 February 1549, d Paris, 7 August 1609). French composer. According to La Borde, Du Caurroy was born in Gerberoy, he was baptized in Beauvais. He first entered royal service as a singer about 1570 but soon became known as a composer. In 1575 at the Evreux competitive music festival he won a prize for a French song for four voices, and again in the following year for the motet *Tribularer si nescirem*. Until 1595 Du Caurroy held the post of *vice-maitre de la chapelle royale*, but was promoted to the rank of composer to the royal chamber and *surnintendant de la musique* after Henri IV's reorganization of the musical household. His *Missa pro defunctis*, composed in 1606, was performed in 1610 at the funeral of Henry IV; this long work remained the official requiem to be sung at the funerals of kings of France. At the end of the 16th century and the beginning of the 17th, Du Caurroy gained wide recognition and was highly esteemed, and towards the end of his life accumulated several honours and benefits: He became canon of the Sainte-Chapelle in Dijon and of Sainte-Croix in Orléans, Prior of St Ayoul de Provins, of Passy and of St Cyr in Bourg; he also owned a large agricultural estate in Picardy. After his death Nicolas Formé erected a monument to his memory on which was inscribed a poem specially written for the occasion by Cardinal du Perron. Mersenne said of him in 1636, 'Du Caurroy reigns supreme for the great harmoniousness of his composition and his rich counterpoint... all the composers of France hold him to be their master'. Even as late as 1645 Du Peyrat, in his *Anniquitez de la musique de la chapelle royale*, called Du Caurroy 'one of Europe's great musicians'.

Du Caurroy studied the works and writings of Josquin, Willaert and Zarlino, and in the preface to his

Preces ecclesiasticae declared that he had learned his trade 'by reading good authors and imitating the ancients'. Of a somewhat conservative disposition, he was primarily interested in rigorous contrapuntal techniques, and sometimes sacrificed spontaneity for theoretical perfection. Nevertheless, his music often has a spaciousness and lyrical quality that is not without charm. Towards the end of his career he displayed particular interest in *musique mesurée à l'antique* according to the principles laid down by Antoine de Baif and put into practice by Claude Le Jeune in his *psaumes mesurés*. Du Caurroy's concern with mathematics is reflected in his 'abstract' musical compositions, the instrumental fantasias, which are based throughout on either sacred or secular cantus firmi. These works are his most original contribution to the repertory of 'pure' music; it has been claimed that the keyboard transcriptions provided the foundation of the French school of organ music which first became known through the works of Titelouze.

Although Du Caurroy had works published from 1583, certain of them, in the *Meslanges*, did not appear until after his death when they were brought to publication by his nephew, A Pitard.

For an illustration from Du Caurroy's *Fantaisies*, see SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1640, fig. 2

WORKS

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Preces ecclesiasticae, 4 7vv, 2 vols. (Paris, 1609), contains 44 motets, 4 psalms, 3 Te Deum
Meslanges de la musique, 4 6vv (Paris, 1610), contains 10 psalms, 36 chansons, 15 Noels, ed in *MMRF*, xvii (1903)
Fantaisies, 3 6vv (Paris, 1610)
Missa pro defunctis, 5vv (Paris, 1636)
Pie Jesu Domine, canon 6vv, in Mersenne *Harmonie universelle*, vii (Paris, 1636)
? chansons, 4, 5vv, 1583¹, 1, 4vv, 1583², 1, 4vv 1597¹⁰
3 masses, 4vv, lost, cited in Mersenne

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K J Levy. "'Suzanne un jour' the History of a XVth Century Chanson", *AnnM*, i (1953), 375
I Bonfils. 'Les lantaisies instrumentales d'E. Du Caurroy', *RMFC*, ii (1962), 5
M Huglo. 'A propos du Requiem de Du Caurroy', *RdM*, li (1965), 201

PAUL-ANDRÉ GAILLARD

Duçayna. See DOI ZAÏNA

Duch, Benedictus. See DUCIS, BENEDICTUS.

Duchambge [Du Chambge, Duchange] [née du Montel], (Charlotte-Antoinette-)Pauline (b Martinique, c1778, d Paris, 23 April 1858). French composer. Brought up in a convent, she married a nobleman in 1796 but left him, evidently to follow the young Auber. This brought her into contact with the literary and artistic world, through which she received musical instruction (from Cherubini, Dussek and Auber himself) and met her lifelong friend, the poet Marceline Desbordes-Valmore (about 1815). She wrote exclusively drawing-room *romances*, almost 400 in all, which were admired by many of the leading French poets of her day, including Victor Hugo, Chateaubriand, Lamartine and Vigny; some of the texts were written especially for her. Many of her songs were published in Paris in the 1820s and 1830s, individually or in collec-

tions. She lived most of her life in dire poverty, helped only by her literary and musical friends.

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RENÉE GIRARDON

Duché de Vancy, Joseph-François (b Paris, 29 Oct 1668; d Paris, 14 Dec 1704). French librettist, essayist and author of sacred tragedies. His first libretto, *Céphale et Procris*, was performed at the Académie Royale during March 1694 with music by Elisabeth-Claude Jacquet de la Guerre, and in 1695 two further works appeared, in February the opera *Théagène et Chariclée* and in June or July the ballet *Les amours de Momus*, both with music by Desmarets. In 1696 Duché and Desmarets left an *Iphigénie en Tauride* incomplete, but Danchet revised the text and Campra completed the music for the first performance in 1704. Another ballet with music by Desmarets, *Les festes galantes*, was performed in 1698, and Duché's last opera libretto, *Scylla*, set by Theobaldo di Gatti, was given in September 1701. Duché wrote his three sacred tragedies, *Jonathas*, *Absalon* and *Dehora*, for Mme de Maintenon's school for girls at St Cyr, but only *Jonathas* was staged, with incidental music by Moreau; the first performance took place in Mme de Maintenon's chambers, and Louis XIV attended.

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HAROLD E JOHNSON

Du Chemin [Chemyn], Nicolas (b Sens, c1515, d Paris, 1576). Parisian music printer. His active music-printing career lasted from 1549 to 1568. He later printed one music book in 1570, two books of theory in 1571 and a single music book in 1576. He thus occupied an important position between Attaignant, whose last music book under his own name was issued in 1550, and Le Roy & Ballard, who began a long career as royal printers of music in 1551.

Du Chemin was an engraver by trade and was also described as a bookseller in a document dated November 1540. He issued his first printed book in 1541. In 1543 he moved to the rue St-Jacques-de-Latran under the 'enseigne du Gryphon d'argent', the address from which he issued music as well as many non-musical books (on medicine, grammar, arithmetic, law and Latin literature) to the end of his career. In November 1545 he married Catherine Delahaye, ward of the printer Poncet le Preux, who was Attaignant's brother-in-law – a circumstance that undoubtedly helped turn his attention towards music printing. He purchased punches and matrices for music from PIERRE HAULTIN on 19 February 1547 and on 7 November 1548 received a royal privilege 'to print all new music that has not been printed before' for a period of six years from the date of his first publication. The first collection, *Premier livre contenant xxvii pseaulmes de David*, came out in 1549. The royal privilege was renewed in 1555 for ten years and again in 1566 for another six.

Du Chemin engaged musicians to supply the expertise he lacked for editing music. In a contract dated 1 October 1548 he asked NICOLE REGNES to sell him four collections of his compositions, which he would print 'in the manner and of the size of those which Pierre Attaignant has printed'; to teach him 'the art of music and ... to sing and hold his part'; and to 'review and correct well and devotedly ... the other books of music

which said du Chemyn wants to print or have printed for him'. For this Regnes was to receive a monthly salary and his room and board. The compositions were never printed, but Regnes stayed on in his capacity as editor until 1551. Between 1551 and 1555 Du Chemin had similar assistance from CLAUDE GOUDIMEL, who at first was still a student at the university. From the title-pages we know that LOYS BISSON acted in the same capacity between 1561 and 1567, and Henry Chandor is named as editor of the single book published in 1576.

If Regnes helped launch the music printing activity, it was under Goudimel's editorship that the house achieved its greatest success. Du Chemin was the first to print the music of Goudimel and Costeley. New and older works by Clereau, Colin, Manchicourt, Cadéac, Guyon and Janequin are also well represented in the output of this period. After the backlog of work prepared by Goudimel was exhausted and at a time when the firm of Le Roy & Ballard was beginning to dominate the music publishing trade in Paris, Du Chemin turned more towards new and unknown composers such as Cartier, Morel, Bersoy, Besancourt and A de Villars. One innovative event of his later career was the publication of the beautifully printed *Liber primus missarum Francisco Guerrero* in 1566.

The approximately 100 music books contain 693 secular songs, 178 psalms and *chansons spirituelles*, 73 motets and 41 masses. The instrumental music published includes one book for lute by J Belin (1556) and



Title-page of 'Missarum musicalium ... liber secundus' published by Du Chemin (Paris, 1568)

four livres de danseries (1559–64). Du Chemin printed two books of music theory in 1571.

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SAMUEL F. POGUE

Ducis [Duch, Dux, Herzog], **Benedictus** (b nr Konstanz, c1490; d Schalckstetten, nr Ulm, 1544). German composer and Protestant pastor. The earliest certain references to him relate to his failure to acquire a pastorate in Ulm in 1532. In 1533 he did accept one in Stubersheim (near Geislingen), but in 1535 moved to another in Schalckstetten, where he remained until his death. Details of Ducis's earlier life are scanty, available only through casual remarks made in a number of letters. That he was born near Konstanz, for example, was mentioned in a letter of 12 June 1532 from the Ulm pastor Martin Frecht to Ambrosius Blauer. In another letter Frecht asserted that Ducis had lived in Austria with Simon Grynaeus who stated that Ducis was a friend of the great humanist Vadian. (It should be recalled that Vadian was associated with both Isaac and Paul Hofhaimer.) These facts establish at least vicarious connections between Ducis and the musicians of the Emperor Maximilian's inner circle, and suggest that he may have studied in Vienna while Vadian lived there.

The circumstances of Ducis's mature life are particularly difficult to establish because he has been confused with two other musicians: BENEDICTUS DE OPTIIS and BENEDICTUS APPENZELLER. With Optius, there is a genuine *Doppelmeister* problem (see Huber), for many historians have held Optius and Ducis to be the same man, despite the ten-year hiatus (1522–32) between the last recorded entry for the former and the first for the latter, but they are now generally thought to be two different people. With Appenzeller (who, as *maître de chapelle* to Mary of Hungary in Brussels, is clearly a different person from Ducis) the problem is one of ascription of works, for a large number of compositions inscribed merely 'Benedictus' are found in publications and manuscripts that might well have included pieces of either Ducis or Appenzeller. Bartha assembled evidence that enabled him to ascribe most of the disputed works to one man or the other. In general, compositions inscribed merely 'Benedictus' should be assigned to Appenzeller.

A rich source for Ducis's liturgical compositions would have been the lost *D-HEu* Cod.Pal.Germ.318. According to an inventory of 1544, it contained *Graduale maiorum festorum sine prosa*, *Graduale de sanctis*, *Antiphonarum per annum*, *Antiphonarum de sanctis* and *Hymni per annum*. Ducis's fondness for liturgical cycles furnishes another link between him, Isaac and Senfl. Apart from these lost Latin liturgical works, probably composed during Ducis's earlier years, he wrote settings of Latin odes (as did Hofhaimer), German lieder and German vernacular psalms. The publication of his works in the important collections of his day attests to the esteem he enjoyed. Ducis's style

resembles that of Isaac and his followers, particularly Senfl and Rener, both of whom were at Emperor Maximilian's court.

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Ich glaub und darum rede ich, 3vv, 1541², 1560¹, Ich glaub und darum rede ich, 4vv, 1544²¹, W 151, Nun freut euch, 4vv, 1544²¹, W 133, O Gott, wir loben dich, 4vv, 1544²¹, 1568¹¹, W 188, Vater unser im Himmelreich, 4vv, 1544²¹, W 70; Wohl dem der in Gottes, 4vv, 1544²¹, W 103
Arma virumque cano, 3vv, 1551¹⁷, Arma virumque cano, 4vv, 1551¹⁷, Disertissime Romuli, 4vv, 1551¹⁷, Hanc tua Penelope, 3vv, 1551¹⁷, Hanc tua Penelope, 4vv, 1551¹⁷, Vivamus mea Lesbia, 3vv, 1551¹⁷
Lost. *Graduale maiorum festorum sine prosa*, *Graduale de sanctis*, *Antiphonarum per annum*, *Antiphonarum de sanctis*, *Hymni per annum*, all for 4vv, formerly in *D-HEu*; *Harmoniae in odas P Horatii Flacci poetae clarissimi et plura alia carminum genera* (Ulm, 1539), epitaphs for Margaretha Blauer (d 1541) and Bernhard Besserer (d 1542)
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LOUISE E. CUYLER

Duckles, Vincent H. (arrs) (b Boston, Mass., 21 Sept 1913). American musicologist and librarian. He took the AB at the University of California, Berkeley, and the MA (1937) and the EdD (1944) at Columbia University. After teaching for a time he returned to Berkeley, taking a degree in librarianship in 1950, and studying under Bukofzer for the doctorate (1953). He was appointed head of the music library at Berkeley in 1947, and subsequently associate professor (1957) and full professor of music (1962). He has been awarded numerous fellowships and grants, and served as president of the Music Library Association (1960–62). He has also been active in both the American Musicological Society and the International Association of Music Libraries. Beginning with his dissertation on the Gamble Commonplace-book, Duckles has made important contributions to the history of 17th-century English song. More recently he has turned his attention to the historiography of music and the history of musical

scholarship. His bibliography of music reference and research materials is an indispensable aid to every musical scholar. In some ways, however, his major achievement is the magnificent collection of books and music over which he presides at Berkeley, and which he was instrumental in building into one of the finest libraries for musical research in the USA.

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PHILIP BRETT

Du [de] **Cousu, Antoine** (b. Amiens, c.1600; d. St Quentin, 11 Aug. 1658). French ecclesiastic, musician and theorist. He was a singer at the Sainte-Chapelle in Paris in 1632 and then served as *maître de chapelle* at Noyon before being named *maître de musique* and canon (about 1635) at the collegiate church in St Quentin. Only one composition by him appears to have survived, an instrumental *Fantaisie 'en faveur de la quarte'* printed by Mersenne in *Harmonie universelle* (1636-7: 'Traité des consonances', book 5, pp.300ff) and in open score by Kircher in *Musurgia universalis* (1650: i, pp.627ff). But his reputation rests upon his contributions as a theorist; it did so even during his own lifetime, and in this regard he figured prominently in the correspondence of Mersenne. His major work is *La musique universelle, contenant toute la pratique et toute la théorie* (Paris, before 1658/R1972). Although reference to its being prepared for printing appears as early as 1633 (*Correspondance du P. Marin Mersenne*, iii, p.362), the two examples that survive (in *B-Br* and *F-Pm*) are incomplete: the treatise ends abruptly at chapter 32, p.208, of book 3, and indications are that they are simply printers' proofs of the first part of a work that may never have seen publication. What remains constitutes three books, devoted to a systematic presen-

tation of the principles of music and notation and of rules for the theory and practice of both simple and figural counterpoint, in from two to six parts, in early 17th-century style.

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ALBERT COHEN

Ducrest de Saint-Aubin, Stéphanie-Félicité. See GENLIS, STÉPHANIE-FÉLICITÉ.

Ductia. A medieval Latin term denoting two musical forms. The term is known only from Johannes de Grocheo's treatise *De musica* (c.1275), where it is discussed along with the *stantipes* (see ESTAMPIE). Grocheo made a distinction between a vocal and an instrumental form, calling the former *cantilena ducta* and the latter merely *ducta*. The discussion of the vocal form is far from clear: Grocheo stated that 'the ductia is a song [*cantilena*], light and rapid in ascent and descent, which is sung by boys and girls for dances [*in choreis a iuvenibus et puellis*] like the French song *Chi encoz querez amorettes*' (Rohloff, p.132); that song has not survived. Grocheo's subsequent discussion and his comparisons with other songs do not clarify this description of the form.

The discussion of the instrumental form is much clearer. It is a textless composition 'measured with an appropriate beat [*cum decenti percussione mensuratus*]' implying that 'beats [*ictus*]' measure it and the motions of the one who does it, they spur the human mind to move ornately [*ornate*] according to the art which one calls dancing [*ballare*], and they measure its motion in ductias and dances [*choreis*]' (Rohloff, p.136). The *stantipes* and the *ductia*, according to Grocheo, consist of a certain number of *puncta* (see PUNCTUM), each of which in turn consists of two parts identical with one another in the beginning but with different endings called *apertum* ('open') and *clausum* ('closed'). The *stantipes* is supposed to have six or seven *puncta*, the *ductia* only three or four. Levarie (*JAMS*, xxvii, 1974, p.367) has suggested that, beside this distinction, it is the *ductia's* constant (*decenti*: 'regular') number of beats per *punctus* that differentiates it from the *estampie*, whose *puncta* have a varying number of beats. Grocheo's *ductia* would then resemble the pieces entitled 'dansse' (see DANSSI REAL) in the 'Manuscript du Roi' (*F-Pn* fr.844, ff 5r, 104v), which each have three regular *puncta*.

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HENDRIK VANDERWERF

Duda [dudy]. Types of BAGPIPE; see also HUNGARY, §II, 5(iv), and POLAND, §II, 5.

Dudelsack (Ger.). BAGPIPE.

Due corde (It.: 'two strings'). In piano music of the late 18th and early 19th centuries, a direction to depress the 'una corda' or 'soft' pedal part way, so that the hammers

strike only two of the three strings provided for each note, producing an effect intermediate between UNA CORDA and 'tre corde'.

Duèse, Jacques. See JOHN XXII.

Duet (Fr. *duo*; Ger. *Duett*; It. *duetto*). A vocal or instrumental composition for two performers with or without accompaniment, in which the interest is shared more or less equally between the duettists. The term is not normally applied to the repertory of sonatas for keyboard and another instrument from the 18th century to the present day. Some composers have preferred the term 'duet' for vocal and 'duo' for instrumental pieces, but that usage is by no means universal.

Florid two-voiced tropes and conductus of the 13th century were almost certainly sung by soloists and are early examples of true duets (see HAM nos.37 and 38). In motets and mass settings of the 15th century such passages often alternated with choral sections (HAM no.56); in many sources of Dunstable's music they bear the rubric 'duo' (see MB, viii, London, 1953). In Gero's first book of madrigals for two voices (1541) and Morley's canzonets the duet has become an independent piece. During the Renaissance the vocal and instrumental BICINIUM exemplifies the beginnings of a duet literature which is didactic in intention, and persists through works like Pepusch's *Aires for two Violins made on Purpose for the Improvement of Practitioners in Consort* (1709) and Haydn's piano duet *Il maestro e lo scolare* to such 20th-century pieces as the violin duets of Bartók or nos 43 and 55 of his *Mikrokosmos*.

In vocal duets a distinction may be drawn between pieces in which both voices sing the same text and those which take on a dramatic form (as in the 17th-century DIALOGUE or the operatic love duet) where each singer generally has different words. The former type includes, however, a number of curious cases where a single character is represented by two voices. The words of Jesus in Schutz's *Auferstehungshistorie* (1623) are allotted to vocal duet, as are those of Mary Magdalena, and in 17th-century oratorios the part of the narrator ('historicus') was often similarly treated. The tradition was revived by both Britten in the canticle *Abraham and Isaac* (1952) and Stravinsky in *The Flood* (1962) for the voice of God.

In the Baroque period the *duetto per camera* was an important form of vocal chamber music of which innumerable examples are found in the works of M. Cazzati, A. Steffani, A. Scarlatti, Handel and others, many conceived as extended cantatas consisting of recitatives, arias and duets, sometimes with instrumental obbligato (e.g. HAM no.273). The same techniques were applied to sacred texts in a motet such as Campora's *Cantate Domino* (HAM no.257) or, on a more extended scale with orchestra, in Pergolesi's *Stabat mater*. In the 19th century duets parallel to the lied in structure form a considerable though now neglected part of the output of Schumann, Mendelssohn and Brahms.

In opera the duet was employed almost from the outset. Monteverdi's *Orfeo* and *L'incoronazione di Poppea* both have them as concluding vocal items, the latter, a love duet for Poppaea and Nero, being the earliest significant example of a genre which persisted until the duet became merged in the general continuity of the music (Verdi, Puccini, etc) or dissolved into a musical dialogue in which the voices no longer sang

simultaneously (later Wagner, R. Strauss, etc). Before that, in works of Bellini and others, the love duet had become characterized by a good deal of singing in 3rds or 6ths, acquiring a mellifluous quality of sound appropriate to shared emotion, in place of independent treatment of the voices ('Fra gli amplessi' in Mozart's *Così fan tutte* provides an example of vocal textures changing to symbolize the flux of emotion). Transferred from an operatic context the love duet played a part in the symbolic representation of, for example, Christ and the Soul in Bach's cantata *Wachet auf* (BWV140). Dramatic ensemble duets such as those in Mozart's *Le nozze di Figaro* occupy an important place in opera of the Classical period, though they were by no means unknown before (e.g. 'At persecution I can laugh' in Handel's *Saul*).

Keyboard duets became increasingly popular during the 18th century (see PIANO DUET) and some were even composed for organ (for example by Samuel Wesley). A great deal of music, mostly for two recorders, two flutes or two violins, was published during the century, primarily for amateurs to play; much of it is on a trivial level, but the repertory includes works by Telemann, Geminiani, Leclair, J. W. A. and C. Stamitz, Boccherini, J. C. Bach, Haydn, Mozart (for bassoon and cello, violin and viola, and two horns) and later Beethoven (viola and cello, clarinet and bassoon), Viotti and Spohr. In the 20th century there are instrumental duets by Reger (two violins), Poulenc (two clarinets, clarinet and bassoon), Ravel and Kodály (both for violin and cello) and Hindemith (violins, flutes, violin and clarinet) as well as Bartók.

The term is occasionally applied to a piece for a single performer which simulates the idea of a real duet, e.g. Mendelssohn's *Lied ohne Worte* subtitled 'Duetto', op.38 no.6, and Bartók's 'Duet for Pipes', no.88 of *Mikrokosmos*.

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MICHAEL TILMOUTH

Dueto, Antonio (b Piedmont, possibly between Alessandria and Tortona, 1530-40; d in or after 1594). Italian composer. The title-pages of his publications state that he came from Piedmont. In 1583 he was *maestro di cappella* of Genoa Cathedral, but only for a year. He remained at the cathedral, however, as a canon regular until at least 1594. Together with G. B. dalla Gostena and G. B. Pinello he belonged to the madrigal school that flourished at Genoa in the second half of the 16th century. His many madrigals, especially those in which he used chromaticism simply and naturally, were admired for their effectiveness and direct expression.

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SALVATORE PINTACUDA

Duetтино (It., diminutive of *duetto*). A short duet of concise form, vocal or instrumental. Mozart so described 'Via resti servita' in *Le nozze di Figaro* and 'Là ci darem' in *Don Giovanni*, though neither is particularly short.

Du Faur de Pibrac, Guy. See PIBRAC, GUY DU FAUR DE.

Dufaut [Du Faut, Du Fault, Dufau] (*d* before 1682–6). French lutenist and composer. According to Titon du Tillet he was a pupil of the Gaultiers. He was one of the most renowned lutenists of the 17th century. René Milleran (in his collection of lute music, c1690, *F-Pn* Rés.823) mentioned him as one of the finest players of his day, ranking him with the Gaultiers, Gallots and Mouton. Nor was this opinion confined to France, for in Germany both Baron and Le Sage de Richéc (in his *Cabinet der Lauten*, 1695) referred to him as a model, while in England Mary Burwell praised his 'very grave and learned' playing (see Dart). These tributes suggest that he was certainly a player of some character, and it is regrettable that so little is known about his life. One possible piece of evidence – a document of August 1635 which mentions one Francis Dufau, 'player of instruments' – cannot conclusively be said to refer to him. He was probably in England about 1670, for at that time Constantijn Huygens wrote to a correspondent in London: 'I hope that the famous M. Dufaut is alive and well'. Since his *tombeau* by Laurent Dupré appears in the first part of Etienne Vaudry de Saizenay's MS lute-book, dated 1682–6, he must have been dead by then.

Among the 80 pieces known to be by Dufaut are preludes, allemandes, courantes, sarabandes, giges, a pavan and a *Tombeau de M. Blanrocher*. A large number of his compositions were printed in Pierre Ballard's important lute collections of 1631 and 1638, and others are found in lute MSS in France, Germany and England. Like many lutenists of the period, Dufaut preferred the newer tunings of the lute to the old tuning (*G-c-f-a-d'-g'*) that had been customary during the 16th century and the first 20 years of the 17th. He was one of the first to make systematic use of the three new tunings *G-c'-f-a-c'-e'*, *G-d-f-a-b-d'-e'*, and *A-d-f-a-d' f'*, the last of which remained the basic tuning until the decline of the lute in France. Dufaut's music is generally characterized by great rhythmic flexibility, which is expressed through notated rubato, arpeggiated chords, and by the anticipation and retardation of melody notes (particularly at cadences). The melodic lines often give an effect of improvisation, and they sometimes extend over a wide range. Most of the compositions are for ten- or 11-course lute.

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11 pieces, lute, in 1638^b

Many MS pieces in *A-Wn, D-Bd, LEm, ROu, SWI, F-B, Pc, Pn, GB-Lbm, Och, PL-Wu*

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JOËL DUGOT

Dufay [du Fay], **Guillaume** (*b* c1400; *d* Cambrai, 27 Nov 1474). French composer, acknowledged by his contemporaries to be the leading composer of his day. He held positions in many of the musical centres of Europe, his compositions were copied and performed wherever polyphony was practised, and every other composer of the 15th century was affected to some degree by his work.

1 Life 2 Compositions, general 3 Chant harmonizations 4 Motets 5 Mass Ordinary parts and cycles 6 Secular works 7 Sources, 8 Lost works and possible attributions 9 Conflicting and questioned ascriptions 10 Editions

1. LIFE. Dufay was probably born in or around Cambrai, where the family name was common; a Jean dou Fayt repaired organ pipes at Cambrai Cathedral in 1380–81, for example. The first mention of Dufay is in documents of that cathedral, where a choirboy named Willelmus is listed for the years 1409–12. From that it is assumed that he was born around 1400. Nicolas Malin was *magister puerorum* there from 1390 until 1412, followed by Richard Loqueville for the period 1413–18. Dufay learnt to write music not from any formal study, but from performing under these men, probably from copying music, and from varied associations with those older musicians who were composers themselves and in those ways were his teachers. One of his first works is a reworking for three voices of a four-voice Sanctus by Loqueville, and other early pieces show clear stylistic indebtedness to his master, 18 of whose compositions survive.

Some time before 1420, Dufay must have entered the service of the Malatesta family in Pesaro, Italy. There is no documentary evidence of this, but three of his compositions datable from the period 1420–26 were written for the family. The motet *Vasillisa ergo gaude* is for Cleofe Malatesta and Theodoros, son of the Byzantine Emperor Manuel Palaiologos, written before their wedding in 1421, the ballade *Resvellés vous* is for the marriage of Carlo Malatesta and Vittoria Colonna on 18 July 1423; and the motet *Apostolo glorioso* is for the consecration of the restored church of St Andrew in Patras (Greece) in 1426, a ceremony in which Pandolfo Malatesta, as archbishop, was involved. It is not certain when or under what circumstances Dufay went to Italy. He may have been in the retinue of Pierre d'Ailly, Bishop of Cambrai, at the Council of Konstanz which ended in the summer of 1418. D'Ailly and the elder Carlo Malatesta played prominent roles at this council, and Dufay's association with the Malatesta family could have begun then. Documents at Cambrai place a 'Guillot' Dufay there as late as 1418. A document placing a 'Guillaume de Fays' in service at St Germain-l'Auxerrois, Paris, in 1420 further confuses the question of when he took up residence in Italy.

Dufay was back in and around Cambrai for at least some part of the period 1426–7. The text of *Adieu ces bons vins de Lannoys* (1426) suggests that he held a post at Laon. A leave of absence sent on his behalf in 1427 from Cardinal Louis Aleman in Bologna to St Gery in Cambrai identifies him as a deacon of that church. A *littera testimonialis* prepared in Rome in 1430 states that Dufay held two benefices in the diocese of Laon –

one at Laon Cathedral itself, in the chapel of St Fiacre, and the other at the altar of St John the Baptist in the church of Nouvion-le-Vineux – in addition to the one in Cambrai. But it must be remembered that the holding of a prebend or benefice at this time could be honorary, not requiring residence. Dufay may have had some contact with English musicians at this time. Duke Philip of Burgundy had undertaken a war against the French king in 1419 that was to last until 1430, and the English sided with him.

In December 1428 Dufay became a singer in the papal choir, the most famous musical establishment in Europe. His salary of four gulden a month was raised to five the following year, and he remained in the position until August 1433, spending most or all of his time in Rome. He was already one of the most famous musicians in Europe; while holding this important post, he was at the same time honoured by benefices from churches in the north. He also maintained and further developed ties with several courts in northern Italy. The motets *Ecclesie militantis*, possibly written for the coronation of Pope Eugene IV in 1431, and *Supremum est mortalibus*, for the Peace of Viterbo in 1433, date from this period.

The ballade *C'est bien raison*, composed in 1433 for Niccolò III, Marquis of Ferrara, is the first documentation of Dufay's contact with the important and art-loving d'Este family; he must have been known in Ferrara during his service with the Malatesta family, however. Ferrara and Rimini are not far apart, and the two courts had been related by an important marriage, that of Niccolò to Parisina Malatesta. Dufay's relation with the d'Este court was of long duration. He was in Ferrara in May 1437, receiving a gift of 20 gold ducats from Niccolò. The latter died in 1441, but his successor Leonello continued the ties with Dufay. He sent 20 écus to the Borromei bank in Bruges in 1443 for Dufay, who by then was back in the north, and a large manuscript of motets and other polyphonic pieces for vespers (*I-MOe* x XI 11) copied around 1445 in Ferrara is devoted largely to Dufay's music.

An even longer and closer contact was with the court of Savoy. In 1434 Duke Amadeus VIII of Savoy left court duties to his son Louis, who married Anne of Cyprus on 8 February of that year. Dufay was *maître de chapelle* for this occasion, and the musical forces assembled were so impressive as to be described as the best in the world. Dufay's name reappears in the register of Duke Louis' musicians for the period 1437–9. The motet *Magnanime gentis*, celebrating a treaty between Berne and Fribourg, was performed on 3 May 1438 probably under Dufay's direction. He held a degree in canon law, which he may have earned at the same time that Duke Louis himself was studying at Turin University, beginning in 1436. In August 1434 he went home to visit his mother, probably staying for some months. His hymn cycle and other settings of liturgical pieces may have been written at that time. He returned to Savoy, but in June 1435 he was again with the papal choir, serving until June 1437. Pope Eugene IV was experiencing a troubled pontificate; he had been forced to leave Rome and was in Florence when Dufay rejoined the choir, then moved to Bologna in 1436, to return to Rome only in 1443. Three of Dufay's motets were written during his year in Florence – *Mirandas parit*, *Salve flos Tusce gentis Florentia*, and one of his most famous and imposing works, *Nuper rosarum flores*,

composed for the dedication of Brunelleschi's dome of the cathedral on 25 March 1436.

Dufay's ties with the north became progressively closer, although it is not known when he took up permanent residence in Cambrai. He was appointed canon at the cathedral there in 1436, replacing Jean Vivien. A letter from one of the pope's cardinals in Bologna, addressed to the Bishop of Cambrai and dated 21 March 1437, concerns Dufay's continuing residence in Italy enabling him to perform his duties with the papal choir, while holding his canonry in Cambrai. He was granted a prebend at St Donaas in Bruges in 1434.

From 1440, when 36 lots of wine were delivered to him on the feast day of St John the Evangelist (27 December), until his death in 1474, Dufay is traceable in Cambrai except during the years 1451–8. He is mentioned usually in connection with musical matters but sometimes administrative ones. He was there when his mother Marie died in 1444. In May 1445 he took



Guillaume Dufay with a portable organ, and Binchois with a harp: miniature from 'Le champion des dames' by Martin Le Franc, 15th century (F-Pn fr.12476, f.98r)

part in deliberations of the cathedral chapter. Money was appropriated by the chapter for the copying of music manuscripts on 26 May 1445. Jean de Namps is the first scribe identified by name, and in 1446 there is the first mention of Simon Mellet, who was to copy music at the cathedral for the next quarter-century. Dufay was granted a sum of 60 écus on 21 April 1451 for his services rendered to the cathedral, the citations reading 'propter qualitatem et merita magistri Guillelmi Du Fay, qui nostram ecclesiam cantibus musicis decoravit'.

During the 1450s he spent seven years in Savoy, and the probate of his will (in Archives du Nord 4 G 1313, Lille) says that Pierre de Wez looked after his house during that time. From 26 May to 1 July 1450 he was at Turin; and a letter from the Duchess Anne of Savoy in the next year implies that he was nearby. On 22 February 1454 he wrote to Giovanni and Piero de'

Medici from Geneva. From 1 May 1455 to 1 May 1456 he is listed as *maître* of the Savoy chapel. On 14 September 1458, shortly before his documented return to Cambrai, he was in Besançon, called in as a consultant to determine if the antiphon *O quanta exultatio* was in the 2nd or 4th mode.

His last years in Cambrai were years of substantial eminence. An appointment as canon at Ste Waudru, Mons, had come in 1446; and he is recorded as having visited there with Binchois in 1449 to advise on the rebuilding of the church. Now he was regarded as one of the most famous persons of his day, honoured and sought out by musicians and others. The composers Morton and Hayne van Ghizeghem came to Cambrai, perhaps to be with him, and Tinctoris spent four months there in 1460. In 1462 Ockeghem was his guest (see OCKEGHEM, JOHANNES, §6). Antonio Squarcialupi, famous organist and owner of the important 14th-century manuscript still bearing his name, wrote to him in 1467. For the inauguration of Cambrai Cathedral in 1472 Pierre VII de Ranchicourt, Bishop of Arras, stayed and dined at Dufay's house.

Dufay continued to compose even in his last years. Records of payment to Simon Mellet identify new compositions by the aging master almost until the year of his death, but sadly few of the works of his most mature years survive. He died on Sunday 27 November 1474, after many weeks of illness. His last testament requested that his own *Ave regina celorum*, with supplications for mercy interpolated into the standard text, be sung at his deathbed. He was buried in the chapel of St Etienne in the cathedral he had served so long; his tombstone was recovered in 1859 and is now in a museum in Lille. Lamentations on his death by Busnois, Ockeghem and Hénart were composed, and copied in Cambrai in 1475, but have been lost.

2. COMPOSITIONS: GENERAL. Dufay began composing at a time when musical style was in a period of relative stability. Important new techniques emerge only in his later masses and a few of his last motets; otherwise he was content to create works within the frameworks of style and form that dominated the period. He cannot be thought of as one of the great innovators in the history of music; 'originality' in the Romantic and modern sense of the word was foreign to him. Individual pieces within large groups of works, such as his hymn settings or secular works, are very much like one another. He was regarded during his lifetime as the greatest composer of the day, a judgment that has been accepted ever since. He gained his fame not from bold innovation but rather from his perfect control of all elements of a composition, his genius for graceful, memorable, beautifully sculptured melodies, his skill in varying his textures with imitation and canon, and his instinct for pleasing proportions in individual phrases, sections, and entire pieces. This is not to say that Dufay lacked originality or was in any way reactionary. To the contrary, he played an important role in the development of fauxbourdon and the cyclic mass, was one of the first composers to handle four-voice texture with convincing skill, and the movement in many works of his middle years towards clearly defined tonal and functional harmonic writing both anticipated and helped prepare one of the important stylistic developments of the following century. But a much more intense period of change was to take place soon after his death, with the works of such

men as Josquin, Martini, Obrecht and Ockeghem. Dufay's compositions stand as the supremely polished works of a long period of slow and tranquil stylistic change.

3. CHANT HARMONIZATIONS. More than half Dufay's compositions are written in a style best described as chant harmonization. One voice in these pieces – almost always the cantus – follows the melodic contour, text and phrasing of a liturgical melody. Modest melodic elaboration may occur before a cadence, on sustained notes, or when the original melody has a large leap. The other voices, usually two of them, are fitted to this melody in homorhythmic fashion, sometimes with text but more often without. Fauxbourdon, a technique in which the middle voice shadows the melody a 4th lower and therefore has no independence, is common. A listener familiar with the chant melody could hear and follow it throughout, and would in fact hear the piece not as a new composition but as an elaborated version of music already known (see ex.1). Such pieces were of

Ex 1 *Jesu corona virginum* (hymn)

course sung as substitutes for the chant on which they were based. An examination of this repertory can reveal on what occasions polyphony was sung, and how much of it. Dufay's antiphons, hymns, *Magnificat* settings, sequences and settings of single items of the Mass Ordinary are, with very few exceptions, in this style. This is music for Vespers and the Mass. For major feasts, and feasts of important local saints, polyphonic settings of the antiphon, *Magnificat*, sequence and hymn were available, and there is evidence that one or more motets would be interpolated also at Vespers. There are settings of the Kyrie and Gloria for most of the same feasts, and motets may also have been interpolated at Mass. The more important a feast, the more polyphony is found for it.

Polyphony in this style was performed for public worship in cathedrals and large churches, and probably also at private devotional services of powerful families who could afford to maintain their own chapels. Performing practice was flexible: such pieces could be per-

A few of his motets are works of a different sort. Such pieces as *Flos florum* and *Ave virgo que de celis*.

Musical score for the vocal part of "Nec suus". The score is written on four staves. The first two staves are for the vocal line, and the last two are for the basso continuo line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The vocal line has two measures of music, each followed by a rest marked "A -". The basso continuo line has two measures of music, each followed by a rest marked "Nec suus".

with three-voice, treble-dominated texture, bits of imitation and expressive fermatas, and their more direct and intimate expression of religious sentiment, are anticipations of the song motets that were to be so popular in the second half of the century. Some of his later sequences and antiphons, though still paraphrasing liturgical melodies, use such flexible and sophisticated techniques that they are here classified as motets rather than chant harmonizations. And several very late works, most notably the four-voice *Ave regina celorum*, begin to approach the motet style of the Josquin period, with fluent four-voice imitative texture, extremely free treatment of chant melodies, some paired imitation, and contrast between polyphony and homophony. The loss of a number of his latest works makes it difficult to evaluate the stylistic change in the last decades of his life.

5. MASS ORDINARY PAIRS AND CYCLES. The most impressive achievement of the 15th century was the development of musically unified settings of the entire Mass Ordinary. The pairing of two sections of the Ordinary with some musical unity was the first step leading to cyclic organization of all five sections. Six such pairs by Dufay are known, three of the Gloria and Credo and three of the Sanctus and Agnus Dei. All are early works, and musical relationships between the two members of a pair are of a quite general nature: they are in the same mode, are written for the same number of voices, share the same texture and voice ranges, and may have a similar structural design in terms of sequences of mensurations and alternations of two- and three-voice writing. Several of them, such as the Gloria-Credo (*Opera omnia*, iv, 31) and the Sanctus-Agnus (iv, 53) are further unified by a head-motif, that is, melodic identity in one or more voices at the beginning of the two sections (exx.3a and b).

Ex.3

(a) Gloria

(b) Credo

The two surviving three-section masses, a Kyrie-Gloria-Credo and a Kyrie-Sanctus-Agnus (possibly a complete ferial mass), are also early works. They represent an intermediate step between mass pairs and complete cycles, in terms of number of sections, but they demonstrate no advance in compositional techniques.

Nor does Dufay's first 'complete' cyclic mass, the *Missa sine nomine*. The five sections are all certainly by him, and they are grouped in consecutive order in one manuscript. But while the Kyrie, Sanctus and Agnus are related to one another by the same devices mentioned above, with the Kyrie and Sanctus further unified by a head-motif, the Gloria and the Credo are musically quite independent of one another and of the other sections. This is more a composite mass than a true cycle; Dufay – or perhaps the scribe of the manuscript –

apparently grouped a tripartite mass with an older and musically unrelated Gloria and Credo. The *Missa S Jacobi*, however, was written as a unified cycle. The five sections of the Ordinary are unified by mode, texture, number of voices and mensural patterns. There is no common musical material, but rather some of the sections paraphrase appropriate chant melodies. This mass is unusual in its inclusion of four sections of the Proper – the introit, alleluia, offertory and communion, also paraphrasing chants appropriate for the feast of St James. The *Missa S Antonii Viennensis* also uses chant paraphrase, but the work may not be by Dufay; only the Kyrie is attributed to him. The relationship of the last three sections to the first two is quite tenuous, there is no apparent musical similarity between the five sections, and even if it is an authentic work it represents no progress whatsoever in bringing musical unity to a multi-sectional work.

All of Dufay's later masses are tenor masses; but the cyclic tenor mass did not originate with Dufay. Its probable ancestor was the isorhythmic motet and the first known tenor masses are by English composers such as Power and Dunstable. Power's *Missa 'Alma Redemptoris'* is an earlier work than the *Missa 'Caput'* and might have served as a model for it; the two works are quite similar in general structure and even in some details. There is some suspicion that the *Missa 'Caput'* itself is not by Dufay but by some English composer. Dufay's *Missa 'Se la face'* is surely authentic, though, and is similar to the *Missa 'Caput'* in many ways. Certainly Dufay took over the general concept of the tenor mass from the English. He transformed it by composing works for four voices – the early English masses are for three – and by grafting on to it some of the unifying devices used in his earlier masses, such as the head-motif. Further, where the English had always used a liturgical melody for the tenor selected for its appropriateness to the feast for which the polyphonic mass was to be performed, Dufay was apparently the first to use a secular piece as the *cantus prius factus*. Most important, he wrote tenor masses that were so finely fashioned and so widely admired, performed and emulated that the tenor mass became the most common type of polyphonic setting of the Mass Ordinary for the next century.

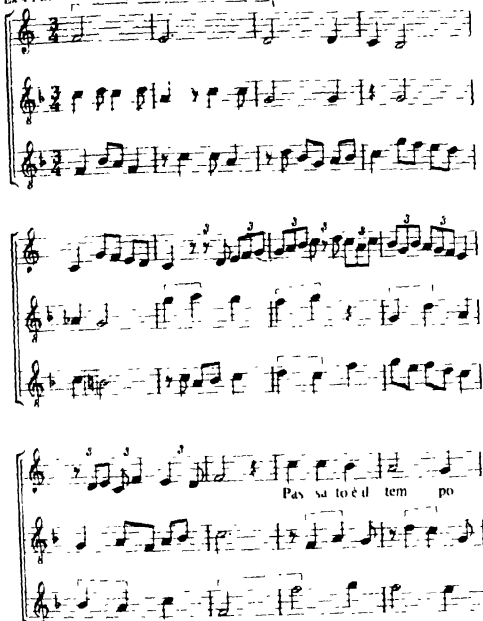
Three late masses continue and refine the techniques of the tenor mass. The *Missa 'L'homme armé'*, more loosely organized, may have been the first composed on this famous tune. The *Missa 'Ecce ancilla'* is a mature, splendid, perfectly proportioned work. Dufay's last mass, the *Missa 'Ave regina celorum'*, looks as much to the future as to the past with its beautiful handling mixture, and contrast of two-, three- and four-voice writing, its smooth integration of canon and imitation into the texture, and its effective alternation of homophony and contrapuntal writing. Perhaps it was his last composition. In any event, it is a superb work, one of the finest of the entire century, and a fitting climax to the career of this singularly talented musician.

6. SECULAR WORKS. Dufay's first secular works probably date from the years of his employment by the Malatesta family in northern Italy. He wrote secular works from this time until virtually the end of his life, though this activity was more intense when he held a position at a secular court, and later in his life when his great fame assured him independence. Even his first

works are graceful, polished miniatures, the work of a composer with a natural genius for writing beautiful melodic lines. These pieces were written for performance at court, at banquets and other social events, performed by skilled solo singers and instrumentalists. They are intimate, personal expressions of love, sorrow, friendship, adventure, with religious symbolism underlying many of the apparently secular texts.

The best and earliest manuscript sources, from northern Italy, carefully differentiate between vocal and instrumental performance. The majority of the pieces are written for a solo singer with two accompanying instruments, melodic interest being concentrated in the fluid top line. *Je requier a tous amoureux* is a typical piece in this style. The notation is so careful that in such works as *Passato è il tempo* and *Je languis en piteux martire* it can be seen that the vocal phrases are preceded, interrupted, and followed by instrumental passages in a contrasting, more florid style (ex.4).

Ex.4 *Passato è il tempo* (ballata)



Many other pieces, of which *La dolce vista* is an example, are written for two vocal parts and one instrument. The two voices are often treated in imitation or strict canon, as in *Par droit je pus bien complandre*. For Dufay, the devices of imitation and canon were usually associated with vocal writing, not instrumental. Phrases in three-part imitation sometimes occur in pieces with text for one or two voices, text being supplied for all three voices for such sections. And in the small number of secular works with text in all three voices, such as *Resvelons nous* and *Ce jour de l'an*, imitation or at least rhythmic and melodic independence of all three voices is the rule.

Dufay's secular works show less change in musical style and structure from early to late than do his masses and motets. Early pieces use imitation, as do later ones. The early *Entre vous, gentils amoureux* has a strict

canon for two voices, as does the very late *Puisque vous estes campieur*. Texture, form and cadential patterns are surprisingly similar in works of all periods of his life. *Belle que vous*, probably one of his first secular compositions, has each of the three voices in a different mensuration; *Les douleurs*, from late in his life, has two voices in canon in different mensurations. His occasional excursions into four-voice writing are scattered from the very early *Invidia nimica* to the late *Donnés l'assault* and *S'il est plaisir*.

Three-quarters of his secular works are rondeaux; he wrote them at all periods of his life. The ballades are mostly early, the four virelais quite late. Changes in musical style from early to late works concern matters of detail, not large stylistic or formal considerations. Stepwise motion in all voices becomes more common, with the large and frequent leaps in the lower voices of early works smoothed out into melodic movement almost approaching that of the melody. Rhythmic structures become much more varied and flexible in all voices, with the impulse on the first beat of the bar – or, in Renaissance terms, on the first note of a perfection – weakened, and a wider range of note values used. Rhythmic activity intensifies at the approach to cadences, resulting in a stronger feeling of goal orientation.

7. SOURCES Dufay's fame is attested by the survival of his compositions in some 70 manuscripts from all countries in which polyphonic music was cultivated – Italy, France, Germany, Spain, Czechoslovakia – copied from the second decade of the 15th century through to the beginning of the 16th.

Several manuscripts are of particular interest and importance because they were copied in places he is known to have been, at approximately the time he was there. Two manuscripts now in Bologna (*I-Bc* Q15 and *Bu* 2216), unusually rich in pieces by Dufay, were copied in northern Italy in the third and fourth decades of the century, when he was in that region. Two others (*F-CA* 6 and 11), carefully and beautifully copied, contain a portion of the musical repertory of Cambrai Cathedral (including many pieces by Dufay) from around 1435, and may well date from the occasion of his visit to the city. Almost all his sacred music, excluding Mass Ordinary settings, is found in *I-MOe* 2 X 111 (for illustrations see HYMN, fig. 1, and SOURCES, MS, fig 39), a manuscript copied for the d'Este court in Ferrara about 1445 when Dufay's relations with this court were close. And it is possible that at least one gathering of a manuscript now in Brussels (*B-Br* 5557) was copied in Cambrai by the scribe Simon Mellet.

8. LOST WORKS AND POSSIBLE ATTRIBUTIONS. In all probability most of Dufay's works written before the middle of the century are known. A number of large manuscripts survive from this period, most of the pieces in them bearing composer ascriptions; among them are numerous concordances for Dufay's works, and newly discovered sources from this period have not recently added to the list of his known compositions. But many of the late works have not been discovered or identified. Manuscripts copied in the third quarter of the century, such as *I-Rvat* S Pietro B80, have a high percentage of anonymous works, some of which may be by Dufay.

A number of lost Dufay works can be named. His letter to Giovanni and Piero de' Medici written on 22 February 1454 mentions four laments for the fall of Constantinople, three of them for four voices: only one

of these survives (*O tres piteulx/Omnes amici*). Accounts for payments made by the Cambrai chapter to the copyist Simon Mellet mention Dufay's *Magnificat VII toni* (1462), his hymn *O quam glorifica 'nouvellement faite'* (1463), his *Séquence de la Magdelaine* (1464) and his *Missa de Requiem de novo compilata* (1470). Dufay's will mentions, as his own compositions, the Requiem Mass, the *Missa S Antonii de Padua*, the *Missa S Antonii Viennensis* and the motet *Ave regina celorum*, as well as other works for which his authorship is not definitely stated. Of all these, only the motet *Ave regina celorum* has been identified with any certainty: it appears anonymously in *I-Rvat* S Pietro B80 but shares material with the properly attributed *Missa 'Ave regina celorum'*. A *Missa S Antonii* of Dufay is three times quoted by Tinctoris, and Besseler identified the fragments in a cycle whose Kyrie is ascribed to Dufay and suggested that this is indeed the *Missa S Antonii Viennensis*; others however (De Van, in CMM, 1/2, 1948; Hamm, 1964; and Planchart, 1972) threw doubt on the unity of this cycle and thereby challenged not only its identification as the *Missa S Antonii Viennensis* but also its ascription to Dufay.

There can be no doubt that much of Dufay's music survives under the cloak of anonymity. The attribution of anonymous works to Dufay has become a popular pastime, one of the attractions of the sport being that it is difficult to prove, on stylistic grounds, that a particular anonymous piece is not in fact by Dufay. Zest is given to the game by the strong possibility that some Dufay works are indeed preserved as anonymous compositions. Most perplexing is perhaps Feininger's attribution of four Mass Ordinary cycles and no fewer than 11 Mass Proper cycles in *I-TRmn* 88 on the basis of a single ascription in another source; no full explanation of this was ever published. Besseler accepted the *Missa 'La mort de S Gothard'* into the complete edition but rejected the rest; Hamm firmly rejected all these on mensural grounds, but offered instead the attribution of the motet *Elizabeth Zacharie* on the basis of manuscript context and mensural practice. By far the most intriguing attribution is Plamenac's recognition of a tail at the top of a leaf in *F-Pn* 15123 as the descender of the 'y' of an ascription to Dufay cut off in binding; his consequent attribution of the song *Seigneur Leon* to Dufay has been universally accepted.

9. CONFLICTING AND QUESTIONED ASCRPTIONS. To judge between an ascription to Dufay and one to another composer can be difficult since Dufay's wide-ranging eclecticism makes stylistic criteria suspect. But many of the doubtful cases can be resolved with a fair degree of certainty on the basis of what is known of the manuscripts containing the conflicting ascriptions. *I-Bc* Q15 seems reliable; so *Veni dilecte mi*, ascribed there to Lymburgia and in *TRmn* 87 to Dufay, has been accepted as a work of the former; a Gloria (*Opera omnia*, iv, 15) ascribed (in *Bc* Q15 to Hugo de Lantins and in *GB-Ob* 213 to Dufay is thought to be the work of

Hugo; and the great *Magnificat sexti toni* ascribed in *I-Bc* Q15 and *MOe* α.X.1.11 to Dufay is considered genuine in spite of conflicting ascriptions to Dunstable and Binchois in other manuscripts. Similarly *Je ne vis oncques la pareille* is probably the work of Binchois, since it is ascribed to him in the reliable Chansonnier Nivelles de la Chaussée (*F-Pthibault*); and *Mon seul plaisir* must surely be by JOHANNES BEDYNGHAM to whom it is ascribed in *P-Pm* 714, a source whose compiler shows a deep knowledge of English music. But other cases present less easy solutions: *Departés vous, Malebouche* might well be by Ockeghem (*F-Pn* 15123) or by Dufay (*I-MC* 871), and Besseler's decision against Dufay could have been influenced by the errors in his transcription.

Dufay was so far the most eminent composer of his day that his name could well have been added to many works that are not his. Numerous ascriptions have been called into question. Perhaps the most famous, and a cause célèbre among studies of 15th-century music, is the *Missa 'Caput'*: its English style, its many English sources, its single unconvincing ascription in *I-TRmn* 88 and its highly uncharacteristic melodic style have led Walker (1969) and Planchart (1972) to question this work; but there is no general agreement, and alignment for or against the authenticity of the mass can radically alter one's attitude not only towards Dufay's own work but towards the whole question of English music on the Continent in the middle of the 15th century. Similarly M. Bent (1980) suggested English origin for the ballades *Je languis* and *Or me veult*, and Monson (1975) argued the same for a Kyrie (*Opera omnia*, iv, 72). Less tendentious, because less concerned with the central evolution of 15th-century music, is Dèzes' thesis that the *Salve regina* (ascribed in *D-Mbs* 3154) must be the work of a German composer, because of its sources and its heavily Germanic style. Finally, several works have been dismissed either because they were so gauche (*O gloriose tyro/Divine pastus*, first questioned by De Van in CMM, 1/2, 1948) or because their style was so distant from that of Dufay (*Le serviteur*, questioned by Besseler). But however convincing the arguments may seem, they ultimately juggle with so many unknowns that the best course will always be caution.

10. EDITIONS. It was not until the middle of the 19th century that some of Dufay's compositions were printed, in musicological works by such scholars as Kiesewetter, Rochlitz and Ambros. More transcriptions appeared in Haberl's monumental monograph on Dufay, in several volumes of *Denkmäler der Tonkunst in Österreich* devoted to music found in the Trent manuscripts, and in Stainer's *Dufay and his Contemporaries* (1898). His *opera omnia* was the first publication undertaken by the American Institute of Musicology. Guillaume de Van, the first editor, brought out the non-isorhythmic motets (i, 1947), the isorhythmic motets (ii, 1948, with very important prefatory material) and two masses (iii, iv, 1949). After his death Besseler assumed the editorship, re-editing the early volumes and completing the set in 1966.

WORKS

Edition *G Dufay Opera omnia*, ed G de Van and H. Besseler, CMM, 1/1-6 (1947-9, 1951-66) [with important introductions to each vol]

Title	No. of vv	Edn	Remarks
MASSIS AND MASS ORDINARY MOVEMENTS			
<i>Missa</i> [sine nomine]	3	ii, 1	
<i>Missa 'Ave regina celorum'</i>	4	iii, 91	c f. Marian ant in T

<i>Title</i>	<i>No</i>	<i>of vv</i>	<i>Edn</i>	<i>Remarks</i>
Missa 'Caput'	4	ii, 75		Ky trope 'Deus creator omnium', c f from ant 'Venit ad Petrum' in T (see Bukofzer, 1950). Walker, Planchant and Chew questioned authenticity c f 'Ecce ancilla Domini' (ant, Annunciation). 'Beata es Maria' (ant, Visitation) in T
Missa 'Ecce ancilla Domini'	4	iii, 66		c f Fr popular song in T
Missa 'L'homme armé'	4	iii, 33		lost, mentioned by Dufay in his will
Missa S Antonii de Padua				lost (unless identifiable with 1st item of doubtful works), mentioned by Dufay in his will
Missa S Antonii Viennensis				for feast of St James, int (Mih autem). Ky, Gl, all (Alleluia, Hispanorum clarens stella), Cr, off (In omnem terram). San, Ag, comm (Vos qui secuti estis): chants paraphrased in S, T
Missa S Jacobi	4	ii, 17		c f T of his ballade in T
Missa 'Se la face ay pale'	4	iii, 1		San and Ag c f 'Vineux'
Kyrie, Gloria, Credo	3	iv, 3		
Kyrie, Sanctus 'Qui januas mortis', Agnus Dei	3	iv, 8;		
'Patris filios eterni'		v, 155		
Gloria, Credo	4	iv, 31		
Gloria 'Resurrexit dominus', Credo 'Dic Maria'	4	iv, 20		Gil c f 'Tu m'as monte' in S, Cr c f 'La villanella non è bella' in S
Sanctus, Agnus Dei	3	iv, 41		
Sanctus, Agnus Dei	3	iv, 45		San: chant paraphrased in S. San also called 'Sanctus papale'
Sanctus 'Ave verum corpus', Agnus Dei	4	iv, 53		scribally paired, Ag anon in source
'Custos et pastor ovium'				
Kyrie	3	iv, 72		authenticity doubted by Monson (1975)
Kyrie 'Cum iubilo'	3	iv, 67		chant paraphrased in S
Kyrie 'Cunctipotens Genitor'	3	iv, 62		chant paraphrased in S
Kyrie 'Fons bonitatis'	3	iv, 69		chant paraphrased in S
Kyrie 'Fons bonitatis'	3	iv, 70		chant paraphrased in cantus II
Kyrie in semiduplicibus maioribus	3	iv, 71		
Kyrie 'Jesu redemptor'	3	iv, 65		chant paraphrased in S
Kyrie 'Lux et origo'	3	iv, 68		chant paraphrased in S
Kyrie 'Orbis factor'	3	iv, 63		chant paraphrased in S
Kyrie 'Orbis factor'	3	iv, 64		chant paraphrased in cantus II
Kyrie 'Pater cuncta'	3	iv, 61		chant paraphrased in S
Gloria	3	iv, 75		
Gloria	3	iv, 77		
Gloria	3	iv, 90		
Gloria ad modum tube	4	iv, 79		
Gloria de quaremaux	3	iv, 81		c t. ?Fr folksong in T
Gloria dominicale minus	3	iv, 88		chant paraphrased in S
Gloria in dominicis	3	iv, 85		chant paraphrased in S
Gloria in galli cantu	3	iv, 86		chant paraphrased in S
Gloria 'Spiritus et alme'	3	iv, 83		chant paraphrased in S, T
Credo	3	iv, 17		scribally paired with Gl by Hugo de Lantins (see 'Doubtful Works')
<hr/>				
SS PROPER SETTINGS				
Alleluia, Hispanorum clarens stella	4	ii, 27		all, chants paraphrased in S; part of Missa S Jacobi
Alleluia, Veni Sancte Spiritus	3	i, 71		all, Whitsunday, chant paraphrased in S
Epiphaniam Domino	3	i, 8		seq. Epiphany: chant paraphrased in S
Gaude virgo mater Christi	4	i, 1		seq. Assumption of BVM
In omnem terram	4	i, 37		off, c f in T, part of Missa S Jacobi
Isti sunt due olive	3	i, 27		seq. in honour of SS Peter and Paul, chant paraphrased in S, T
Lauda Sion Salvatorem	3	i, 21		seq. Corpus Christi, chant paraphrased in S, T
Letabundus exultet fidelis chorus	3			seq. Christmas, chant paraphrased in S, T
Mih autem	4			int, chant paraphrased in S, T, part of Missa S Jacobi
Os just	3			int, common of confessors; anon in source (<i>J-Tkmn</i> 88, ff 191r-2) but Spataro quoted passage from it as Dufay's work (see Planchant, pp 161, for proposed identification as part of Missa S Antonii Viennensis)
Rex omnipotens		i, 13		seq. Ascension, chant paraphrased in S, Ct
Veni Sancte Spiritus		i, 18		seq. Whitsunday, chant paraphrased in cantus II
Veni Sancte Spiritus				seq. Whitsunday, <i>Be</i> Q15, <i>AO</i> , <i>D Mhs</i> 14271
Victime paschali laudes		i, 11		seq. Easter, chant paraphrased in S
Vos qui secuti estis		i, 44		comm, chant paraphrased in S, part of Missa S Jacobi
<hr/>				
BENEDICAMUS DOMINO AND MAGNIFICAT				
Benedicamus Domino		v, 35		chant paraphrased in T
Benedicamus Domino		v, 36		
Magnificat tertii toni		v, 91		vv 1-5 set, chant paraphrased in S (only v 1)
Magnificat quinti toni		v, 87		even-numbered vv, set: chant paraphrased in S
Magnificat octavi toni		v, 81		chant paraphrased in S, cantus II
<hr/>				
ANTIPHONS				
Alma Redemptoris mater		v, 115		Marian ant, c f, in T
Alma Redemptoris mater		v, 117		Marian ant, chant paraphrased in S
Anima mea liquefacta est		v, 113		Marian ant, chant paraphrased in all vv in imitative setting
Ave regina celorum		v, 120		Marian ant
Ave regina celorum		v, 121		Marian ant: chant paraphrased in S
Ave regina celorum		v, 124		Marian ant, c f in T: sections of chant paraphrased in upper 2 vv; trope: 'Miserere tui labentis Dufay'
Hic vir despicies mundum		v, 101		Mag ant 2nd Vespers, confessor not a bishop: chant paraphrased in S
Magi videntes stellam		v, 98		1st Vespers, Epiphany: chant paraphrased in S
O gemma martirum		v, 103		to St George; ?chant paraphrased in S
Petrus apostolus et Paulus		v, 102		Mag ant, octave of SS Peter and Paul; chant paraphrased in S
Propter nimiam caritate		v, 97		Mag ant, 1st Vespers, Circumcision: chant paraphrased in S

<i>Title</i>	<i>No. of vv</i>	<i>Edn.</i>	<i>Remarks</i>
Salva nos, Domine	3	v. 100	ant ad Completorium, Easter; chant paraphrased in S
Salve, sancte pater patrie	3	v. 104	to St Francis; chant paraphrased in S
Sapiente filio	3	v. 105	to St Anthony; chant paraphrased in S
Si queris miracula	3	v. 106	to St Anthony; chant paraphrased in S or T
HYMNS			
Ad cenam Agni providi		v. 47	Easter, 2 versions, chant paraphrased in S
A solis ortu cardine [= Hostis Herodes impie]			
Audi, benigne Conditor	3	v. 44	Lent, chant paraphrased in Ct
Aurea luce et decore roseo [= Doctor egregie, Paule]	3	v. 62	feast of SS Peter and Paul, chant paraphrased in S
Aures ad nostras detatis preces	3	v. 45	Lent, chant paraphrased in S
Ave maris stella	3	v. 55	Marian hymn, 2 versions, chant paraphrased in S
Conditor alme siderum	3	v. 39	Advent; chant paraphrased in S
Christe redemptor omnium, conserva tuos famulos	3	v. 57	All Saints, chant paraphrased in S
Christe redemptor omnium, conserva tuos famulos [= Tu lumen, tu splendor Patris]	3	v. 58	All Saints, chant paraphrased in cantus II
Christe redemptor omnium, ex Patre	3	v. 40	Christmas, 2 versions, chant paraphrased in S
Deus tuorum militum	3	v. 66	feast of a martyr; chant paraphrased in S
Doctor egregie, Paule [= Aurea luce et decore roseo]			
Exultet celum laudibus	3	v. 63	feast of apostles, 2 versions, chant paraphrased in S
Hostis Herodes impie [= A solis ortu cardine]	3	v. 42	Epiphany, chant paraphrased in S
Iste confessor Domini sacratus	3	v. 69	feast of a confessor, chant paraphrased in S
Jesu, corona virginum	3	v. 70	feast of a virgin; chant paraphrased in S
Jesu, nostra redemptio	3	v. 50	Ascension, chant paraphrased in S
O lux beata Trinitas	3	v. 52	Trinity, chant paraphrased in S
Pange lingua	3	v. 53	Corpus Christi, chant paraphrased in S
Proles de celo prodit	3	v. 71	feast of St Francis, chant paraphrased in S
Sanctorum meritis inclyta gaudia	3	v. 67	feast of more than one martyr, chant paraphrased in S
Tibi, Christe, splendor Patris	3	v. 60	Holy Angels, chant paraphrased in S
Tu lumen, tu splendor Patris [= Christe redemptor omnium, conserva tuos famulos]			
Urbs beata Jerusalem	3	v. 54	dedication of a church, chant paraphrased in S
Ut queant laxis	3	v. 61	feast of St John the Baptist, chant paraphrased in S
Veni Creator Spiritus	3	v. 51	Whitsunday, chant paraphrased in S
Vexilla Regis prodeunt	3	v. 46	Passiontide, chant paraphrased in S
NON ISORHYTHMIC MOTETS			
Ave virgo que de celis	i, 8		to BVM
Bone pastor, panis vere [= Craindre vous vueil]			
Flos florum	i, 6		to BVM
Hic iocundus sumit mundus	vi, 75		contrafactum, orig. text of rondeau unknown
Imperatrix angelorum [= Mirandas parit hec urbs florentina]			
Imperatrix celistis militie [= Mille bonjours je vous presente]			
Inclita stella maris	i, 1		to BVM, may be perf. in 4 different ways: cantus I and II, cantus I and II, Ct, cantus I and Ct, all 4vv
Jesu iudex veritatis [= Bon jour, bon mois]			
Mirandas parit hec urbs florentina [= Imperatrix angelorum]	i, 12		in praise of Florence and its ladies, probably written 1435 or 1436
O beate Sebastiane	i, 10		to St Sebastian
O Maria maris stella [= Je donne a tous les amoureux]			
O proles Yspanie/O sidus Yspanie	i, 15		to St Anthony
O tres piteux/Omnes amici	vi, 19		'Lamentatio sancte matris ecclesie Constantinopolitane', c.f. 1st lesson, Matins Feria V in Cena Domini in I
O virgo pia [= Pour l'amour]			
Quam pulcherrima/Quam pulchri [= S'il est plaisir]			
Qui Deus natus de virgine [= Franc cuer gentil]			
Regina celi letare [= Craindre vous vueil]			
Resone unice eterni regis [= Par le regard de vos beaux yeux]			
ISORHYTHMIC MOTETS			
Apostolo glorioso, da Dio electo/Cum tua doctrina convertisti/Andreas Christi famulus	5	i, 33	to St Andrew; c.f. ant 'Laudes et per horas' in T; written for consecration of church of St Andrew, Patras, with which Pandolfo Malatesta, Archbishop of Patras, was associated, 1426, another version for 4vv
Balsamus et munda cera/Isti sunt agni novelli	4	i, 54	c.f. re, 2nd Saturday in Albis, Holy Week, in T; written for the pope's distribution of waxen figures, 7 April 1431
Ecclesie militantis/Sanctorum arbitrio/Bella canunt gentes/Gabriel/Ecce nomen Domini	5	i, 46	c.f. Mag. ant, Saturday before 1st Sunday in Advent, in T I, c.f. ant, 2nd Vespers, Annunciation, in T II, possibly written in honour of coronation of Pope Eugene IV, 1431
Fulgens iubar ecclesie Dei/Puerpera pura parens/Virgo post partum	4	i, 80	to BVM; c.f. from re 'Adorna thalamum tuum', Matins, feasts of BVM, in T; acrostic 'Petrus de Castello canta'
Magnanime gentis laudes/Nexus amicitie musa/Hec est vera fraternitas	3	i, 76	c.f. re, Matins, common of several martyrs, in T; written to commemorate treaty between Berne and Fribourg; first perf. 3 May 1438

<i>Title</i>	<i>No</i>	<i>of vv</i>	<i>Edn</i>	<i>Remarks</i>
Moribus et genere/Virgo, virga virens/Virgo est electus a Domino	1,	88		c.f. re, Matins, St John, in T; for City of Dijon
Nuper rosarum flores/Terribilis est locus iste	1,	70		c.f. int, dedication of a church, in T; first perf at consecration of dome of Florence Cathedral, 25 March 1436
O gemma, lux et speculum/Sacer pastor Barensum/Beatus Nicolaus adhuc	1,	29		c.f. ant, Vespers and Lauds, St Nicholas of Bari, in T
O sancte Sebastiane/O martyr Sebastiane/O quam mira refuluit gratia/Gloria et honore	1,	24		to St Sebastian
Rite maiorem Jacobum canamus/Artibus summis/Ora pro nobis Dominum	1,	38		to St James, acrostic 'Robertus Auclou curatus Sancti Jacobi' (cardinal's secretary in Bologna, 1426); another version for 3vv
Salve flos Tusce gentis/Vos nunc, Etruscorum iubar/Viri mendaces	1,	64		in praise of Florence; c.f. from re 'Circumdede runt me', Matins, Palm Sunday; probably written 1435 or 1436
Supremum est mortalibus bonum/Supremum	1,	59		commemorates peace treaty of Viterbo between Pope Eugene IV and King Sigismund, 18 April 1433
Vasilissa ergo gaude/Concupivit rex decorum tuum	1,	21		c.f. grad, Missa pro virgine, in T, written for farewell feast in honour of Cleofe Malatesta, 20 Aug 1420, before her marriage
SECULAR WORKS				
Adieu ces bons vins de Lannoy	vi,	50		rondeau, dated 1426 in <i>GB-Ob</i> Can misc.213
Adieu m amour	vi,	91		rondeau
Adieu, quitte le demeurant de ma vie	vi,	90		rondeau
Belle, plaisant et gracieuse	vi,	60		rondeau
Belle, que vous ay je mesfait	vi,	65		rondeau
Belle, veuillies moy retenir	vi,	52		rondeau
Belle, veuillies moy vangier	vi,	92		rondeau
Belle, veuillies vostre mercy donner	vi,	66		rondeau
Bien doy servir	vi,	37		ballade
Bien veignes vous	vi,	69		rondeau
Bon jour, bon mois - Jesu iudex veritatis	vi,	77		rondeau
Ce jour de l'an	vi,	58		rondeau
Ce jour le doit	vi,	34		ballade
Ce mois de may	vi,	59		rondeau; text mentions Dufay and Perinet, perhaps the poet
C'est bien raison	vi,	31		ballade, written for re-establishment of peace between Florence, Venice and Milan under aegis of Niccolò III, Marquis of Ferrara, 26 April 1433
Craindre vous vueil Bone pastor, panis vere, Regina celi letare	vi,	79		rondeau; acrostic: 'Catherine Dufai', music largely the same as for <i>Quel fronte Signorille</i>
De ma haulte et bonne aventure	3	vi, 41		virelai
Dieu gard la bone sans reprise	3	vi, 93		rondeau
Dona gentile	3	vi, 12		form: <i>AbaAabAB</i>
Dona, i ardent ray	3	vi, 10		form: <i>AaA</i>
Donnes l'assault	4	vi, 86		rondeau, another version for 3vv
Du tout m'estoie abandonne	3	vi, 96		rondeau
Entre les plus plaines danov	3	vi, 83		rondeau
Entre vous, gentils amoureux	3	vi, 49		rondeau
En triumpant de cruel duel	3	vi, 88		rondeau correct text from <i>D-B</i> Kupferstichkabinett 78 B 17
Estrimes moy	3	vi, 76		rondeau
Franc cuer gentil - Qui Deus natus de virgine	3	vi, 89		rondeau, acrostic 'Franchoise', kbd arr in Buxheim Organbook, ed in EDM, 1st ser., xxxviii (1958), no 116
He, compaignons, resvelons nous	4	vi, 68		rondeau
Helas, et quant vous veray?	3	vi, 56		rondeau
Helas, ma dame, par amours	3	vi, 64		rondeau
Helas, mon duel	3	vi, 42		virelai
Hic iocundus sumit mundus	3	vi, 56		contrafactum: orig. text not known
Invidia nimica	4	vi, 2		ballata, also 3vv version in <i>I-Fn</i> Panciatichi 26
J'attendray tant qu'il vous	3	vi, 61		rondeau
J'av grant (dolour)	3	vi, 82		rondeau, kbd arr in Buxheim Organbook, ed in EDM, 1st ser., xxxviii (1958), no 121
J'av mis mon cuer	3	vi, 28		ballade
Je donne a tous les amoureux O Maria maris stella	3	vi, 71		rondeau
Je languis en piteux martire	3	vi, 33		ballade
Je me plains piteusement	3	vi, 29		ballade, dated 12 July 1425 in <i>GB-Ob</i> Can misc.213
Je n'ay doubté	3	vi, 70		rondeau
Je ne puis plus/Unde veniet auxilium mihi?	3	vi, 51		rondeau, c.f. ant, Terce, Feria IV in T
Je ne suy plus	3	vi, 57		rondeau
Je prens congie de vous	3	vi, 75		rondeau
Je requier a tous amoureux	3	vi, 54		rondeau
Je triumphe de cruel duel, see <i>Fn</i> triumpant de cruel duel				
Je veul chanter	3	vi, 57		rondeau; acrostic: 'Jehan de Dinant'
Je vous pris/Tant que mon argent dura/Ma tres douce amie	3	vi, 45		combinative chanson
Juvenis qui puellam	3	vi, 15		text parodies a legal argument, inc.; perhaps composed when he was studying law
La belle se siet	3	vi, 27		ballade; c.f. popular song in T, see T Gerold: <i>Chansons populaires des XIV^e et XV^e siècles</i> (Strasbourg, 1913), pp.3, 85
La dolce vista	3	vi, 6		ballata
L'alta bellezza tua	3	vi, 1		ballata
La plus mignonne de mon cuer	3	vi, 94		rondeau
Las, que feray?	3	vi, 85		rondeau
Les douleurs dont me sens tel somme	4	vi, 97		rondeau; edn. in B faulty; see edn. in Hamm (1966) 252; text by Anthoine de Cuise
Ma belle dame, je vous pris	3	vi, 53		rondeau

<i>Title</i>	<i>No. of vv</i>	<i>Edn</i>	<i>Remarks</i>
Ma belle dame souveraine	vi, 63	rondeau	
Malheureux cuer, que vieulx tu faire?	vi, 43	virelai; text by Le Rousselet	
Ma plus mignonne de mon cuer, see <i>La plus mignonne</i>			
Mille bonjours je vous presente [= Imperatrix celistis militie]	vi, 81	rondeau; kbd arr. in Buxheim Organbook, ed. in EDM, 1st ser., xxxviii (1958), no 127	
Mon bien, m'amour	vi, 87	rondeau; text by Le cadet d'Albret	
Mon chier amy	vi, 30	ballade	
Mon cuer me fait tous dis penser	vi, 72	rondeau; acrostic: 'Maria Andreasq'	
Navré je sui d'un dart penetratif	vi, 55	rondeau	
Ne je ne dors	vi, 92	rondeau	
Or pleust a Dieu	vi, 78	rondeau	
O tres piteux/Omnes amici		see 'Non isorhythmic Motets'	
Par droit je puis bien complaindre	vi, 62	rondeau; 2 versions: 1 for 3vv; the other with 4th v ad lib	
Par le regard de vos beaux yeux [- Resone unice eterni Regis]	vi, 88	rondeau; 2 kbd arrs. in Buxheim Organbook, ed. in EDM, 1st ser., xxxvii (1958), nos. 30, 31	
Passato e il tempo	3 vi, 4	ballata	
Pouray je avoir vostre mercy?	3 vi, 54	rondeau	
Pour ce que veoir	3 vi, 60	rondeau	
Pour l'amour de ma douce amye [= O virgo pia]	4 vi, 67	rondeau, triplum ?not by Dufay	
Puisque celle qui me tient	vi, 82	rondeau	
Puisque vous estes campieur	vi, 95	rondeau	
Quel fronte signorille		form <i>AaA</i> designated 'Rome composuit' in <i>GB Oh Can</i> misc 213; music largely the same as for <i>Craindre vous vueil</i>	
Qu'est devenue leaulté?	vi, 84	rondeau	
Resvellies vous	vi, 25	ballade; written in honour of marriage of Carlo Malatesta and Vittoria Colonna, 18 July 1423	
Resvelons nous/Alons ent bien tos	vi, 51	rondeau	
Se la face ay pale	vi, 36	ballade; arr. for 4vv not by Dufay, B vi, 105, 2 kbd arrs. in Buxheim Organbook, ed. in EDM, 1st ser., xxxvii (1958), no 83, xxxix (1958), no 255	
Se madame je puis veir	3 vi, 72	rondeau	
S'il est plaisir [= Quam pulcherrima/Quam pulchri]	4 vi, 93	virelai	
Trag frischen muth [- Dieu gard la bone sans reprise]			
Trop lonc temps	3 vi, 80	rondeau	
Va t'en, mon cuer	3 vi, 84	rondeau	
Vergene bella	3 vi, 7	strofa, text by Petrarch	
Vo regard et douce maniere	3 vi, 74	rondeau	
Vostre bruit et vostre grant fame	3 vi, 96	rondeau	
DOUBTFUL WORKS			
Missa S Antonii Viennensis	ii, 47	chants paraphrased in S, only Ky attrib. Dufay, Tinctoris quoted from Gl and Cr as Dufay's work, accepted as authentic by Besseler (B iii, p 1), but questioned by Hamm (1964, pp 103ff) on stylistic grounds	
Gloria	3 iv, 97	probably not by Dufay on stylistic grounds	
Gloria	3 iv, 15	scribally paired with Credo; also attrib. Hugo de Lantins and probably by him	
Gloria	4 iv, 101	only Ct by Dufay, other voices anon	
Aures ad nostras deitatis preces	3 v, 137	hymn, Lent, chant paraphrased in S, probably not by Dufay on stylistic grounds	
Ave maris stella	v, 143	Marian hymn, Dufay's melody (see main list) in anon. setting, chant paraphrased in S, probably not by Dufay on stylistic grounds	
Ave tota casta virgo [- Or me veult]			
Exultet celum laudibus	4 v, 133	hymn, feast of apostles, c.f. in T, only Ct by Dufay, other voices anon	
Festum nunc celebre	3 v, 139	hymn, Ascension, chant paraphrased in S, probably not by Dufay on stylistic grounds	
Magnificat primi toni	3	chant paraphrased in S, <i>I Moea</i> X 1, 11, <i>Rvar</i> S Pietro B80, also attrib. Binchois	
Magnificat sexti toni	3 v, 75	chant paraphrased in S, cantus II, also attrib. Binchois, Dunstable	
O flos florum	3 vi, 107	?contrafactum of rondeau, probably not by Dufay on stylistic grounds	
O gloriose tyro/Divine pastus/Iste sanctus	4 i, 103	isorhythmic motet, c.f. Mag. ant. 1st Vespers, common of a martyr; probably not by Dufay on stylistic grounds	
Pange lingua	v, 140	hymn, Corpus Christi, variant version of Dufay's melody (see main list) in different setting; chant paraphrased in S; probably not by Dufay on stylistic grounds	
Qui latuit in virgine [- Du pist mein Hort]			
Superno nunc emittitur [- Le serviteur hault guerdonné]			
Veni, dilecte mi	i, 102	motet; attrib. Johannes de Lymburgia and probably by him	
Departés vous, Malebouche et Envie	vi, 111	rondeau, attrib. Ockeghem and perhaps by him	
Du pist mein Hort [- Qui latuit in virgine]	i, 101	perhaps not by Dufay on stylistic grounds, T is basse danse Je sui pover de leessee, in <i>B Br</i> 9085	
Je ne vis onques la pareille	vi, 109	rondeau, also attrib. Binchois and perhaps by him	
Le serviteur hault guerdonné [= Superno nunc emittitur]	vi, 110	rondeau; ascription rejected by Besseler on stylistic grounds, 2 kbd arrs. in Buxheim Organbook, ed. in EDM, 1st ser., xxxvii (1958), no. 11, xxxviii (1958), no. 226	
Mon seul plaisir	vi, 108	rondeau; also attrib. Bedyngnam and probably by him; text by Charles d'Orléans	
Or me veult [= Portugalier; Ave total]	vi, 106	Fr. text in <i>US-NH</i> 91 (Mellon Chansonier)	
Portugalier [= Or me veult]	vi, 106	ballade; probably Eng., kbd arr. Buxheim Organbook, ed. in EDM, 1st ser., xxxvii (1958), no. 43	
Resistiera	vi, 111	no more text; rejected by Besseler on stylistic grounds	

	Title	No. of vv	Edn
			WORKS ANON. IN SOURCE
	Missa 'Christus surrexit'	4	ATTRIB. DUFAY BY SOME SCHOLARS
(1958),	Missa de S Andrea apostolo		Gl, Cr, San; c.f. Leise. Christ ist crstanden in T; <i>TRmn</i> 89; ed L. Feininger. Monumenta polyphoniae liturgicae. 1st ser., ii/1 (Rome, 1951), no.3; attrib. Dufay by Feininger, rejected by Besseler in B iii, p.ii for feast of St Andrew, int (Michi autem nimis), grad (Constitues eos), all (Alleluia, Ego vos elegi), all (Alleluia, Dilexit Andream), off (Michi autem nimis), comm (Venite post me), chants paraphrased in S, <i>TRmn</i> 88; ed L. Feininger. Monumenta polyphoniae liturgicae. 2nd ser., i (Rome, 1947), 31, attrib. Dufay by Feininger, rejected by Besseler in B ii, pp i ii, and Hamm (1964, pp 131ff)
	Missa de S Anthonii de Padua		for feast of St Anthony of Padua; int (In medio ecclesie), grad (Os justi), all (Alleluia, Anthoni compar incilite), off (Veritas mea), comm (Domine, quinque talenta), chants paraphrased in S, <i>TRmn</i> 88, ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 122, attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff) and Planchart (1972, p 18)
(vii) (1958)	Missa de S Cruce		Exultation of the Cross, int (Nos autem gloriari), grad (Christus factus est), all (Alleluia, Dicite in gentibus), all (Alleluia, Dulce lignum), off (Protege Domine), comm (Per signum crucis), chants paraphrased in S, <i>TRmn</i> 88, ed L. Feininger. Monumenta polyphoniae liturgicae. 2nd ser., i (Rome, 1947), 46; attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff)
	Missa de S Francisci		for feast of St Francis, int (Gaudeamus omnes in honore Marie/Sanctorum) int (Gaudeamus omnes sub honore beate Francisci), grad (Os justi, see main list), all (Alleluia, O patriarcha pauperum, Franciscus), comm (Fidelis servus et prudens), chants paraphrased in S, <i>TRmn</i> 88; ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 148, attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff), and, except for grad, by Planchart (1972), pp 16ff)
, Colonna,	Missa de S Georgi		common of a martyr not a bishop, int (In virtute tua, 'Gloria Patri' for 4vv), int (Protexisti me Deum), all (Alleluia, Posuisti Domine), tract (Desiderium anime ejus), off (In virtute tua), off (Confitebuntur celi), comm (Posuisti Domine in capite), comm (Letabitur justus), chants paraphrased in S, <i>TRmn</i> 88; ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 84, attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff)
3), no 255	Missa de S Joanne Baptista		for feast of St John the Baptist, int (De ventre matris), grad (Priusquam te formarem), all (Alleluia, Tu puer), off (Justus ut palma), comm (Tu puer); chants paraphrased in S, <i>TRmn</i> 88, ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 58, attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff)
	Missa de S Mauritiu et sociorum		common of several martyrs, int (Venite benedicti), int (Sapientiam sanctorum), grad (Gloriosus Deus), all (Alleluia, Judicabunt sancti), off (Mirabilis Deus in sanctis, for 4vv), comm (Gaudeat justus in Domine), chants paraphrased in S, <i>TRmn</i> 88, ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 108; attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff)
i Gl 1), but	Missa de S Sebastiani		for feast of St Sebastian, int (Letabitur justus in Domino), grad (Posuisti Domine), all (Alleluia, Sebastiani gracia fide), off (Gloria et honore), comm (Magna est gloria), chants paraphrased in T, S; <i>TRmn</i> 88; ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 166, attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff)
, by him	Missa de Ss Trinitate		for Trinity Sunday, int (Benedicta sit Sancta Trinitas, 'Gloria Patri' for 4vv), grad (Benedictus es Domine), all (Alleluia, Benedictus es), all (Alleluia, Verbo Domini), off (Benedictus sit Deus Pater), comm (Benedicite Deum celi); chants paraphrased in S, <i>TRmn</i> 88, ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 16, attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff)
anon stylistic	Missa de Spiritu Sancto		for Whitsunday; int (Spiritus Domini replevit), grad (Beata gens), all (Alleluia, Emitte Spiritum), all (Alleluia, Veni Sancte Spiritus, see main list), off (Confirma hoc Deus), comm (Factus est repente), int (Dum sanctificatus fuero), chants paraphrased in S, <i>TRmn</i> 88, ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 1; attrib. Dufay by Feininger; only Alleluia, Veni Sancte Spiritus (in a different form attrib. Dufay in <i>TRmn</i> 90) accepted by Besseler (B ii, pp.1 f) and Hamm (1964, pp 131ff); all, off accepted by Planchart (who cited a letter by Spataro in support of the off attrib.), but he also considered that int, grad, comm, perhaps by Dufay (1972, pp 15f)
obably	Missa 'La mort de St Gothard'	ii, 105	c.f. Fr chanson in T; attrib. Dufay by Feininger, accepted by Besseler (B ii, pp.1 f, ii, p.ii), questioned by Hamm (1964, p 147), rejected by Nitschke (pp 292-374) and Planchart (1972, p 19)
st) in stylistic	Missa 'Puis que je vis'		c.f. from anon chanson in Fr 2356 in T; <i>Rvat</i> C.S. 14, ed L. Feininger. Monumenta polyphoniae liturgicae, 1st ser., ii/4 (Rome, 1925), no 2, attrib. Dufay by Feininger, and Llorens (p.20), rejected by Besseler (B iii, p.ii)
povert	Missa 'Veterem hominem'		c.f. ant. Lauds, Octave of Epiphany, <i>TRmn</i> 88, ed L. Feininger. Monumenta polyphoniae liturgicae, 1st ser., ii/1 (Rome, 1951), no 2, attrib. Dufay by Feininger, rejected by Besseler (B iii, p.ii), Planchart (1972, p 19), Harrison (<i>Music in Medieval Britain</i> , 2 nd 1963, p.253) and Sparks (p 135) stated that the composer of this mass was English, citing evidence of T. Morley
rs. in xviii	Missa votiva de angelis		int (Benedicite Dominum), grad (Benedicite Dominum), all (Alleluia, In conspectu angelorum), all (Alleluia, Laudate Deum), off (Stetit angelus), comm (Benedicite omnes angeli), chants paraphrased in S; <i>TRmn</i> 88; ed L. Feininger. Monumenta polyphoniae liturgicae, 2nd ser., i (Rome, 1947), 69, attrib. Dufay by Feininger, rejected by Hamm (1964, pp 131ff)
M, 1st ser			

Title	No. of vv	Edn	Remarks
Anima mea liquefacta est Stirps Jesse	3		<i>Rvat</i> C.S. 15; ed. A. Smijers, <i>Van Ockeghem tot Sweelinck</i> , i (Amsterdam, 2/1952), 22; attrib. Dufay by Llorens (p.28); correctly attrib. Busnois in <i>B-Br</i> 5557
Deus, tuorum militum	3	v, 144	hymn, feast of a martyr; Dufay's melody (see main list) in anon. setting; chant paraphrased in S; attrib. Dufay by Llorens (p.24), rejected by Besseler; see also Gerber (1955)
Deus, tuorum militum	3	v, 145	hymn, feast of a martyr; Dufay's melody (see main list) in anon. setting; chant paraphrased in S; attrib. Dufay by Hamm (1960, p.53), rejected by Besseler; see also Gerber (1955)
Elizabeth Zacharie/Elizabet	4		isorhythmic motet, <i>I-TRmn</i> 87, ed. in DTÖ, lxxvi, Jg.xl (1960), 16; attrib. Dufay by Hamm (1964, pp.70f)
Iste confessor Domini sacratu	3	v, 146	hymn, feast of a confessor, Dufay's melody (see main list) in anon. setting; chant paraphrased in S; attrib. Dufay by Llorens (p.24), rejected by Besseler; see also Gerber (1955)
Jesu, corona virginum	4	v, 147	hymn, feast of a virgin; Dufay's melody (see main list) in anon. setting; chant paraphrased in S; attrib. Dufay by Llorens (p.24), rejected by Besseler; see also Gerber (1955)
Letabundus exultet fidelis chorus	3		seq. Christmas, <i>TRmn</i> 92, ff 69v-70, chant paraphrased in T; attrib. Dufay by Hamm (1964, pp.77f)
Lumen ad revelationem . Nunc dimittis	4		ant. Blessing of the Candles, Purification of BVM, <i>Rvat</i> C.S. 46; attrib. Dufay by Llorens (p.25)
Magnificat sexti toni	4		<i>Rvat</i> C.S. 15, attrib. Dufay by Llorens (p.25)
Magnificat septimi toni	3		<i>Rvat</i> S Pietro B80, attrib. Dufay by Hamm (1960, pp.44f), rejected by Besseler (B v, p.iii)
Mittit ad virginem			seq. Annunciation, <i>TRmn</i> 92, <i>Bc</i> Q15, attrib. Dufay by Hamm (1964, p.78)
Nunc dimittis [see Lumen ad revelationem]			
O sidus Yspanie	5		ant. in honour of St Anthony of Padua, <i>TRmn</i> 88, ed. in DTÖ, lxxvi, Jg.xl (1960), 75, attrib. Dufay by Hamm (1964, p.138), Besseler believed it to be by an anon. composer following It. models (1950, p.169f)
Sancti Spiritus assit			seq. Whitsunday, <i>TRmn</i> 92, attrib. Dufay by Hamm (1964, p.78)
Sanctorum meritis inclita gaudia	4		hymn, feast of more than one martyr, <i>Rvat</i> C.S. 15; Dufay's melody (see main list) in anon. setting; chant paraphrased in S; attrib. Dufay by Llorens (p.24); see also Gerber (1955)
Urbs beata Jerusalem	4	v, 141	hymn, dedication of a church, Dufay's melody (see main list) in anon. setting; chant paraphrased in S; attrib. Dufay by Llorens (p.24), rejected by Besseler; see also Gerber (1955)
Vexilla Regis prodeunt	3	v, 138	Passiontide hymn, variant version of Dufay's melody (see main list) in anon. setting; chant paraphrased in S; attrib. Dufay by Llorens (p.22), rejected by Besseler; see also Gerber (1955)
J'ayme bien celui qui s'en va	4	vi, 102	rondeau, Besseler suggested that Dufay added the Ct. trompette to Pierre Fontaine's 3vv setting (see B vi, p.xii, and 'Die Entstehung der Posaune', <i>AcM</i> , xxii, 1950, pp.30f), however, V. Safowitz (<i>Trumpet Music and Trumpet Style in the Early Renaissance</i> , diss. U. of Illinois, 1965) attributed it to Binchois
Seigneur Leon, vous soyés bienvenus	4	vi, 101	rondeau, c f. from Bv, Missa de angelis in T, attrib. Dufay by Plamenac (1954) accepted by Besseler and A. B. Scott (pp.157ff)

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CHARLES HAMM

Du Feche, Willem. See DE FESCH, WILLEM

Duff. See TAMBOURINE.

Duffalo, Richard (John) (b Chicago, 30 Jan 1933). American conductor and clarinetist. A graduate of the American Conservatory of Music in Chicago and the University of California, he was associate conductor of the Buffalo PO, 1962-6, and was also active as clarinetist of the Creative Associates at the New York State University at Buffalo, performing a great deal of new music. In 1965 he studied with William Steinberg at the New York Philharmonic Seminar for conductors, which led to invitations to conduct the orchestra and also Steinberg's Pittsburgh SO. He worked with Boulez in Basle, and made his European début with the Paris Radio Orchestra in 1971. His reputation as an inter-

preter of new scores was consolidated with performances of Stockhausen's *Carré* for four orchestras (with fellow conductors Tabachnik, Amy and Fiss) in The Hague, Paris and London in 1972. Successful débuts with the Concertgebouw Orchestra (1975) and Berlin PO (1976) have confirmed his ability to deal with 20th-century works in an incisive, cogent way. Duffalo was artistic director of the Contemporary Music Conference at the Aspen Festival from 1970, and joined the staff of the Juilliard School (1972) where he presents a number of concerts each year with the Juilliard Ensemble. He has given the American premières of works by Xenakis, Maxwell Davies, Crumb, Carter and Copland, and has introduced works by Ruggles, Ives, Varèse and Druckman in Europe. His operatic activities include *Boris Godunov* at the Cincinnati Opera, *Il trittico* at New York City Opera, and the directorship of the short-lived 'Mini-Met' season in 1973. Duffalo's approach, unlike many new music specialists, is dramatic rather than structural. His experience as a clarinetist and ensemble player enables him to deal with instrumental problems in a practical way, and his projection of each score strives for the clearest emotional as well as musical impact.

RICHARD BERNAS

Duffy, Jacques. See DUPHLY, JACQUES.

Dufon [Du Fon], **Jean** [Jean de Namur] (b Namur, baptized 27 Sept 1574; d Namur, between 15 May and 7 June 1634). South Netherlands composer and singer. He was a chorister at St Aubin, Namur, and at the age of 11 was recruited as a chorister to serve the court of Philip II of Spain. He arrived in Madrid at the beginning of 1586 accompanied by 13 other boy sopranos, among them Gery Ghersem, Mathieu Rosmarin (Mateo Romero), Philippe Dubois, Nicolas Dupont and Jean de Loncin. He studied singing and composition there with Philippe Rogier. When his training was completed on 1 December 1593, he was elevated to the rank of royal cantor. He was by then generally known as Jean de Namur. On the death of Philip II he remained in the service of Philip III as cantor and composer and accompanied him to Valladolid, where the court resided from 1601 to 1606. It was during this time - probably in 1605 - that he succeeded Ghersem as vice-maestro de capilla of the royal chapel. He was highly regarded at court and according to Gaspar de Arratia, a copyist at the royal chapel, was 'a composer of such skill that he could have directed any chapel he chose in Spain at the beginning of the 17th century'. On 14 August 1606, after being allowed to return to the Netherlands on health grounds, he left Spain and settled at Namur. He was a priest and held a prebend at Ivoix between 1604 and 1620, and after 1605 he drew an ecclesiastical pension from the bishopric of Córdoba.

The catalogue of the library of King John IV of Portugal, destroyed in the Lisbon earthquake of 1755, records several works by him: an eight-part mass; four other sacred works, one for five voices, the others for eight, among the latter being one that can apparently, from another reference, be dated 1597 or earlier; and eight pieces to French texts, probably chansons, of which five are known to have been for five voices.

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PAUL BECQUART

Dufourcq, Norbert (b St Jean-de-Braye, Loiret, 21 Sept 1904). French musicologist and organist. The son of Albert Dufourcq, professor of medieval history at the University of Bordeaux, he studied at the Sorbonne (1921-3), taking a degree in history and geography in 1923, and then at the Ecole Nationale des Chartes (1924-8), where he qualified as an archivist-palaeographer. He also studied the piano and music history under Gastoué (1913-20), the organ with André Marchal (1920-40) and harmony, counterpoint and fugue with Marie-Rose Hublé. He took the doctorat ès lettres at the University of Paris in 1935 with a dissertation on the organ in France from the 13th century to the 18th. He taught history at the Collège Stanislas in Paris (1935-46) and from 1941 to 1975, succeeding Maurice Emmanuel, was professor of music history and musicology at the Paris Conservatoire. He also taught in other establishments in Paris (Sweet Briar College from 1949, Ecole Normale de Musique 1957-63, the Sorbonne 1971) and in Canada (Camp Musical du Mont Orford 1959-65, Laval University of Quebec 1967).

Dufourcq's musicological interests are French music, J. S. Bach and, in particular, the organ; he is a great defender, not without opposition, of the neo-classical organ, his ambition being 'for all musical styles to be represented on it, from Paumann to Jehan Alain'. He was appointed resident organist on the great organ at St Merry in 1923, and, from 1926, secretary and then vice-president of the Amis de l'Orgue society, and was one of the founders (1932) of the Commission des Orgues des Monuments Historiques. He has published, both in performing and scholarly editions, works for organ and harpsichord by numerous French composers of the 17th and 18th centuries (Boëly, François Couperin, Clérambault, Corrette, Daquin, De Grigny, Dornel, Jullien, Lanes, Lebègue, Nivers, Raison, Titelouze).

Dufourcq has contributed to many journals in France, Germany, England, Italy, Belgium and the Netherlands; in 1928 he became executive secretary of Larousse dictionaries (history, arts and music sections), editing several volumes himself. He is the editor of *L'orgue*, *Orgue et liturgie*, *Les grandes heures de l'orgue* and *Recherches sur la musique française classique*. He was president of the Société Française de Musicologie (1957-9) and of the Société de l'Ecole des Chartes (1975-6), and had considerable influence through his writings and teaching.

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CHRISTIANE SPIETH-WEISSENBACHER

Dugazon [Gourgaud], (Alexandre-Louis-)Gustave (b Paris, ?1782; d Paris, ?1826). French composer, son of the soprano Louise-Rosalie Dugazon. He studied harmony with Berton and composition with Gossec at the Paris Conservatoire. In 1806 he won second prize in the Prix de Rome for his cantata *Héro et Léandre Le voisinage* (1800), a collaboration with Bertaud, Dubuat, Pradher and Quinebaud, was his first dramatic work. He wrote three other operas and four ballets, none of which was successful. He also published vocal pieces, including several romances and nocturnes, and various chamber and piano works.

WORKS

STAGE

(all first performed in Paris)

Le voisinage (opéra comique, 1, J. B. Pujoux), Théâtre Favart, 24 Jan

1800, collab. Bertaud, Dubuat, Pradher, Quinebaud

Le chevalier d'industrie (opéra comique, 1, J. M. B. Saint-Victor)

Théâtre Feydeau, 16 Nov 1804, collab. Pradher

Marguerite de Waldemar (opéra comique, 3, Saint-Félix), Théâtre Feydeau, 12 Dec 1812

La noce écossaïse (opéra comique, 1, T. M. Dumersan), Théâtre Feydeau, 19 Nov 1814

Les fiancés de Caserte, ou *L'échange des roses* (ballet, 1, P.-G. Gardel and L.-J. J. Milon), Opéra, 17 Sept 1817

Alfred le Grand (ballet-pantomime, 3, J.-P. Aumer), Opéra, 18 Sept 1822, adaptation of W. R. von Gallenberg, arr. pf (Paris, ?1822)

Aline, reine de Golconde (ballet-pantomime, 2, J.-P. Aumer), Opéra 1 Oct 1823, adaptation of ballet by P.-A. Monsigny and opera by H.-M. Berton

Néomi (ballet), Théâtre de la Porte Saint-Martin, before 1807, mentioned by Fétis

OTHER WORKS

(all published in Paris)

Vocal. many collections of nocturnes, 2vv, pf and romances, mentioned

by Fétis, romances publ separately
 Inst: many variations, pf, vn, vc, airs and nocturnes, hn, pf, duets, harp,
 pf
 Kbd fantasies, airs, preludes, toccatas, variations, dances

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H Gougeon. *La romance française sous la Révolution et l'Empire*, 1 (Melun, 1938), 169f

B Horowicz. 'Dugazon, Alexandre-Louis-Gustave Gourgaud, detta', *ES*

LELAND FOX

Dugazon [née Lefebvre], **Louise-Rosalie** (b Berlin, 18 June 1755; d Paris, 22 Sept 1821). French soprano, sister of the violinist Joseph Lefebvre. The daughter of François-Jacques Lefebvre, who danced professionally in Berlin and Paris, she first appeared as a dancer at the Comédie-Italienne in 1767. Her singing career began when Grétry included an ariette for her in *Lucile* (1769); she made her mature début as Pauline in Grétry's *Silvain* on 19 June 1774. She married the actor Jean-Baptiste-Henri Gourgaud, called Dugazon, in 1776. Although they were separated within three years and later divorced (1794), she continued to use the name Dugazon. From 1792 to December 1794 she found it politically expedient to retire from the Parisian stage. Her last public performance was on 29 February 1804 when the main performing troupes in Paris collaborated on a benefit for her at the Opéra.

Mme Dugazon was one of the most popular singers at the Opéra-Comique, where she created some 60 roles, among them Dalayrac's Nina. Though untrained in music, her natural dramatic talents gave her singing an expressiveness and versatility that was highly acclaimed. When she began to lose her figure she renounced romantic roles to play young matrons; the terms 'jeunes Dugazons' and 'mères Dugazons' are still used for these types of roles. Three of her sisters also danced and sang at the Comédie-Italienne.

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H and A LeRoux. *La Dugazon* (Paris, 1926)

B Horowicz. 'Dugazon, Louise-Rosalie Lefebvre, detta', *ES*

LELAND FOX

Du Grain [du Grain], **Jean** [Dügren, Johann Jeremias] (d? Danzig, 19 Jan 1756 or after 1765). ?French singer, keyboard player and composer, resident in Germany. He was probably related to French immigrants whose names appear frequently in the city records of Danzig. He is first mentioned at Hamburg in 1730 as a soloist in cantatas by Telemann performed to commemorate the Augsburg Confession; he was almost certainly Telemann's pupil. From 1732 he lived in Elbing (now Elbląg, Poland) where he was a singer, organist and harpsichord player. In 1737 he was enjoined ('injungeret'), presumably as an assistant, to the organist of the Marienkirche Daniel Dibe; his name appears in the church accounts from 1737 to 1739. Among his compositions for Elbing were a *St Matthew Passion* (1737), performed annually until the 19th century, and the lost cantata *Hermann von Balcke*, written to celebrate the 500th anniversary of the city; the latter contained recitatives and some arias by Du Grain and arias from operas by Handel who helped to compile the work, but

who left Elbing before the performance.

In 1739 Du Grain left Elbing for Danzig where he performed his *Der Winter, a dramma per musica*, at a private concert on 23 February 1740. Other concerts in 1740 included works by Telemann, in 1743 Handel's *Brookes Passion*, and in 1748 a revival of *Der Winter*. He served as organist at St Elisabeth, Danzig, probably from 1747 as F. G. Gleimann's successor. In 1748 he published a supplement to the Danzig Reformed Church hymnbook (1744), with the figured bass realized for organ and including five new melodies of his own. According to Muttray an entry in the register of deaths of St Elisabeth read 'begraben 1756.19.1 Johann Jeremias Dügren, gewessener Organist'. The register is now lost, but the entry may refer to one of Du Grain's sons since Reichardt stated that Du Grain visited Königsberg in 1765.

Du Grain's music shows the strong influence of Telemann. Döring spoke of the 'simple and yet noble melodies' of the *St Matthew Passion*, and considered the characterization dramatic; the choruses are for two voices like those of Telemann's *St Matthew Passion* of 1730. Du Grain's surviving cantatas display the pattern of a large-scale opening choral movement, sometimes based on a chorale melody, followed by alternating recitatives and solo arias and sometimes closing with a chorale setting. He appears to have been a composer of some craft but limited musical imagination.

WORKS

Kirchen-Gesang-Buch der Evangelisch-Reformirten Gemeinde in Danzig (Danzig, 2/1748), lost [according to Muttray incl org acc and 5 new melodies by Du Grain]

Passions Domini nostri Jesu Christi secundum Matthaeum Evangelium, Elbing, 1737, Elbląg, Marienbibliothek (according to Eitner)

Hermann von Balcke (cantata for 500th anniversary of Elbing, G. D. Seyles), Elbing, 28 Nov 1737, music lost [recits and some arias by Du Grain, also incl arias from operas by Handel]

Der Winter (dramma per musica, B. H. Brockes), Danzig, 23 Feb 1740, lost (2 arias formerly in Hans Michel Schlettner's private collection, Augsburg, according to Eitner)

Cantata zum Preussischen Dankfeste, Elbląg, Marienbibliothek (according to Eitner)

Herzlich lieb hab ich dich, O Herr (cantata), Danzig, 24 Sept 1740, Willkommen Erlöser (Christmas cantata), 1v, chorus 4vv, 2 tpt, 2 ob, 2 vn va, bc, cd in F Kessler *Danziger Kirchen-Musik Vokalwerke des 16 bis 18 Jahrhunderts* (Stuttgart, 1973), 2 other cantatas, Mitten wir im Leben sind (funeral music for Jungschultz), partial edn in Müller-Blattau (1931) *PI-GD*

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F. Kessler. Preface to *Danziger Kirchen-Musik Vokalwerke des 16. bis 18. Jahrhunderts* (Stuttgart, 1973), p. xxxiii

GEORG FEDER

Dügy, Hans [Johannes]. See TUGI, HANS.

Duhamel, Antoine (b Valmondois, 30 July 1925). French composer. He studied with de la Presle, Messiaen and Dufourcq at the Paris Conservatoire, read aesthetics under Chailey and Masson at the Sorbonne, and became a devoted follower of Leibowitz. In 1945 he was an active member of the RTF Club d'Essai (the original *musique concrète* studio), and he was artistic director of Discophiles Français from 1954 to 1958.

WORKS

(selective list)

Stage: *Gala de cirque* (opera-ballet), 1965, *Opéra pour un tyran* (H-F Rey), 1967, *L'opéra des oiseaux* (after Aristophanes), 1971, *Animus anima* (ballet), 1972

Film scores: *Paris-flash*, dir. A. Champenois, 1958, *Villa mon rêve*, dir. Champenois, 1958, *Baisers volés*, dir. Truffaut, 1961, *Pierrot le fou*, dir. Godard, 1965, *Week-end*, dir. Godard, 1967, *Domicile conjugal*, dir. Truffaut, 1970

Concert works: *Musique pour Hans Hartung*, pf, 1948, *Pf Variations on Schoenberg's op 19 no 6*, 1951, *La maison des morts* (Apollinaire), oratorio, 1955, *Hommage à Mingus*, 5 sax, 1972

ALAIN LOUVIER

Duiffoprugcar. See TIEFFENBRUCKER family.

Dujardin, Marbrianus. See ORTO, MARBRIANUS DE

Dukas, Paul (Abraham) (b Paris, 1 Oct 1865; d Paris, 17 May 1935). French composer, music critic and teacher. His high ideals account for both the solidity of his reputation and the small number of major works he allowed to be published. Conservative by temperament, he cultivated musical craftsmanship to an extreme degree, and his orchestration in particular has been widely admired and imitated. His voluminous work as a critic reflects unusual breadth of creative sympathy and cultural outlook. He was a conscientious editor of music by Beethoven, Rameau, Couperin and Scarlatti, and his career included two periods of teaching (respectively orchestration and composition) at the Paris Conservatoire

1 Up to 'L'apprenti sorcier' 2 Later career

1. UP TO 'L'APPRENTI SORCIER'. Dukas' mother was an extremely gifted musician who, but for parental intervention, could have made a career as a concert pianist. She died when her son was in his fifth year, however, and until he was 50 his closest ties were with his father Jules and his elder brother Adrien, both of whom worked as bankers and took a lively interest in cultural matters. Adrien's sudden death in 1908 robbed Paul of 'another self'. Shortly after his father's death late in 1915, the composer married Suzanne Pereyra, who bore him a daughter in 1919.

Though claiming to have been such a musical infant that he 'gave suck in 9/8 time', Dukas did not show any particular aptitude until about the age of 13, when in supererogation to the usual round of piano lessons and practice he began to compose. At 16 he attended the Conservatoire for both the harmony class of Théodore Dubois and the piano class of Georges Mathias. His interest in orchestration was furthered not only by visits to concerts but also by playing the timpani in the Conservatoire orchestra. In 1883 he composed an overture based on *King Lear*, and in the following year another based on *Götz von Berlichingen*, and this he was fortunate enough to hear in a private performance in Geneva.

At this time he joined Guiraud's composition class at the Conservatoire; Debussy, about to leave for Rome, became a friend. Other friendships ensued from his enthusiasm for Wagner: with d'Indy, Bordes and Edouard Dujardin (the novelist Joyce was to acknowledge him as an important precursor). In 1886 and 1887 Dukas got no further than the preliminary round of the Prix de Rome competition, but in the following years he was a serious contender and wrote the statutory cantatas (*Vellèda*, 1888, and *Sémélé*, 1889); with the former he came within one vote of winning the prize, but in 1889 no award was made. At this point he left the Conservatoire, and for rather more than a year gave himself up to military service. 'Returning to work', as he put it, in 1891, he composed his first major work: the overture *Polyeucte* was completed on 15 September and first performed at the Lamoureux concerts on 23 January 1892.

Polyeucte, an impressively solid piece of work, tells a great deal about the composer's personality. The noble aspirations expressed in Corneille's 'Christian tragedy' appealed strongly to a musician whose idols were Wagner and Franck. The stormy *allegro* sections echo the orchestration of *Der fliegende Holländer*, and the first subject group includes a Wagnerian chordal theme (an anticipation of Iskender's theme in *La pèri*). The work's skilful thematic transformations look back beyond Franck to Liszt, but there is plenty of the Belgian's bland insistence on motivic 'interest' (which rapidly becomes a misnomer, particularly in the closing Adagio tranquillo). A third idol is invoked at the opening of the Allegro, powerfully suggestive of Beethoven's *Coriolan*. The work has much of real beauty and arresting sonority. What is disconcerting is that Dukas invested his borrowings with so little character of his own; yet there is a peculiar thoughtfulness and a firm tendency to symmetry.

In 1892 Dukas began to write for the *Revue hebdomadaire*, some of his earliest reports being of Wagner productions in London, two years later he did his first reviews for the *Gazette des beaux-arts* and the *Chronique des arts et de la curiosité*. His first attempt at opera, *Horn et Rimenhild*, got no further than the first of its projected three acts, though Dukas had composed the entire libretto himself. As it turned out his first theatrical venture was as orchestrator of the first three acts of Guiraud's unfinished *Frédégonde*, the last two acts were the work of Saint-Saëns, who had invited Dukas' collaboration and to whom Dukas later dedicated his Piano Sonata. It was Saint-Saëns, too, who was in charge of the publisher Durand's new Rameau edition, which he began in 1895 and to which Dukas later made important contributions. 1895 was also the date when Dukas started work on his three-movement Symphony in C, the first performance of which took place on 3 January 1897.

The Symphony belongs to the joyful, affirmative class of work that is all too easily underestimated. Although not untouched by the influences of Franck, Chausson and d'Indy, its affinities are more strikingly with the extrovert tradition of Bizet, Lalo and Saint-Saëns; yet in power and beauty of thought it often transcends those composers, calling to mind Beethoven and, in the slow movement, Schumann. The orchestration is once again masterly, and the Andante shows a new trend towards delicate, atmospheric effects; the suggestion here of

Romantic opera prompts the speculation that this movement was in some sense indebted to his work on *Horn et Rimenhild*: certainly it paves the way for many a passage in *Ariane et Barbe-bleue*. The solidity of the work extends to the construction of its very themes. Many are of regular four- or eight-bar phrases, and the triadic skeleton on which the outer movements' principal themes are built is firmly stressed. Indeed, in its insistence on tonic downbeats the work's opening theme anticipates *L'apprenti sorcier* (see ex.1), which had its première on 18 May of the same year.

This 'symphonic scherzo after a ballade of Goethe', not quite imaginable as the Symphony's missing scherzo, carries that work's tendency towards symmetry to an extreme point. Dukas' opening theme decorates the notes of the diminished 7th chord; and the later 'conjunction motif' treats the chord of the augmented major triad as an appoggiatura resolving only on to a further harmony of that ilk. Both these chords are perfectly symmetrical, hence somewhat impersonal 'atonal' harmonies, and Dukas' use of them in *L'apprenti sorcier* clearly influenced such later works as Stravinsky's *Fireworks* (1908) and Debussy's *Jeux* (1912). In conjunction with the emphasized tonic of the main theme, they aptly suggest the inexorable outcome of the apprentice's spell. The rhythmic construction of that theme shows the composer's skill in gradually building up a steady flow of movement. In ex 1, *a*, *b* and *c* refer to



progressively more continuous patterns within each bar; *V*, *W*, *X*, *Y* and *Z* designate the cumulative structure of three-bar units; and if the 'true' time signature is taken as 9/8, the downbeat tonic emphasis emerges clearly. In a subjoined secondary theme, further three-bar patterns appear from the combinations *b-c²-b*, *b¹-b¹-b¹*, *b¹-c¹-c*, *c¹-c²-a* (the superscript 2 indicates a double appoggia-



Paul Dukas

tura on the first beat). The work owes its resounding success partly to the aplomb with which it illustrates its programme, partly to its taut, Beethovenian construction, and partly, inevitably, to its dazzling orchestration, which succeeds in carrying further the excitement engendered by Wagner's *Valkyries*.

2. LATER CAREER. In 1899 Dukas was once again working on an opera to a text of his own, *L'arbre de science*, a 'Hindu legend'. This was abandoned when he obtained Maeterlinck's consent to use the text of *Ariane et Barbe-bleue* (which at one stage, it seems, might have gone to Grieg). In a letter to Durand (24 July 1899), the composer, presumably referring to this permission, promised the publisher 'great news'; he reported progress on Rameau's *Les indes galantes* which he had now begun to edit, he spoke of his Piano Sonata, the composition of which was well under way; and he hinted at a 'mysterious, first-rate' new project, which could conceivably already be his *Variations, interlude et final sur un thème de Rameau*.

The Sonata, first performed on 10 May 1901, and the Rameau variations (23 March 1903) are among the most ambitious works in the repertory of French piano music: the former a work of full-blooded romanticism, the latter reflecting the classical side of its composer's nature, a side already suggested by the Symphony's first movement, and later to return in his *Villanelle* and *Sonnet de Ronsard*. Dukas had specially studied Beethoven's last sonatas, and their impact is felt not only in such gestures as the dark, mysterious fugue which is enclosed by the work's scherzo (recalling the guitar imitations of Albéniz, a friend of Dukas), but also in both works' passages of complex metrical sub-

division. Franck is another model, in form, pianistic style and (at least in the Sonata with its characteristic flattened-6th appoggiaturas) musical language. The variations cover an astonishing range of expression, and can bear comparison with the Brahms-Handel set which in some ways they resemble. Ex.2 shows how, in rapid succession and without incompatibility, a rich Franckian sequence may be followed by a rare hint of Dukas' Judaic background.

Ex 2

The Variations have a special importance in the composer's evolution: they heralded a new formal direction and extended his technique in readiness for the important variation-based sections of *Ariane et Barbe-bleue* ('Scène des joyaux') and *La pèri* ('Danse de la pèri'). The Maeterlinck opera has sometimes been considered Dukas' masterpiece. It moves away from the Beethovenian inspiration of his earlier works, relying on extremely well-handled Wagnerian techniques. As in *L'apprenti sorcier* Dukas showed a liking for playing off firmly diatonic themes and harmonies against ideas based rather on the whole-tone scale or on some more internal regularity, as with the alternating major and minor 3rds heard in the prelude to Act 3. At its best this approach yields an imposing air of impersonality, even universality, but it can also seem arbitrary. The work's harmony and orchestration were much admired abroad, and its impact on such composers as Schreker, Schoenberg and Berg was considerable.

La pèri shares with Debussy's slightly later *Jeux* the designation 'poème dansé', and in Dukas' case the implication seems to be that the work is a single-movement programmatic piece ('poem') based on dance forms rather than symphonic ones. The formal continuity is superbly managed, abetted by a predominance of triple and compound time: these features again seem to have impressed Debussy. One finds again the thematic importance of the diminished 7th chord both in simple

melodic lines and as a basis for sequences of parallel chords (in the fanfare and in Iskender's theme); and insistently stressed notes are again essential (the supertonic in the fanfare and the Peri's theme; the mediant, recalling the Sonata's finale, in Iskender's theme and the theme of the 'Danse de la pèri').

Thus Dukas' tools remained basically simple to the end. For, apart from two minor works, *La pèri* was the last composition he published: he had written even that work 'for a bet', and was persuaded not to destroy it by the insistence of friends, adding the popular fanfare as an afterthought. Of his smaller works, the *Villanelle* for horn and piano (1906), with its tinges of Strauss, has deservedly remained popular, and *La plainte, au loin, du faune* ... for piano (1920), written in memory of Debussy, contains harmonic explorations of remarkable sensitivity. The *Prélude élégiaque* for piano (on the name of Haydn, 1908), though thoroughly steeped in Debussy's pianistic style, is of lesser interest, as are the vocal pieces *Vocalise-étude (alla gitana)* (1909) and *Sonnet de Ronsard* (1924). Several major projects were undertaken and probably completed between the composition of *Ariane et Barbe-bleue* and Dukas' death in 1935, only *La pèri* survived. Meanwhile he taught orchestration at the Conservatoire (1910-13), was appointed inspector of musical education in the provincial conservatories (1912), returned to the Conservatoire to teach composition (1928) and was elected to the Académie des Beaux Arts (1934).

It is reasonable to suppose that Dukas' long silence reflected a dissatisfaction with some aspect of his work not visible to those friends to whom he showed the compositions he later destroyed. This suggests that he had ceased to experience a sense of creative excitement such as would have sustained his more youthful work; he had perhaps become too much the master of his craft, having set himself, and met, great challenges but lost his relish for fresh discoveries. Possibly he hoped to win back some of his youthful enthusiasm when he married his letter to Dujardin of 9 September 1916 could suggest this. The music he left reflects the more wholesome aspect of his perfectionist temperament: the pedantry, the impatience and the inflexible whims (such as his refusal to allow any portrait of him to be published) are left to the private life and correspondence. Dukas' poetic range was relatively restricted; but he possessed the force and determination to make certain his music would endure.

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- Velleda (Beissier), cantata, 3 solo vv, orch, 1888, unpubd
- Sémélé (Adénis), cantata, 3 solo vv, orch, 1889, unpubd
- Polyeucte, ov. after Corneille, orch, 1891
- Symphony, C, orch, 1895-6
- L'apprenti sorcier, sym. scherzo after Goethe, orch, 1897
- Sonata, eb, pf, 1899-1901
- Variations, interlude et final sur un thème de Rameau, pf, 1899-1901
- Ariane et Barbe-bleue (opera, 3, Maeterlinck), 1899-1906; Paris Opéra-Comique, 10 May 1907
- Villanelle, hn, pf, 1906
- Prélude élégiaque, pf, 1908
- Vocalise-étude (alla gitana), lv, pf, 1909
- La pèri (ballet), orch, 1911-12, Paris, 22 April 1912
- La plainte, au loin, du faune, pf, 1920
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- Goetz de Berlichingen, ov., 1884
- Horn et Rimenhild (opera, Dukas), 1892, inc

L'arbre de science (opera, Dukas), 1899, inc.
Le fil de la parque, sym. poem, ?1908
Le nouveau monde (opera), 1908-?1910
Le sang de Méduse (ballet), 1912
Symphony no.2
Violin Sonata
La tempête (opera, after Shakespeare)
Variations chorégraphiques (ballet), c1930

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C. Saint-Saëns: *Samson et Dalila*, vocal score
R. Wagner: *Tannhäuser: Venusberg Music*, 2 pf
Edns of works by Beethoven, Couperin, Rameau and Scarlatti
Principal publisher: Durand

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G. W. HOPKINS

Dukát, Josef Leopold Václav (b Prostějov, 12 March 1684, d Želiv, 4 June 1717). Czech composer. He received his musical education, or supplemented it, under the Jesuits at Olomouc, and subsequently held the post of organist and choirmaster at the Premonstratensian monastery of Želiv until his death. His unpublished *Cithara nova . . . seu duodena sacrarum cantuum* (1707, autograph MS, CS-Pnm) is clearly the work of a composer of the high Baroque period. It contains 12 cantatas, for solo voice, with two violins and organ continuo. A Mass in B \flat and a *Pange lingua*, both for four voices and orchestra, are also extant (CS-Pnm); as the *Pange lingua* is scored for a large orchestra including clarinets, it is almost certainly a later reworking of Dukát's original composition. He also composed masses in honour of St John Nepomuk, St Florian and St Wenceslas (recorded at Osek monastery, 1733), and the Czech Christmas pastoral, *Do Betlému chvátejme* ('Let us haste to Bethlehem', catalogued at the Jesuit College, Uherské Hradiště, 1730).

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JOHN CLAPHAM

Duke, John Woods (b Cumberland, Maryland, 30 July 1899). American composer and pianist. He studied the piano and composition with Randolph and Strube at the Peabody Conservatory, Baltimore (1915-18), continuing with Cannon in New York and with Schnabel and Boulanger in Europe (1929-30). From 1923 to 1967 he taught at Smith College, where he retired as professor of music. His most important contribution was in

the field of song, in which his style became more conventional after the experiments of the 1920s and 1930s.

WORKS

(selective list)

Stage Captain Lovelock (chamber opera, I. D. Duke), 1953, The Sire de Maletroit (chamber opera, I. D. Duke), 1958, The Yankee Pedlar (operetta, I. D. Duke), 1962
Orch. Ov., d, 1928; Conc., A, pf, str, 1938, Carnival Ov., 1940
Choral: Pole Star for this Year (MacLeish), 1939, Magnificat, unison vv, org, 1961, 3 River Songs (after Chin.), female vv, pf, 1963; O Sing unto the Lord a New Song, female vv, str orch/org, 1965
Inst. The Fairy Glen, pf, 1922; Suite, va, 1933, Suite, vc, 1934, Fantasy, a, vn, pf, 1936; Str. Trio, 1937, 2 str qtrs, 1941, 1967; Narrative, va, pf, 1942, Pf. Trio, D, 1943, Dialogue, vc, pf, 1943; Melody, vc/va, pf, 1946
c180 songs

Principal publishers: Boosey & Hawkes, Fischer, Mercury, G. Schirmer

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RUTH FRIEDBERG

Duke, Richard (fl London, c1750-85). English violin maker. He was apparently regarded as the best in London by contemporary musical society. Attempts during the 19th century to unearth something of the background of this talented craftsman were unsuccessful. He flourished as early as the 1750s, having perhaps been a pupil of Wamsley or Thomas Smith, and during his working life brought about a considerable improvement in the London school of instrument making. Joseph Hill was almost certainly his pupil, as were John Betts, the leading dealer at the end of the century, Edward Betts and Duke's son Richard Duke jr, who was still working in 1810 (he by no means equalled his father in the craft).

Most of Duke's instruments were made on the then fashionable model of Stainer, which sets them at a disadvantage today. Others, however, were made on an individual pattern strongly influenced by Stradivari, and are more popular in consequence. A few set out to be copies of Stradivari, using the most handsome materials available, and rank among the best of English violins. Small violas with a 38-cm body length are also known, and a very occasional cello. Duke has been flattered and at the same time insulted by 19th-century imitations of his work. Scores of almost worthless factory violins are coarsely branded 'Duke, London' at the top of the back, made by German artisans at the request of the British trade. His originals are also branded, but in fine lettering, and in addition are often signed by the maker on the interior.

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CHARLES BEARE

Duke, Vernon [Dukelsky, Vladimir Alexandrovich] (b Parfianovka, nr. Pskov, 10 Oct 1903; d Santa Monica, Calif., 16 Jan 1969). American composer of Russian birth. He studied with Gliere (1916-19) and Dombrovsky (1917-19) at the Kiev Conservatory and then fled the Revolution with his family, settling first in Constantinople (1920-21) and then in New York (1922). There he wrote a piano concerto for Rubinstein. From 1924 he was in Paris and was commissioned by

Dyagilev to write a ballet based on his concerto *Zéphyr et Flore* (performed by the Ballets Russes at Monte Carlo and Paris in 1925). In London he wrote music for the stage (c1926-9) before returning to New York, where he studied orchestration with Schillburger (1934-5). He became an American citizen in 1936. In 1948 he founded the Society for Forgotten Music. At Gershwin's suggestion he adopted the pseudonym Vernon Duke for his popular songs and light music (first with *Yvonne*, 1926), continuing to use his Russian name for his other works until 1955. Duke developed two styles, one for his choral works, operas, ballets and orchestral and chamber compositions, which were championed in the USA and Europe by Koussevitzky, and another for his revues, musicals and film scores, for which he was best known. His most successful work was the musical play *Cabin in the Sky* (1940), which was performed on Broadway by an all-black cast that included Ethel Waters and was choreographed by Balanchin. In many of his concert works Duke used a contrapuntal style; in his songs the melodic style is expansive, almost rhapsodic, and uses chromaticism and wide arpeggios. In addition to an autobiography, *Passport to Paris* (Boston, 1955), he wrote *Listen Here! a Critical Essay on Music Depreciation* (New York, 1963) and Russian poetry published under his original name (Munich, 1962-8).

WORKS (selective list)

STAGE

(unless otherwise stated all revues and first performed in New York)
Yvonne (operetta, P. Greenbank), collab J. Gilbert [M. Winterheld], London, 22 May 1926, *The Yellow Mask* (musical comedy, E. Wallace), London, 8 Feb 1928, *Walk a Little Faster* (E. Y. Harburg), 7 Dec 1932, *Cabin in the Sky* (musical comedy, T. Fetter), 25 Oct 1940, film 1943 collab H. Arlen, *Banjo Eyes* (J. LaTouche and I. Adamson), 25 Dec 1941, *The Lady Comes Across* (LaTouche), 9 Jan 1942

Dancing in the Streets (H. Dietz), Boston, 1943; *Jackpot* (Dietz), 13 Jan 1944, *Sadie Thompson* (musical comedy, Dietz and R. Mamoulian, after S. Maugham Rain), 16 Nov 1944, *Tars and Spars* (Dietz), 1943; *Sweet Bye and Bye* (musical comedy, O. Nash), New Haven, Conn., 10 Oct 1946, *Two's Company* (Nash), 15 Dec 1952, *Time Remembered* (incidental music), 1958, *Mistress into Maid* (opera, after Pushkin), Santa Barbara, 1958, *Zenda* (opera), San Francisco, Aug 1963

Ballets Zéphyr et Flore (L. Massin), Monte Carlo, 31 Jan 1925, *Public Gardens* (Jardin publique) (Massin), Chicago, 8 March 1935, *Le bal des blanchisseuses* (R. Petit), Paris, 19 Dec 1946, *Emperor Norton*, San Francisco, 1957, *Lady Blue*, 1961

Films: *April in Paris*, 1954, *She's Working her Way through College*, 1955, completed score for G. Gershwin *The Goldwyn Follies*, 1938

OTHER VOCAL

Songs, 1v, pf/orch. *Trios for the North* (F. Sologub), song cycle, 1922, [8] *Poésies de Hyppolite Bogdanovitch* (and A. Pushkin), 1927-30; 5 *poésies* (Pushkin), 1930, *Autumn in New York*, 1934, *I can't get started*, 1936; 3 *Chinese Songs* (M. Kuzmin), c1937, 5 *Victorian Songs*, 1942, 5 *Victorian Street Ballads*, 1944, [20] *Ogden Nash's Musical Zoo*, c1947, [7] *La bohème et mon cœur* (F. Carco), 1949, [6] *A Shropshire Lad* (A. E. Housman), c1949, 4 *Songs* (W. Blake), 1955

Other: *Dushenka* (H. Bogdanovitch), 2vv, orch, 1927, *Epitaph*, S. chorus, orch, 1932, *Dédicaces*, S. pf, orch, 1934; *The End of St Petersburg*, oratorio, 1937, *Moulin-rouge* (A. Symons), 6vv chorus, S. pf, 1944, *Paris aller et retour* (P. Gilson), cantata, pf acc., 1948

INSTRUMENTAL

Orch. *Pf Conc.*, 1924, 4 syms., 1928-9, 1946, 1950, *Vn Conc.*, c1943, *Ode to the Milky Way*, 1946; *Vc Conc.*, 1946, *Variations on Old Russian Chant*, ob, str orch, 1958

Chamber: *Ballade*, pf, chamber orch, 1931, *Capriccio mexicano*, vn, pf, 1939, *Etude*, vn, bn, 1939; 3 *Pieces*, fl, ob, cl, bn, pf, 1946, *Nocturne*, 6 wind insts, pf, 1947, *Vn Sonata*, 1948, *Str Qt.*, c1956, *Vn Sonata*, 1960

Pf solo: *Sonate*, 1928, 2 *pieces*, 1930, *Printemps*, 1931, New York *Nocturne*, 1939, *Surrealist Suite*, 1940, *Vieux carré*, 1940; *Homage*

to Boston, suite, 1943; 3 *Caprices*, 1944; *Music for Moderns*, 6 soloists, 1944, *Parisian Suite*, 1955; *Souvenir de Venise*, 1955, *Serenade to San Francisco*, 1956

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RONALD BYRNSIDE

Duke's Theatre. The original name of Lincoln's Inn Fields Theatre, London; see LONDON, §IV, 3.

Dulcayna (Sp.) An ORGAN STOP (*Dulcian*).

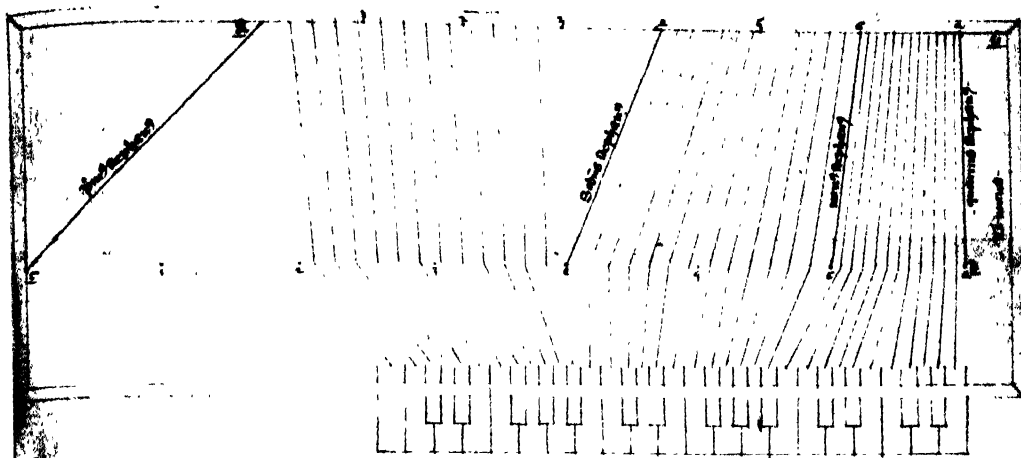
Dulce melos. (1) The Latin term for DULCIMER.

(2) A string keyboard instrument (Fr. *doucemelle*) shown in the manuscript treatise by ARNAUT DI ZWOLLE (c1436-54). It was essentially a keyed dulcimer whose action to a large extent appears to prefigure that of certain early pianos. The layout and stringing of the instrument resemble those of many dulcimers in that the sections of a string on opposite sides of the bridges are used to sound two different notes.

In Arnaut's instrument there were 12 unison pairs of strings passing over four bridges. The distances between the first and second bridges (counting from the left), the second and third, and the third and fourth were in the ratio 4 : 2 : 1; hence that section of any pair of strings struck between the second and third bridges would sound an octave higher than the section between the first and second, that between the third and fourth would sound an octave higher still. Each of the 12 pairs of strings was thus capable of sounding three notes: its basic pitch (struck between the first and second bridges) and that note one or two octaves higher. In this way the 12 pairs of strings, being tuned consecutively by semitones, provided a fully chromatic range of two octaves and a 7th, from *B* to *a''*, all the *B*'s being sounded from the first pair of strings, all the *C*'s from the second pair and so on.

Arnaut gave two different layouts for his dulce melos. In the first the bridges are all placed parallel to one another and perpendicular to the front of the instrument's rectangular case. All the strings thus have the same length, even though the highest and lowest pairs are tuned nearly an octave apart. In the second layout (see illustration), the bridges are placed obliquely in order to mitigate this problem, but the difference in length between the lowest and highest strings is still far less than it should be for just scaling, and the keys are of necessity more cranked than they are in the first design. In both designs it would appear that the soundboard was near the bottom of the case, with the keys and action above it, the strings being carried on very tall bridges resting on the soundboard and rising between the groups of keys for each octave of the instrument's range.

The action that Arnaut specifically suggested for the dulce melos is the fourth of those very crudely depicted and very cryptically described on the page of his manuscript devoted to the harpsichord (see HARPSICHORD, fig. 2, upper right-hand corner). The diagram and description are far from unambiguous, but it would appear that a staple-shaped metal 'hammer' carried by a slip of wood hinged to the key at the back was thrown



Arnaut's second layout for his dulce melos, the strings would run from left to right, crossing all four bridges (F-P lat 7295, f.130)

against the strings when the upward motion of the back of the key was stopped by a fixed obstacle. Although this mechanism has no exact parallel in any surviving piano action principally because it includes no means for making the hammer move faster than the key - it seems to have been far closer to the action seen in some mid-18th-century German square pianos (which like all instruments with German action have their hammers mounted on the keys) than to the TANGENT PIANO action to which it is ordinarily likened. There is no documentary evidence for Galpin's suggestion (*Grove 4*, suppl.) that the mysterious CHEKKER employed the action of Arnaut's dulce melos

EDWIN M. RIPIN

Dulceon (Cz.) An ORGAN STOP (*Dulcian*)

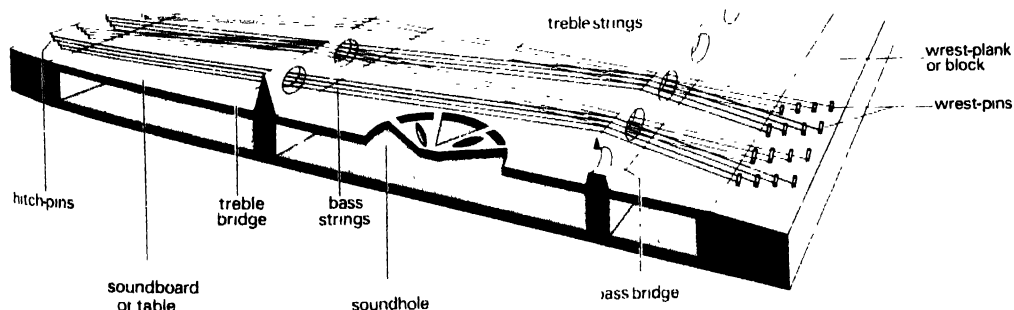
Dulciaan (Dutch) An ORGAN STOP (*Dulcian*).

Dulcian [dolcian] (Ger. *Dulcian*). (1) The name commonly used for the primitive version of the bassoon in one piece, as opposed to the later type in joints (see *BASSOON*). It should not be confused with *DOLZAINA*, one of the *WIND-CAP INSTRUMENTS*

(2) An ORGAN STOP.

Dulciana. An ORGAN STOP (*Dulcian*).

Dulcimer. A name applied to certain instruments of the zither type with more than one string but without a keyboard. In many parts of the world, the dulcimer has a trapeziform box, its strings, commonly from two to six for each course, are unfretted, but some are divided into two segments by a partitioning bridge (see fig.1). The courses are usually set in intersecting horizontal planes. The player may hit the strings with hammers or pluck them with the fingers or a plectrum. Many scholars, however, reserve the term 'dulcimer' for an instrument played with hammers, calling it a 'psaltery' when the plucking technique is used. The present article deals with instruments which are hammered or which, though plucked, have features that would facilitate hammering. (In the USA, where the hammer technique is normal, the term 'hammer dulcimer' or 'hammered dulcimer' has been coined to avoid confusion with the 'Appalachian' or 'mountain' dulcimer, a distinct instrument with a relatively narrow body and fretted melody strings; see *APPALACHIAN DULCIMER*.) The dulcimer's history is well documented from the mid-15th century. The instrument has been used in popular, folk and art music of the West, it is widespread in eastern Europe, north Africa, central Asia, India, Korea and China and holds an eminent position in the classical music of Iran. The name 'dulcimer' was used occasionally in the King James version of the Bible for the *nebel* (see *JEWISH MUSIC*, §I, 4



1 Cross-section through a typical dulcimer, showing the main structural features



2 Dulcimer with two bridges, supported by a neck strap etching 'La musicienne des Alpes' (1764) by L. M. Halboul after J. E. Schenau

(iv)), but the ancient Hebrews evidently did not have a dulcimer. The term has also been applied to an instrument of the glockenspiel type used in English schools since the early 1930s (see L. de Rusette *Dulcimer Playing for Children*, London, 1934).

1 Nomenclature 2 Structure 3 Hammers 4 Tuning and stringing 5 History to 1800 6 History since 1800

1. NOMENCLATURE. The dulcimer has been known by dozens of different names. Most of these fall into one of six families. The Persian term *santur* and its cognates (e.g. *santari*, *santuri*, *santir*, *suntur*), derived from the Greek *psallo* ('to pluck'), possibly via the Aramaic *psantrin*, is used in various areas that have absorbed Islamic influence (e.g. Egypt, Georgia, Greece, India, Slovenia, with the variant *šenterija*). The same term is used in Syria and elsewhere for the plucked zither known as the *qānūn*, and this confusion is by no means rare. The dulcimer-type *santur* has 'chessmen' bridges (see §2) and horizontal tuning-pins; it is trapeziform, with an acute angle of about 45°, except in India and Georgia, where the angle is less acute, about 75°.

The Mandarin Chinese term *yang-ch'in* ('foreign string instrument') is the commonest one in the Orient, and it has also been borrowed by Indian Sanskrit. The term used in Mongolia is *yoochin*; in Japan *yan kin*, in Korea *yanggūm*; among the central Asian Uighurs *yenjing*; in Thailand *kim*. Like European dulcimers, these usually have long bridges (chessmen only occasionally), vertical tuning-pins and an acute angle of about 60°.

The other groups of names are used in various parts of

Europe; Italy has examples from all four, France and Germany both have examples from three. From *kimbalom* in eastern Europe and *tympanon* in western Europe – both Greek names for a struck instrument – come two separate lines of derivation. *Kimbalom* yields *cimbalom*, *zimbel*, *tsimbali*, *cymbaly* and *cimbolai* in the Slav languages; *jambal* in Romanian; and *cemballo* in Italian (some of these names are used for the percussion cymbals and the harpsichord). *Tympanon* is the root for *tympanon* in French, *timpanón* in Spanish, *timpano* in Italian; some writers would include the Irish term *tiompán* in this group, but it has been clearly shown that it was never used for 'dulcimer' even though it has very recently been adopted as such in the world of revival folk music (from this same root come 'timpani' and 'tympanum', the kettledrums and eardrum).

Terms related to the English 'psaltery' also derive from the Greek *psallo*, via *psaltérion* (Gk.) and *psalterium* (Lat.), and are found only in western Europe and its colonies. Such terms include *psaltari*, *salterje* etc (Ger., Old Saxon); *salterio* (It., Sp.); *psaltérion*, *salterion*, *psalterium* (Fr.); *psaltere*, *psalterio* (Old Fr.); and *sotrie*, *sowtrie* (Middle English). Many reference works give *salterio tedesco* ('German salterio') as the normal Italian dulcimer name in fact the only primary source for the term is Bonanni (*Gabinetto armonico*, 1716), who used it because he was describing and illustrating a German instrument; later writers failed to note this point and used the label as if it were the normal Italian name for the instrument, and even a migration theory was based on this misunderstanding. All other primary sources refer simply to *salterio*. Some of these names were in use in the Middle Ages for instruments that had few dulcimer features, but the names survived and were used later for instruments with many or all of the features of today's dulcimers. One such is the McKenzie psaltery, which is played in the USA, although recently copied from a 19th-century patented dulcimer, it is considered by its players to be a distinct instrument.

The term 'dulcimer' derives from *dulce melos* (Gk. and Lat. 'sweet sound') and is common only in English (i.e. in Britain, North America and New Zealand), with variants such as *dowcemere*, *dulcimor(e)*, *dulcimir*, and possibly *dulsate* and *dulsa chordis*. Other derivations are *doucemelle*, *doulcemelle* (Fr.); *dolcimela* (It.); *dolcema* (Sp.); and poetically *dwsml* (Welsh). The term *dulce melos* was also used by HENRI ARNAUT DE ZWOLLE (c1440) for a related keyboard instrument.

Hackbrett, a German term for a chopping-board, is the normal name for the instrument among the Germanic peoples; hence *hackbräd*, *hackbrade* (Swed.); *hakkebrett* (Danish); *hakkebord* (Flemish). *Hachbratt* (Swiss-Ger.) etc; and such affectionate diminutives as *Brettli* in Austria and *Hachbratli* in Switzerland.

These various names convey some of the character of the instrument within each culture, and it is surely significant that all except the *Hackbrett* group have foreign derivations or associations. Other descriptive names are current in smaller areas: in Hong Kong a word meaning 'butterfly harp' or piano; in Tibet one meaning 'many strings' (*gyu-mang*); whamiddle and lumberjacks' piano (Michigan, USA); *hammarharpa* (Sweden). The PANTALEON is said to have been named by Louis XIV in 1705 after its inventor, Pantaleon Hebenstreit.

2. **STRUCTURE.** The body of the dulcimer is almost universally a box construction (fig.1), though sometimes bridges and strings are mounted on a plank with soundholes to create a resonance chamber when fixed with battens to a table. Some makers believe that there is a relation between the number of soundholes and the volume of sound, but instruments in Scotland and elsewhere have none and sound just as well. Soundboards are normally flat, but the old northern Irish dulcimer was curved or vaulted, as are some American instruments and some examples of the Chinese *yung-ch'in* and Tibetan *jyu-mang*. As a practical alternative to doubling the string lengths for every octave descent in range, a trapezoidal shape has been commonly adopted, with the strings at different tensions and sometimes of different thicknesses.

A length of about 1 metre along the bottom side is common. Small instruments about 60 cm long were made in Flanders in the 17th century and England in the 19th, and larger ones about 130 cm long are known in England, the USA and Alpine areas. The concert cimbalom is even larger, about 160 cm long, while the pantaleons of Hebenstreit and his pupils are said to have been nearly 3 metres. A normal depth is about 5 to 7 cm, but the old northern Irish dulcimers were 20 cm deep, and the concert cimbalom is 30 cm deep. A larger instrument is by no means always louder, although the concert cimbalom has a very characteristic resonance; a longer instrument gives a lower bottom note, a broader instrument (from front to back) more notes. Families of dulcimers have been built in central Asia, the Ukraine and Styria.

Most dulcimers are portable, some easily so, some less easily. Instruments with dampers operated by a pedal are necessarily built with legs (concert cimbalom, Uzbek *chang*, etc), and legs are characteristic also of some American instruments (see §6). A neck strap is quite commonly used in eastern Europe and occasionally elsewhere (the Alps, Germany, Milan, see fig.2). Decoration varies widely; moulding and marquetry are common, and the soundholes often have a rose carved in the soundboard or made of gilt paper, metal, or silken threads. It is thought to have been a Persian custom to inscribe poetry on the table. In China the bridges are often delicately carved, and the outer edges of the Cantonese 'butterfly harp' are decoratively scalloped.

Bridges are of wood, but almost always with a wire rod or nail set in the top (fig.4a below); in China ivory caps are used instead of wire (see CHINA, fig.17), and one small English type has a brass covering. There are numerous ways of arranging the bridges. On some instruments a long solid bridge divides all the strings into two playable parts; Virdung illustrated such an arrangement in 1511, and it is still found. A far commoner arrangement is illustrated in fig.3, from Cornelisz van Oostzaenen's painting *Adoration of the Infant* (1512): two long bridges each carry half the courses, led alternately over one bridge and through cut-outs in the other. Normally only one bridge divides its strings into two sounding portions. This is called the treble bridge and the strings the treble strings. The long undivided strings crossing the other (bass) bridge are the bass strings. From the 18th century the bridges were sometimes segmented, so that different strings could be divided into different proportions, and as early as 1636

Mersenne depicted an extra bridge on the left to bear two or three extra bass strings running the whole length of the instrument.

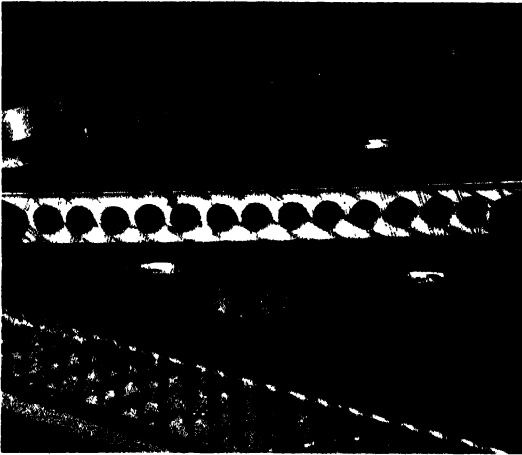
On a few instruments both bridges divide the strings; the right-hand strings thus become effectively shorter and lose their bass function, but are tuned to give extra chromatic notes instead (Austria, England, Georgia). These bridges are used on larger examples of the north Chinese *yung-ch'in* and are occasionally found on 18th-century European instruments. A tuning diagram pasted on the back of a Milanese *salterio* dated 1779 shows five bridges, with a correspondingly complex tuning system. In the 1920s a chordal dulcimer was made in England with a third bridge carrying seven courses, each of which was tuned to a four-note chord as on a zither-harp.

'Chessmen' bridges (see fig.4b) were first depicted around 1600, but they did not become common until the 19th century, when presumably they facilitated chromaticism. At first they were joined by a rod or wire (as in fig.13 below), so they were only marginally more flexible than the long bridges. Even when they are not joined, they are often set in straight lines, so the flexibility is not exploited, thus the full potential of chessmen is only sometimes realized (e.g. on the Persian *santur*). On some Indian types the chessmen are apparently placed at the extreme edges of the soundboard.

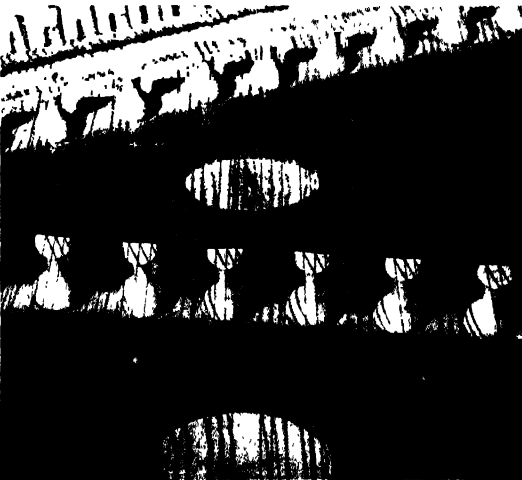
A number of instruments combine more than one system. Schunda's concert cimbalom (see §6 and fig.17 below), for instance, and some 18th-century *salterii* which had divided long bridges for the trebles and the



3. Dulcimer with two bridges, each carrying half the courses: detail from the painting 'Adoration of the Infant' (1512) by Cornelisz van Oostzaenen in the Museo di Capodimonte, Naples



(a)



(b)

4. (a) Continuous wooden bridges on a dulcimer, each with a wire rod set in the top, by William Fell, Birmingham; (b) chessmen bridges with brass caps on a dulcimer from Gloucester (private collection)



5. Rectangular dulcimer with undivided strings miniature from an Italian MS, c1490 (GB-Lhm Add.34294, f.37r)

right-hand basses but chessmen for the extra left-hand basses. There are also instruments in which all the strings have only one playing portion and are in the same horizontal plane. Most of these are designed to be plucked and could therefore be classed as psalteries; but they sometimes have dulcimer names, and some early pictures and carvings show such instruments being hammered, though they do not always have strings of equal length as shown in fig.5 (The positioning of the bridges is discussed in §4 below.)

3. HAMMERS. Hammers (see fig.6) may have hard or soft playing-heads and stiff or flexible shafts, and be with or without finger-grips. In Britain and North America they are often designed by the maker or player; elsewhere there are standard types. The Chinese use very thin, springy bamboo beaters (sometimes with carved shafts) without a finger-grip. Indian hammers are of rigid wood, with an elegantly carved finger-grip. Persians use very light wooden hammers with a flat end and grips for both finger and thumb; nowadays these are mass-produced in plastic. Cimbalom players use wood thickly covered with soft cotton. A type used in Styria consists of a wooden ring on the end of a shaft of sprung steel, capable of producing a very rapid tremolo. The *Kloppeln* of Salzburg and Bavaria have two playing surfaces, wood and felt, a similar device, but with a much longer, thinner shaft, is used in Appenzell. Players in Valais (Switzerland) use wooden hammers bent into a curve, with finger-grips. 18th-century west European hammers are of carefully turned wood (see fig.14 below). In England lengths of cane are steamed and bent into a loop at one end, then bound with wool or, in northern Ireland, with leather. Scottish players use carved wood without a finger-grip. Whalebone corset stays used to be particularly recommended, as was crab-pot cane, and cork or velvet for a soft sound. In North America and in the Alps experiments have been made with double-headed hammers for playing 3rds one-handed, and a few players have the left hammer longer than the right because it plays the higher notes, farthest from the player.

4. TUNING AND STRINGING. The position of the treble bridge determines the portions into which each treble string is divided and hence the relative pitch of its segments. The maker's intention can often be discerned even when the bridge is missing, as there is normally an inside support directly underneath. The commonest ratio is 2:3, giving a 5th between the two parts of the string. In East Anglia some of the bridges are pushed 'a semitone to the left', producing a minor 6th (ratio 5:8), and Geiser mentioned the use of this interval in Switzerland. In the USA a 4th (3:4) is quite common, though some players now adopt a 5th (2:3) because it gives more keys. An octave (1:2) is normal in Iran, sometimes modified by semitones.

Early tunings probably consisted of a simple major scale and used the 2:3 ratio (see fig.7a). This has remained the basis of most systems, transposed and extended to a greater or lesser degree; fig.8 indicates the treble notes in three such modern schemes. The bass notes are commonly an octave below the right-hand portion of the trebles; less often they are a 4th below, hence an octave below the left-hand portion of the trebles. Sometimes the lowest strings are tuned down to the first, fourth and fifth degrees of the scale. The

scheme in 4ths (3:4) used in the USA is similar but has a sharp 7th and gives only two major keys (see fig.7b). However, there are many variations on the basic 2:3 diatonic pattern, giving extra semitones; an example from East Anglia, using movable chessmen bridges, is shown in fig.7c. A device used since the 17th century to render a diatonic instrument chromatic is the dital, a small metal lever which may be pushed up to shorten the sounding length of a string by about one-eighteenth and thus raise its pitch by a semitone. (For a similar device on 17th-century harps, see HARP.)

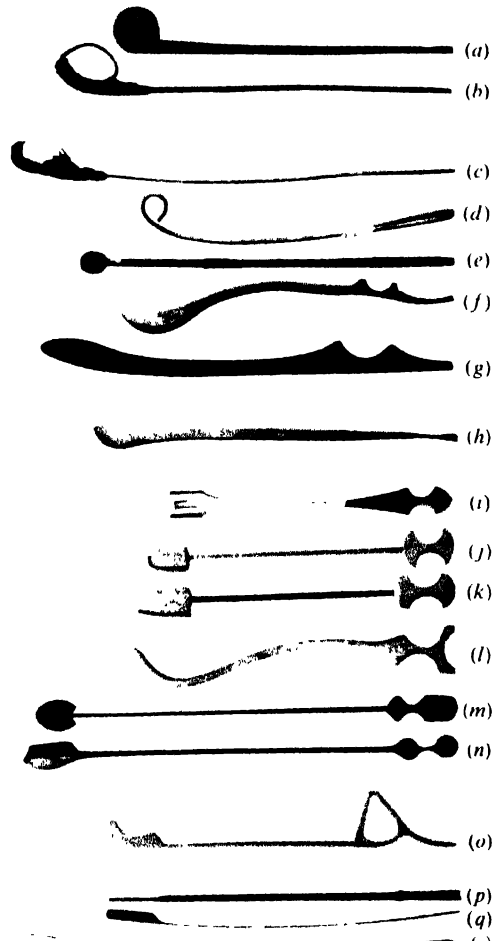
Four different systems are in use to provide a fully chromatic scale through most of the instrument's range. The McKenzie psaltery retains the 2:3 ratio, each side of the bridge is separately tuned in semitones, as shown in fig.7d. Another American system, albeit rare, has the bridge just right of centre, giving a semitone between the two parts of the string. A third system, devised independently by a 19th-century Englishman, Charles Grey, and a 20th-century Austrian, Julius Derschmidt, provides 'white notes' on the left-hand bridge and 'black notes' on the right, using a 2.3 ratio at both bridges. An instrument used in the vicinity of Salzburg and in Bavaria has two whole-tone scales, one on each bridge, with no strings divided. The Schunda cimbalom uses this system for its bass range (nearest the player); the treble section uses a modification of the diatonic 5ths system, with extra small bridges for the highest notes, as shown in fig.7e. The result is four chromatic octaves, *E* to *e'''*, plus *D*, with no note duplicated. In spite of this plethora of notes the instrument (at the near end of the treble bridge) is essentially based on a C major scale on four courses.

Steel piano wire is the commonest material for modern dulcimer strings. Each string may span the instrument twice (from wrest-pin to hitch-pin and back to another wrest-pin) so that a wire crossing the treble bridge will have four sounding lengths. Many instruments have strings of the same gauge throughout, though older players and tutors (in the West) recommend three or four different grades.

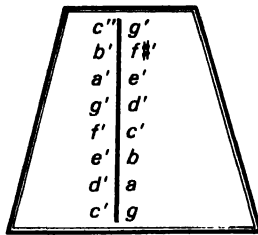
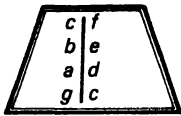
In the *santur* the wrest-pins are fixed horizontally in the side of the instrument (see IRAQ, fig.9), but in the *yang-ch'in* and in most Western dulcimers they are fixed vertically, occasionally the pins are fixed at an angle between the vertical and horizontal. They are nearly always to the player's right, but a few instruments in the USA and India are reversed. Among those early engravings that appear to show reversed instruments, it is not always clear which are due to the kind of mirror-image printing error that is responsible for depictions of left-handed fiddlers, flutes and so on.

Usually each treble course has the same number of strings. Four is the commonest number by far, three and five are not unusual, and six, seven or even eight are occasionally found on 18th-century instruments. Two was apparently a common number before the 18th century and was also the number used on 19th-century American instruments, and hence on McKenzie psalteries; double courses are also used in Mongolia and, increasingly (for ease of tuning), in England. Quite a number of dulcimers have fewer strings per course for the basses than for the trebles: three for each bass course and four for the trebles is fairly common in England and Styria; other patterns are two in the bass and three or four in the treble, three or four in the bass

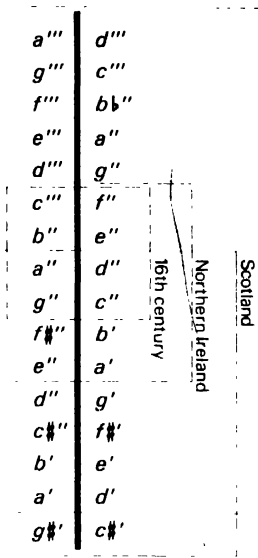
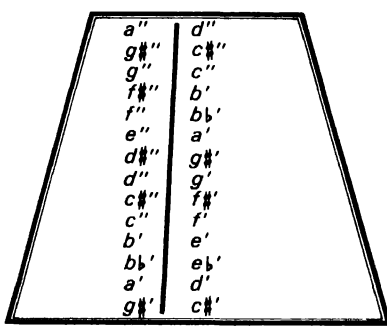
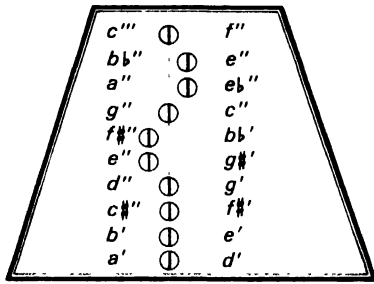
and five in the treble, or even six in the bass and seven in the treble. More complex arrangements are also found, mostly on 18th-century instruments, with fewer strings for the lower treble courses than for the higher ones, and similarly among the bass courses. Thus on one 18th-century French dulcimer the bass bridge (to the right in fig.9a) carried three courses of four strings each and ten courses of five, while the treble bridge carried three courses of five strings each and ten of six. Fig.9b represents a north Chinese *yang-ch'in* with three bridges, the treble bridge carrying nine quadruple courses. On an older dulcimer with bridges missing, the pattern of the wrest-pins may help in making a reconstruction.



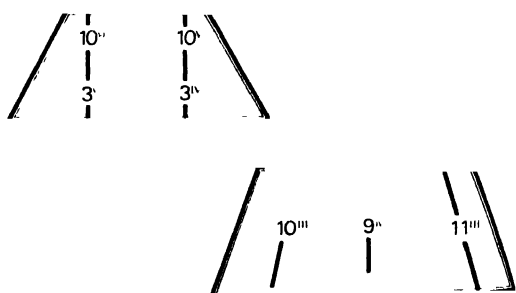
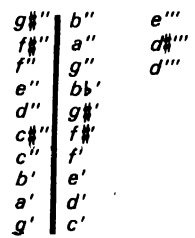
6 Dulcimer hammers. Northern Ireland (a) wood, (b) steam-bent cane with soft leather; England: (c) cane wound with wool, (d) steel, (e) wood with cork head, (f), (g) wood, Scotland: (h) wood; Bavaria: (i) wood with felt and suede, (j) wood with soft leather, (k) wood with soft leather, flexible resin shaft, Switzerland. (l) wood, from Valais. (m), (n) wood with chamois leather, from Appenzell; Iran: (o) plastic, or often light wood; China: (p), (q), (r) bamboo



7. Dulcimer tunings: (a) simple diatonic scheme probably used on the earliest dulcimers; (b) scheme in 4ths giving the keys C and G major, USA; (c) scheme using movable chessmen bridges giving the major keys E♭, B♭, C, F, D, G, A, E, and minor keys G, D, A, E, F♯, East Anglia; (d) chromatic scheme in 5ths, MacKenzie psalter; (e) chromatic four-octave scheme of the concert cimbalom



8. Modern diatonic dulcimer tunings from Styria, Scotland and Northern Ireland based on the simple diatonic tuning shown in fig.7a



9. Examples of treble and bass stringing: (a) 18th-century French, (b) north Chinese yang-ch'in; Arabic numerals indicate the number of courses, Roman numerals the number of strings per course (lower-case for treble courses, upper-case for bass courses)

Tuning a new double-course dulcimer can be completed in a few minutes; a more complex instrument may take hours. In north China tiny cylinders of steel are placed under each string to allow fine tuning; elsewhere the 5ths are tempered by a slight adjustment of the bridge position or by stretching individual sections of the strings so that the tension becomes slightly uneven in the two parts.

5 HISTORY TO 1800. Little is known of the dulcimer from before the mid-15th century. It is often said to have been of Persian origin, but Farmer (*Grove* 5) adduced considerable negative evidence, pointing out that 'not one of the great Arabic and Persian treatises on music contains the slightest reference' to the dulcimer and concluding that 'it seems to have found its way to Iranian ears during the 17th century, perhaps through Turkish influence'. The oldest known depiction of an instrument that is unmistakably a dulcimer—it is trapeziform, with lateral strings struck by hammers—is in a 12th-century carved ivory book-cover made in Byzantium for Melissa of Jerusalem, the wife of Foulques, Count of Anjou (see fig.10). No other dulcimer is known for another 300 years, although there are numerous medieval depictions of the psaltery, plucked only and with undivided strings in a single plane. In the map shown in fig.11 the dotted arrow north-west from Turkey suggests that perhaps it was from Byzantium that the dulcimer was introduced to western Europe in the 15th century.

Of the many illustrations of dulcimers after about 1440, only about a quarter are angel representations, although virtually all of the medieval psaltery players are heavenly beings. The medieval instrument is usually held flat against the body, the player looking out and away from the instrument, but the position shown for the dulcimer is such that the player must look down 'into' the instrument to get the right notes (fig.12). Around 1440 Arnaut de Zwolle described the divided-strings principle in connection with a keyboard instrument, the Latin name of which (*dulce melos*) is evidently the source of the term 'dulcimer', which appeared later in the 15th century. Most of the references to and illustrations of the dulcimer from the next 100 years centre on the German and Alpine regions, including Grenoble and Aosta, but there are also others from Italy, Poland, Hungary, Bohemia, Flanders, northern France and England. Surviving instruments (from 1514 and later) have between 18 and 25 courses and mostly four strings per course; but the illustrations sometimes show two strings to each course – or occasionally only one – and some instruments with no more than 12 courses. Most of the illustrations appear to depict players from the higher classes of society, but the dulcimer was evidently popular elsewhere as well: Luscinus described it in 1536 as commonplace (*ignobile*) and esteemed particularly for its volume, and Gerhard de Jode (c1600) portrayed it along with the hurdy-gurdy and bagpipe.

More detail is known about the dulcimer in the Baroque period, although the evidence relating to its dispersion is far from complete. There is an isolated Norwegian reference in the introduction to a psalm-book (1623) by the Danish bishop Anders Arrebo. In Sweden the *hackbråd* in 1683 was an instrument played by farm workers. Dulcimers were certainly played in Czechoslovakia at this time, reached Spain and became

more widespread in Italy. According to Farmer, the first unequivocal indications of the dulcimer in Iran or Ottoman Turkey are from the 17th century (hence, in fig.11, the arrow leading into Turkey). Within 100 years the dulcimer was being played in most areas under Turkish domination – but by Christians and Jews rather than by Turks. In 1609 a dulcimer was recorded with a violin in a ship's log in Jamestown, Virginia. According to Korean tradition the dulcimer arrived in Korea in 1725 and only subsequently reached China and Japan.

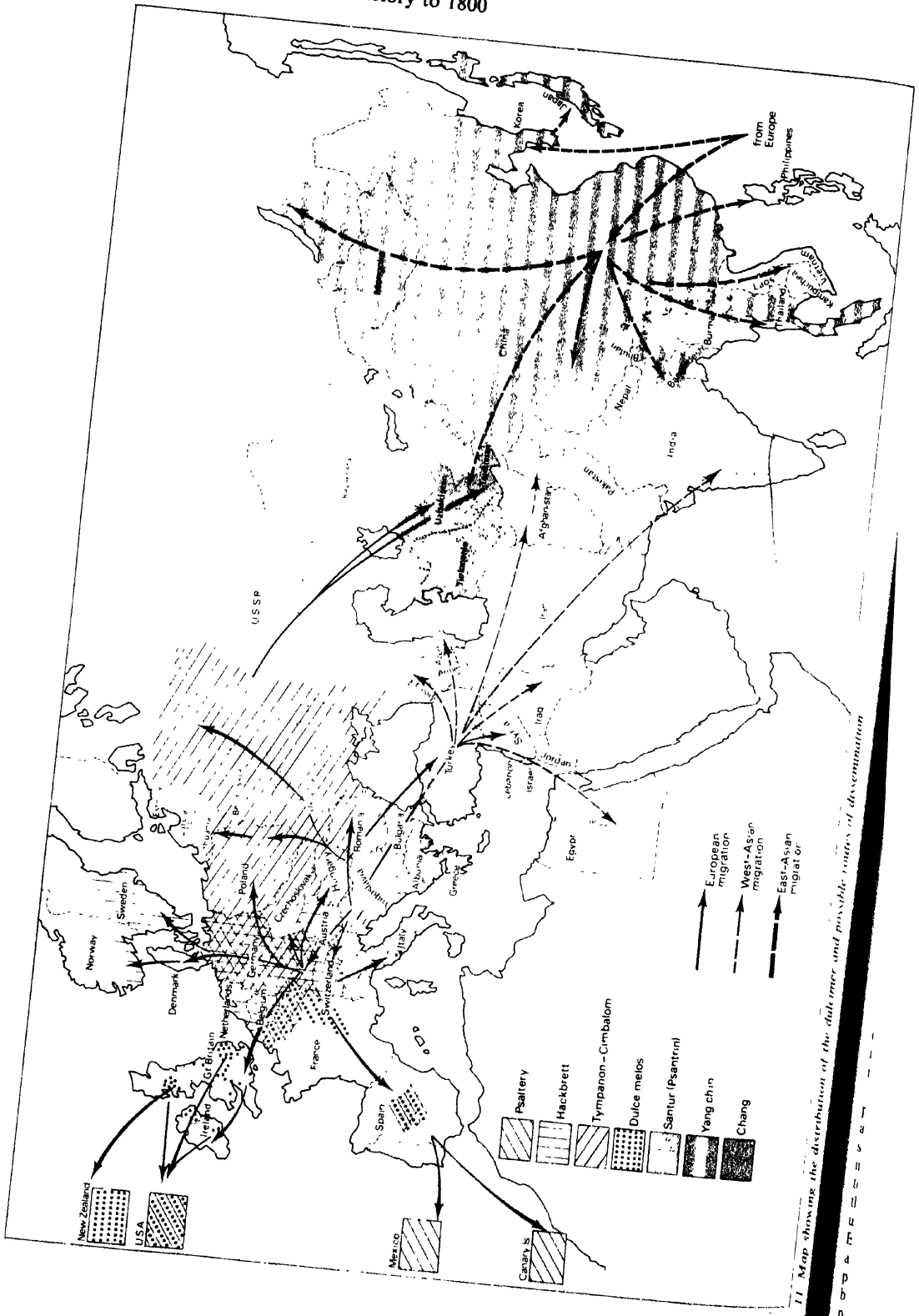
By this time nearly all dulcimers were trapeziform and had multiple courses divided by a long bridge. A few 17th- and 18th-century bridges were made of several blocks rather than long strips; but as the blocks were joined by a rod across the top, they did not provide the flexibility of the later 'chessmen' bridges. Double courses are most often in evidence, but some



10 Earliest known depiction of a dulcimer: detail from a 12th-century ivory book-cover made in Byzantium for the wife of the Count of Anjou (GB-Lbm Egerton 1139)

instruments had three, four or even five strings per note. Praetorius depicted fewer strings for the bass courses than for the trebles (five triple courses over the treble bridge but four double courses and one single over the bass bridge) and subsequently this kind of arrangement became increasingly common. There are occasional single-course instruments without divided strings, some of them designed only to be plucked but nonetheless called dulcimer or *Hackbrett*. Other instruments, in the Low Countries, Spain and perhaps Italy, were also plucked but have the characteristic arrangement of strings crossing in two planes so that they could equally well be struck.

Baroque illustrations are nearly all of real players (as in fig.13), with just the occasional allegorical figure. Translators of the Bible, on the Continent as well as in England, sometimes used 'dulcimer', *hackbråde*, *psalterion* or the like for the Hebrew term *nebel*. Some writers alluded contemptuously to the use of the dulcimer among their social inferiors, and Mattheson suggested in 1713 that it 'should be nailed up in houses of ill repute'. However, Pepys liked the dulcimer ('played on with sticks knocking of the strings, and is very pretty') and



11 Map showing the distribution of the dulcimer and possible routes of dissemination

mentioned it in 1662 as accompanying puppet shows. Grassineau noted a similar use of the instrument in 1740.

Mersenne devoted about 1000 words to the *psaltérion* – its bridging, stringing, tuning, playing techniques and repertory – and illustrated a double-course instrument with notes on only one side of a single bridge. He described more complex types with two or three bridges, strings of gut or silk (as well as the more usual metal) and courses tuned in octaves (and the added possibility of 5ths and 15ths). He mentioned also a double instrument with high and low registers for playing duos. He depicted an extra-long bass course nearest the player, and a lid that could be locked. The player might use, he said, a single hammer for a single melody, or two hammers to play part-music; he might pluck the strings with fingers or quill, or hammer a melody with the right hand and pluck chords with the left. Mersenne said that the dulcimer could be played after only an hour or two of practice but that with industry one could derive as much pleasure from it as from any other instrument and that it was suitable for all sorts of songs, for teaching singing, for just intonation and so on.

In 1704 Pantaleon Hebenstreit brought a large version of the dulcimer to Louis XIV, who decreed that the instrument should share the name 'pantaleon'. Hebenstreit was so successful in adapting it to courtly taste that he was appointed 'pantaleonist' to the Dresden court in 1714; and three years later his influence and that of the instrument were cited by J. F. Schröter in connection with the early piano. In the later 18th century a number of pantaleon virtuosos travelled about Europe, notably Hebenstreit's pupil Georg Noëlli, who played in Sweden, England, Italy and other countries. Italian composers including Jommelli, Monza and Chesa wrote for the *salterio*. Schickhaus (1972) listed nine sonatas for dulcimer with continuo, two trios with violin and cello, two concertos (one with oboes and horns as well as strings) and a sinfonia with strings, all in *galant* style; some of these have been published in modern editions. Mitjana (*EMDC*, 1922) discussed a Spanish opera of 1753 in which the prima donna accompanied herself on a *salterio*, with an orchestra of flutes and strings.

A Danish manuscript of 1753, *Tablature indrettet till Hakke-Bret* (in the Musikhistorisk Museum, Copenhagen), contains the melody lines of 43 dance- and song-tunes from various countries, written in note names on a five-line staff. A few paintings and engravings from the 16th century to the 18th show the dulcimer being played from music (including a march in note-name tablature, as in fig.13, and a 'Pastoril' in staff notation), in various ensembles.

The 18th-century instruments were often more complex than their 17th-century precursors, with as many as five bridges (to achieve complete chromaticism) and seven or eight strings to a course. Verschuere Reynvaan in Flanders depicted a right-hand extension to the body to carry long single bass strings tuned an octave below the rest of the course (see fig.14). Similar systems, but usually with the extension to the left, appeared in England, Germany and France. Reynvaan's drawing also shows little metal tangents or ditals that could be pushed up between a course of strings and the sound-board, shortening the sounding portion of the strings to produce the note a semitone higher than the open string



12. Musician with a small trapeziform dulcimer with undivided strings: detail of a miniature illustrating Psalm xcvi from the 'Isabella Breviary', Spanish (with Flemish miniatures), late 15th century (GB-Lbm Add.18851, f.164r)



13. French or Flemish dulcimer with chessmen bridges mostly joined by rods, and played with the hammers held between two fingers in the normal way: mezzotint by Peter Schenk forming an illustration to a text from Virgil's 'Aeneid' which refers to a player of the kithara; the music is a march written in note-name tablature

along with the fiddle, accordion and various other instruments which were used because they were available. Other immigrant groups - Czechs, Germans, Greeks, Hungarians - brought their dulcimers and to some extent kept their native traditions alive in the new country. In the later 19th century several makers patented designs which included such features as double courses, an integral rectangular case, curved soundboards (to allow the bass strings to be played at either end), legs, dampers (antedating those of the pedal cimbalom), adjustable 'frets' for fine tuning and a reversible frame with two soundboards and two sets of strings (one for flat keys, the other for sharp ones). Modern McKenzie psalteries retain many of these features.

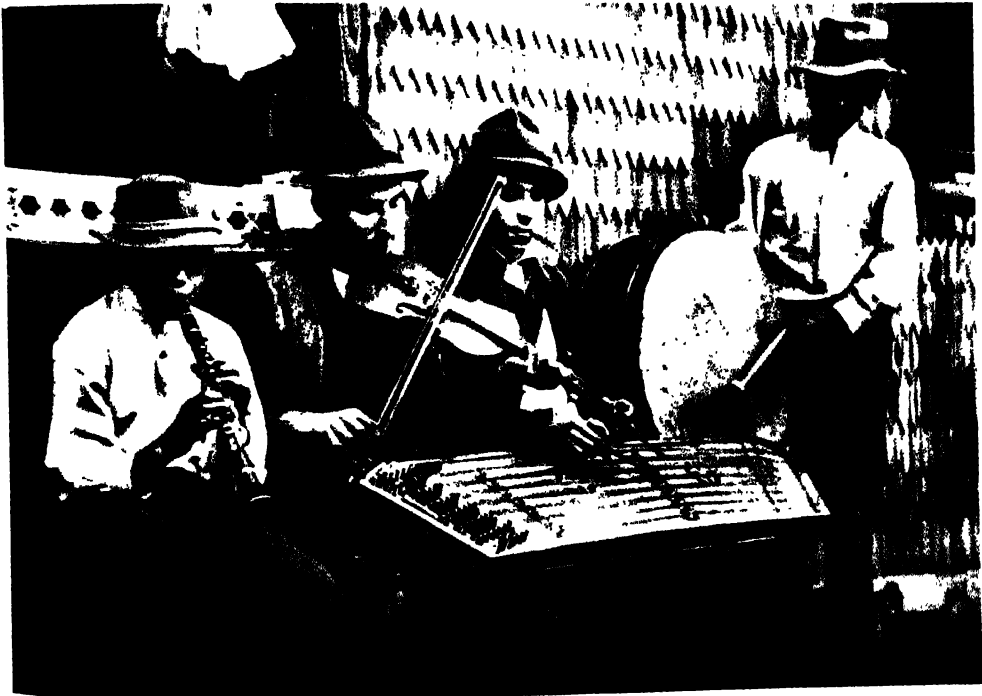
A dozen or more tutors were published between 1848 (by Haight in the USA) and about 1920 (by Dallas in London). Also published were plans for dulcimer builders, such as Charles Grey's design, in 1883, for an instrument which had 'white notes' over the left-hand bridge and 'black notes' over the right (a similar system was independently produced in Austria by Julius Derschmidt in the 1950s). The period between the world wars must have been something of a heyday for the dulcimer in the USA, as in Britain. A spate of gramophone records became available commercially, and from 1924 Henry Ford's Early American Orchestra broadcast and recorded regularly with fiddle, dulcimer, cimbalom and double bass or tuba.

Older American dulcimer players still play dance melodies monophonically, but younger players are experimenting with diverse textures and techniques. In the increasingly popular style characteristic of the McKenzie psaltery, for instance, slow-moving melodies

are played in the lower register accompanied by rippling figures in the treble. There is no evidence for living dulcimer traditions in the folk music of the Canary Islands (where there survives a single 19th-century instrument, in a museum), Norway (where the dulcimer has been confused with the *langeleik*, which is related to the Appalachian dulcimer) or Sweden (where the last known player was active in the 19th century).

In 1912 a 'Hackbrettler Kongress' was organized in Brig, the major town of the Swiss canton of Valais; intended as a satire in the Germanic carnival tradition on an earlier Alphorn congress, it nonetheless attracted 13 *Hackbrett* players and a crowd of 2000. The *Hackbrett* traditions of the Swiss Alps are basically those of the Germanic peoples, but the instrument was formerly known in parts of Switzerland. Nowadays there are two distinct styles: a simple one from Valais in the west, where the dulcimer is played with wind instruments (clarinet, trumpet, accordion etc) as well as with the fiddle, and a more refined style from Appenzell and Toggenburg in the east, where it is normally played with a string ensemble - perhaps with two fiddles playing the melody in 3rds, a cello playing off-beat chords and a bass. In Styria a combination of melodian, *Hackbrett* and bass has now taken over from the older string group. Tyrolean and other traditions have largely died out.

In Salzburg in 1932 Tobi Reiser, inspired by ideas from Styria, redesigned the dulcimer to accommodate chromatic harmony, and by 1940 there were 1000 players of the new instrument, which was soon adopted in Bavaria too, there, evening classes in the instrument produced by the 1970s some 5000 'Hackbrödler'. Salzburg and Bavaria have a common style of

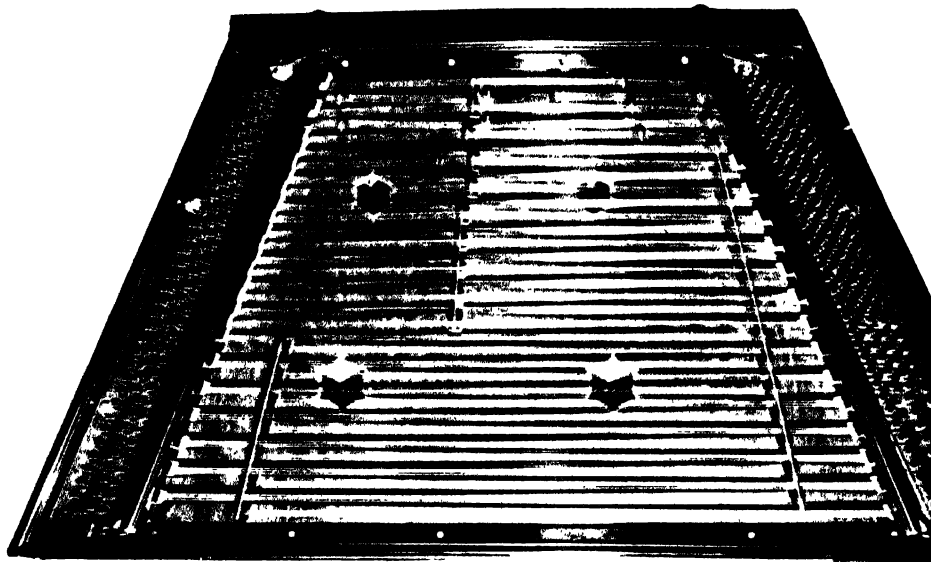


16 Musicians with dulcimer, clarinet, fiddle and drum, Ukraine, 1938

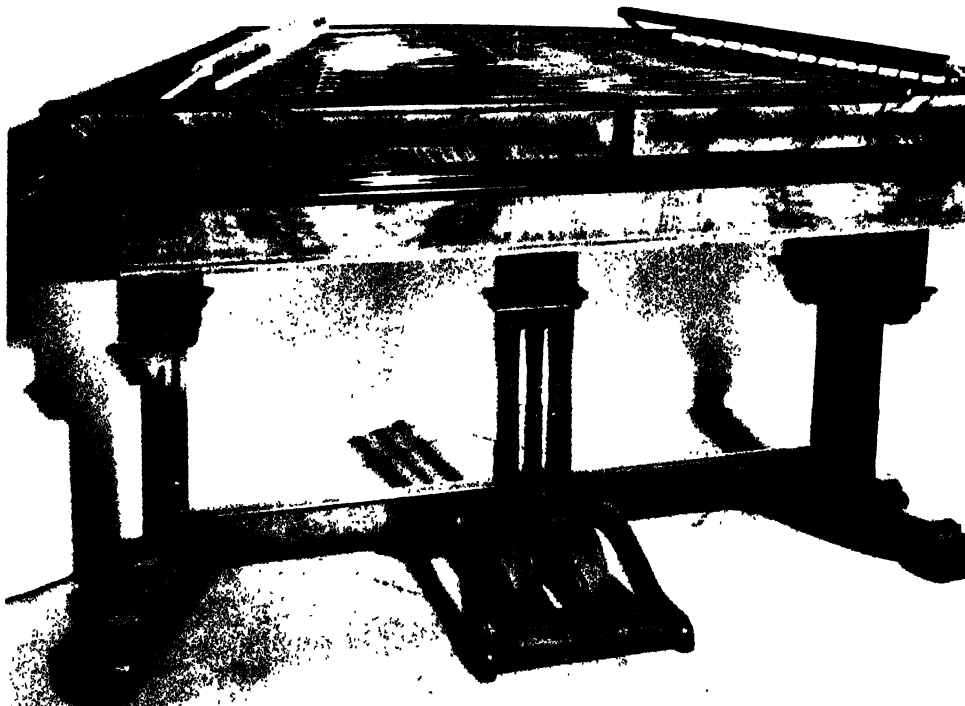
Stubenmusi (drawing-room music) using *Hackbrett*, zither, harp, guitar and bass. Some Styrian players with their waltzes and polkas rather scorn the Bavarians' refined *Stubenmusi* with its delicate instrumentation and Mozart minuets.

Some years after such ideas were patented in the USA, the Schunda family in Budapest produced a large concert dulcimer or cimbalom, with legs, an integral rectangular case and dampers operated by a

pedal, but with a greater range – four chromatic octaves (see fig.17; see also HUNGARY, fig.4). Shortly afterwards similar instruments were made in Bucharest. These are now standard town instruments – played, for instance, by gypsy virtuosos in cafés – in both Hungary and the western part of Romania, where many Hungarians live, and are known also in parts of the USSR, Poland, Czechoslovakia and Yugoslavia. In the country the older, portable dulcimer is still played



17. Cimbalom (concert dulcimer) by Schunda, Budapest, 1874 (*Magyar Nemzeti Múzeum, Budapest*) general view below, plan view above, see also GYPSY MUSIC, fig 1



(Hungarians call both types 'cimbalom'), characteristically providing the harmonic background to fiddles and bass, with off-beat chords and arpeggio flourishes. Large instruments without dampers or pedal are known in Hungary and Poland. The smaller dulcimer is still widely used in the country (see fig.16; see also GREECE, fig.10); in Romania it is called *țambal mic* (cf 'micro'), and a piece of cloth is sometimes woven among the strings, giving the same effect as damping a concert instrument (see ROMANIA, fig.6).

The concert cimbalom was accorded the status of an orchestral instrument by Liszt, who used it in the revised version of his *Ungarischer Sturmmarsch* (1876) and in the orchestral version of his Sixth Hungarian Rhapsody for piano. The instrument's association with Hungarian gypsy music was exploited by Kodály (*Háry János*, 1926), Bartók (Rhapsody no.1 for violin and orchestra, 1928) and other Hungarian composers. Stravinsky's interest in the cimbalom dates from the time of his friendship with the famous Hungarian virtuoso Aladár Rácz (1886–1958), whom he met in Geneva in 1914 and who later (1954) became professor of the concert cimbalom at the Budapest Academy and made a number of remarkable recordings. Stravinsky purchased a cimbalom during his residence in Switzerland in World War I. He composed *Reynard* (1915–16) on it, in the same way as he normally composed on a piano, and included it in the score of *Ragtime* (1918) as well as in *Reynard*; he also planned to use it in an early scoring of *The Wedding* (composed 1914–17) and then began another version whose instrumentation included two cimbaloms. Among the composers who have since been attracted to the instrument are Orff (music for Schlegel's translation of Shakespeare's *A Midsummer Night's Dream*, 1939), Heinz Holliger (*Glühende Rätsel*, 1964) and Boulez (*Éclat*, 1965). Humphrey Searle wrote important cimbalom parts in his operas *The Photo of the Colonel* (1964) and *Hamlet* (1965–8) and also in his Fourth Symphony (1962), *Burn-up* (1962) and *Oxus* (1967).

A L. Lloyd mentioned cimbaloms in Hungary and Transylvania from the 16th century, but van der Meer suggested that the dulcimer in the Slavonic countries dates not from the Renaissance but from the 18th or 19th century, when it arrived from western Europe. It may have been from Hungary that the instrument spread to the Ukraine, Belorussia and the rest of the USSR. At any rate, modern Soviet central-Asian instruments, made in a variety of sizes, have been influenced by Western ideas, notably the damper pedal.

According to Sachs (*Real-Lexikon*) and Farmer, a European dulcimer, *santūr fransez*, appeared in Turkey about 1850 alongside the *santūr turki*, which had already spread to Egypt and Georgia as well as Persia. The modern Persian *santur* (see IRAN, §1, 6) occupies a pre-eminent place in classical music. In Iraq, performances on the dulcimer are featured weekly on television.

In India the *santūr* is deemed a novel instrument, but a well-known musician, Shivkumar Sharma, plays classical ragas with *tablā* and *tamburā* accompaniment and with a technique incorporating tremolo and fast runs.

In China the *yang-ch'in* is played in cafés and for film music and is a normal part of the amateur classical orchestra. It may be played solo, in the older style, but in westernized film music is accompanied by an

orchestra. Rapid two-hand tremolos alternate with single notes, and the occasional ornamentation is produced by 'bending', i.e. pressing a course hard behind the bridge to produce portamento or quickly rising and falling glissando.

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Dulcitone. A type of CELESTA.

Dulcken. Flemish family of harpsichord makers. Anton Dulcken is said to have been born in Hessen; he worked in Brussels and Antwerp, where he died in 1763. His

son, Johan Daniel Dulcken (*b* Maastricht), was in Antwerp by 1741 (presumably when his father moved there) but moved back to Brussels in 1764; he died there some time after 1769. Johan Daniel's son, Johan Lodewijk Dulcken (i), was born in Maastricht in 1736, and by 1756 he had moved to Amsterdam. His son Johan Lodewijk (ii) was born there in 1761; he became instrument maker to the Elector of Bavaria in 1781 and later moved to Munich, where he was still alive in 1835.

Although Johan Daniel Dulcken was born of a German father, and, like his father, worked in Brussels, it has been customary to regard him as one of the last significant Flemish builders of harpsichords. Burney noted that after the Ruckers family, the 'harpsichord-maker of the greatest eminence ... was J. Dan Dulcken'. Although the compass of Dulcken's instruments reflects 18th-century usage (*F* to *f'''*), the scalings are much the same as on the old Flemish instruments. Earlier instruments still have short octave and stops piercing the cheekpiece (like the old Ruckers register ends), though later harpsichords have the *F* to *f'''* compass with the standard 8', 8', 4' specification. A further detail is that the bentside runs inside the instrument, parallel to the outer and separated from it by upper and lower spacers. The Dulcken instruments made from 1745 to 1769 represent the largest single group in the corpus of late Flemish harpsichords; two have knee-levers, and the general tonal style is much as described by Van Blankenburg (*Elementa musica*, 1739), with dogleg jacks for the upper of the two manuals, a lute or nasal row, sometimes a sliding upper manual for coupling. The dogleg system does not allow, any more than it does on English harpsichords of the period, true dialogue between the two manuals. Hubbard pointed out that 'at most, his second manual is an aid to sudden contrasts of tone and timbre'.

Nevertheless, among the 20 or so Dutch Flemish harpsichords dating from the century after the last of the Couchets died, Dulcken models constitute a recognizable type, however local their original market was compared with the Ruckers'. In the 1950s it was assumed that they had a rather more comprehensive and straightforward sound and style than the more idiosyncratic English and French harpsichords of the same period, which were thought to 'interfere more with the music'; whether future research will support this view is unknown. Meanwhile the name of Dulcken has become well known through the many recordings of Gustav Leonhardt on 'Dulcken-copies' made by Martin Skowronek in Bremen. These copies have such beauty of tone, regularity, resonance, brilliance and (particularly in recordings) power that they are unlikely to represent the sound of original Dulcken instruments. For details of surviving Dulcken instruments see Boalch.

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DONALD HOWARD BOALCH, PETER WILLIAMS

Dulęba [Dulemba], **Józef** (*b* Nowy Sącz, 28 Dec 1842; *d* Warsaw, 1 June 1869). Polish pianist. He began his studies at the age of 7, first under F. Hollman and Józef Lubowski in Kraków and then under Marmontel and

Maldan at the Paris Conservatoire (1858-60). On his return to Kraków he studied harmony with Mirecki, and then in Prague with Joseph Krejčí. He took part in the national uprising of 1863, distinguishing himself in the Kock engagement. He gave concerts in Kraków, Lwów, Poznań, St Petersburg and Warsaw; he settled there in 1867, and gave many concerts for charity. His playing was noted for its brilliance of technique and its singing tone. He died as the result of a duel (11 May 1869) with S. Kaczkowski, a Warsaw merchant.

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J. J. Duniec: 'Józef Dulęba', *PSB*

IRENA PONIATOWSKA

Dulichius [Deulich, Deilich, Teilich], **Philipp** (*b* Chemnitz [now Karl-Marx-Stadt], 18 Dec 1562; *d* Stettin [now Szczecin], 24 March 1631). German composer. He came of a respected middle-class family (his father was several times mayor of Chemnitz) and matriculated at the University of Leipzig in 1579, a report that he journeyed to Italy has not so far been substantiated. In 1587 he became Kantor at the ducal Gymnasium at Stettin and as such was also in charge of the music at the Pomeranian court and carried out the Kantor's duties at the Marienkirche. In spite of the attractions of this post he moved to Danzig in 1604 to deputize for Nikolaus Zangius, Kantor of the Marienkirche, who had been granted leave of absence. While in Danzig he performed some of his own compositions. In 1605 he resumed his duties at Stettin, where he was as highly regarded for his honour and piety as for his artistic achievements. At some date between 1610 and 1620 he was promoted to the rank of professor at the Gymnasium. In 1630 he retired after 43 years' service, the last 24 of them under the rule of Duke Philipp II, a noted patron of the arts.

Dulichius's works were in his lifetime compared with those of Lassus, and earned him the nickname of 'the Pomeranian Lassus'. They consist entirely of liturgical works, whose texts are all biblical in origin and for the most part in Latin. He was, with Demantius, one of only two leading German composers in the early 17th century to ignore both the continuo and concertato techniques. His motets, especially those in six or more parts, are characterized by strong, emotionally orientated music expressive of their texts. In his music the Venetian and Netherlands idioms are notably synthesized. His style is, however, conservative and lacking in madrigalian mannerisms. As Kantor at Stettin he took immense care over the provision of special music for Sundays and feast days, and his work bears witness to the high standards of performance that must have been reached at the time. After Johannes Wanning, he and Andreas Raselius were the first composers to concentrate on the central passages from the Sunday gospels, a certain similarity between the wording of the title-pages of his *Fasciculus novus* (1598) and Wanning's *Sententiae insigniores* (1584) suggests that the latter work prompted his own.

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Cantiones compositae, 5, 6vv (1589)

Philomusici omnibus et singulis dominis et amicis suis colendis haec 4

cantiones sacras consecrat, 8vv (1590)

Harmoniae aliquot compositae, 7vv (1593)

6 cantiones sacrae concinnatae, 5vv (1593)

Novum opus musicum duarum partium, continens dicta insigniora ex evangelis . . . prior pars (1595)
 l'asciculus novus continens dicta insigniora ex evangelis desumta, 5vv (1598)

Ego filios campi, hymenaeus solennis nuptiarum Guilhelmi Simonis ac Elisabetham, 7vv (1605)

Prima pars centuriae harmonias sacras laudibus sanctissimae triados consecratas continens, 7, 8vv (1607), ed. in DDT, xxxi (1907)

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Tertia pars centuriae harmonias sacras laudibus sanctissimae triados consecratas continens, 7, 8vv (1610)

Dictum psalmi XXX . . . cui usitata melodia cum textu germanico inserta est (1611)

Quarta pars centuriae harmonias sacras laudibus sanctissimae triados consecratas continens, 7, 8vv (1612)

Primus tomus centuriae harmonias sacras laudibus sanctissimae triados consecratas continens, 6vv (1630)

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WALTER BLANKENBURG

Dülken, Sophie. German pianist; see LEBRUN family

Dulon, Friedrich Ludwig (b. Oranienburg, 14 Aug. 1769, d. Würzburg, 7 July 1826) German flautist and composer. Though blind from infancy, his phenomenal memory for music was soon evident, and in his ninth year he had composed his first piece and mastered the elements of flute playing. In 1779 he first played in public, and two years later gave his first recital in Berlin. His accomplishments attracted the attention and help of Neuff, Kirnberger, C. P. E. Bach, the innovative flute designer Dr. Ribbeck, Karl Benda and others. It has been suggested that Dulon's first flute was fitted with only the enharmonic E \flat and D \sharp keys devised by Quantz, but there is evidence that he later adopted more keys. In 1784 he played duets with Tromlitz, another flute reformer. Between 1786 and 1792, accompanied by his devoted sister, Dulon travelled, visiting England and Russia where he remained as a salaried imperial musician until 1798. Returning to Germany the next year, he continued his professional life and wrote an autobiography in 1808. He left a considerable body of flute music, all dictated to his amanuensis and published in Leipzig.

PHILIP BATE

Dulot [Du lot, Dullot], **François** (b. Saint-Omer; fl. first half of the 16th century). French composer. In 1514 he was master of the children's choir at Amiens Cathedral and was appointed *maître de chapelle* at Rouen Cathedral on 22 February 1523. He was discharged in January 1531, apparently for failing to fulfil his duties properly. For a few months in 1534 his brother Nicolas served as organist at the cathedral. Too few of Dulot's compositions survive for conclusions to be drawn about his style. *En espérant* has an unusual combination of four low parts, presumably for men only.

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de vous ma dame par amours, 4vv, 1531⁴, Longtemps y a que je vis en espoir, 4vv, 1530⁵ (anon.), 1536⁶ (Dulot), 1537⁷ (Sermisy)

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COURTNEY S. ADAMS

Dulova, Vera Georgiyevna (b. Moscow, 27 Jan. 1910). Soviet harpist and teacher. The daughter of the violinist G. N. Dulov, she studied at the Moscow Conservatory with Xenia Erdeli (1920–22) and Maria Korchinska (1922–5), then in Berlin with Zaal (1927–9). In 1935 she won the All-Union Competition for performers in Leningrad. She was a soloist with the Moscow Philharmonia (1929–31) and with the Bol'shoi Theatre orchestra from 1934. She has toured the USSR, and Britain, Italy, Belgium, Holland, Japan, Czechoslovakia and Bulgaria. She joined the Moscow Conservatory staff in 1943, becoming a professor in 1958. In 1966, 1968 and 1969 she helped to establish and run a harp seminar at Hartt College of Music, USA. Her sensitive musicianship and the finesse and variety of colour in her playing are much admired; Vassilenko composed a concerto for her, Knipper and Balin sonatas, and Khachaturian his *Oriental Dances*. She has transcribed pieces by Ravel and Prokofiev as well as Classical works. She was made People's Artist of the USSR in 1966.

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I. M. YAMPOL'SKY

Dulzaina. See DOLZAINA.

Dulzian (Ger.) (1) DULCIAN.

(2) An ORGAN STOP

Duma (Cz., Pol.) A term originally used to describe an epic, ballad-like narration, but sometimes used interchangeably with DUMKA, see also UNION OF SOVIET SOCIALIST REPUBLICS, §X, 2(i).

Dumage, Pierre (b. Beauvais, baptized 23 Nov. 1674; d. Laon, 2 Oct. 1751). French organist and composer. He was organist of the collegiate church of St Quentin from 1703 to 1710, and then of Laon Cathedral until 1719 when, weary of the chapter's insistence on the letter of his contract, he gave up his career as a professional musician and became a civil servant. His only extant work is a *Livre d'orgue* containing *une suite du premier ton* (1708), dedicated to the chapter of St Quentin. Another *Livre d'orgue*, presented to the chapter of Laon Cathedral in 1712, has never been traced.

The extant *Livre d'orgue* contains eight short pieces: *Plein Jeu*, *Fugue*, *Trio*, *Tierce en Taille*, *Basse de Trompette*, *Récit*, *Duo* and *Grand Jeu*. In his dedication, Dumage describes these as his first compositions and says that he modelled them on the examples of the renowned Louis Marchand, his former teacher. The pieces are entirely representative of French organ music around 1700 in their increasing emphasis on exterior expression and elegance rather than restraint and austerity, a tendency which reached its musically most convincing statement in the *Livre d'orgue* of Louis-Nicolas Clérambault of 1710.

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EDWARD HIGGINBOTTOM

Dumanoir, Guillaume (b Paris, 16 Nov 1615; d Paris, 1697). French violinist and composer. A guild member of the Confrérie St Julien and a 'violin ordinaire de la chambre du roi', he joined the *grande bande* of the '24 violons du roi' in 1639 and from 1645 to 1656 was also dancing-master to the pages in the *petite écurie*. In 1654 he left the *grande bande* but in 1655 was reinstated, as leader of the group, and from that date his name appears as an active participant in performances of ballets at court. In 1657 he succeeded Louis Constantin as *roi et maître des ménestriers* for all of France, a post in which he served until 1668, when he was succeeded by his son, Guillaume-Michel Dumanoir. Guillaume Dumanoir's reign as *roi* was a difficult one, his authority was continually contested by members of the guild and especially by a group of dancers who withdrew from the Confrérie St Julien in 1661 and established an Académie de Dance, thereby proclaiming themselves independent. His response to this move was *Le mariage de la musique avec la danse*, in which he forcefully criticized the new academy and argued the dependence of dance on music.

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ALBERT COHEN

Dumas, Jean (b Lyons, 1696, d Avignon, 1770). French Jesuit, mathematician, astronomer and music theorist. After early studies in Lyons, Avignon and La Flèche, he became a missionary to the New World in 1726 (principally in Martinique and Illinois), returning to France in 1730 to teach philosophy in Dole and Roanne. In 1733 he became a priest and subsequently taught mathematics at the Collège of Dole. From 1735 to 1742 he served his order as a preacher in several French provincial cities, and he later taught at the Collège de la Trinité in Lyons, where he remained until 1763. At the suppression of his order in France, he retired to the Collège at Avignon, where he lived until his death. Except for early mathematical studies, his writings largely remain in manuscript in Lyons, comprising numerous *mémoires* on different subjects prepared for presentation before the Academy there, to which he was admitted in 1754. Among these is a group devoted to music (*F-LYm* Académie, Fonds du Palais des Arts, 160), which reflects Dumas's principal interest in questions of harmony and of temperament, in both of which he proved himself a follower of Rameau and a disputant of Bollioud-Mermet, a fellow academician in Lyons.

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Dumesnil, René (Alphonse Adolphe) (b Rouen, 19 June 1879; d Paris, 24 Dec 1967). French writer and music critic. He studied literature and medicine at the Sorbonne and later wrote on both these subjects. His musical writings, which include reviews for the *Mercure de France* and *Le monde*, reveal a particular sympathy for French music of the interwar period. He wrote the ballets *Les Sautons* (for Tomasi, 1938) and *Nautéas* (for Leleu, 1948), and the libretto for the mystery play *Lucifer*, with music by Delvincourt (1948). In 1949 his critical edition of the works of Flaubert won him the Prix National de Littérature, and in 1965 he was elected a member of the Académie des Beaux-Arts.

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Dumitrescu, Gheorghe (b Oteșani, Vilcea district, 15 Dec 1914). Romanian composer. At the Bucharest Conservatory (1934-41) he studied composition with Jora, aesthetics, form and composition with Cuclm, conducting with Lazăr and Perlea, folk music with Brăiloiu and the violin with Florescu. From 1935 to 1946 he was a violinist, composer and conductor at the Bucharest National Theatre. He conducted the army arts ensemble (1947-57) and in 1951 was appointed professor of harmony at the Bucharest Conservatory. His theatre experience was put to good account in a number of operas and operettas, all showing a pre-eminently dramatic temperament expressed in ample forms, powerful contrasts and vivid colour. The oratorios share these features. Dumitrescu's themes are often taken from heroic tales of Romanian history and he has frequently employed folksong, particularly that of Oltenia.

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VIOREL COSMA

Dumitrescu, Ion (b Oteșani, Vilcea district, 20 May 1913). Romanian composer. At the Bucharest Conservatory (1934–41) he studied harmony with Castaldi, counterpoint, fugue and composition with Jora, composition with Cuculin and conducting with Perlea. He taught harmony and solfège at the Bucharest Academy of Church Music (1939–41) and harmony at the Military Music Lyceum, Bucharest (1943–4), before joining the staff of the Bucharest Conservatory as professor of theory and solfège, and then of harmony (from 1948). Conductor at the Bucharest National Theatre from 1940 to 1947, he composed a great deal of incidental music. He was active in the Romanian Composers' Union from 1954, and was elected its chairman in 1963; in this position he did much to encourage young composers and musicologists. His own music is characterized by spontaneity and extrovert vigour, and makes extensive use of folk music, particularly that of Oltenia, which gives his scores their distinctive quality. A gift for vivid orchestration is evident in his important work for the cinema.

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V Tomescu 'Dumitrescu, Ion', *MGG*

VIOREL COSMA

Dumka (from Cz. *dumat*, Pol *dumać* 'to ponder'). A type of Ukrainian folk music (see UNION OF SOVIET SOCIALIST REPUBLICS, §X, 2 (i)) whose name was adopted in Slavonic countries in the 19th century as a term for a sung lament and later as an instrumental piece with a ruminative, often melancholy and occasionally sullen character. The *duma* and its diminutive *dumka* (plural: *dumky*) were originally differentiated: the *duma* was an epic or ballad-like

narration, the *dumka* a lament. The terms, however, were used interchangeably by 19th-century scholars and composers and many 19th-century *dumky* incorporated features of both types.

In the 19th century the *duma* (or more usually the *dumka*) was revived in Poland, for example in Kurpiński's *Dumka włościan Jablonny* ('Dumka of the Jablonna peasants', 1821) and Moniuszko's song *Kozak* ('Cossack'), sub-titled 'dumka', which was one of the most popular songs of its kind in Poland (published from 1850 in many arrangements in Poland and western Europe). The *dumka* was later revived in the Ukraine, where it was used in instrumental works by composers such as M. A. Zavadsky, V. I. Zarembo, M. W. Lysenko and persisted into the 20th century. *Dumka*-like pieces were also written by Musorgsky, Tchaikovsky and Balakirev.

The most familiar use of the word, however, was in Bohemia. Dvořák had heard of the Ukrainian folk ballads and probably knew Moniuszko's *Kozak* when he first used the term for his *Dumka* for piano op. 35 (1876). There are *dumky* in his Slavonic Dance no. 2 (1878), in the slow movements of his String Sextet (1878), his String Quartet in E♭ op. 51 (1878–9), his Piano Quintet in A op. 81 (1887) and, most strikingly, in the set of six *dumky* that make up the *Dumky Trio* op. 90 (1890–91). Dvořák's conception of the *dumka* crystallized into the enunciation in slow-moving music of a pensive and melancholy mood, with a melody often subjected to figural variation (perhaps to suggest folk practice), it was sometimes interspersed with quicker sections that are cheerful and even ebullient. Together with the *furiant*, with which it was often coupled and contrasted, the *dumka* is the most prominent folklike element in Dvořák's music, its Slavonic (rather than purely Bohemian) origin being particularly appropriate to his pan-Slavonic approach to nationalism. Though Smetana wrote no *dumky* and there is only a single named example in Fibich, in his set of piano duets *Zlatý věk* ('The golden age', 1885), *dumka*-like pieces were written by most of Dvořák's pupils; the title occurs specifically in Janáček's String Idyll (1878), Suk's piano pieces op. 7 (1891–3) and op. 21 (1900) and in Novák's Three Pieces for violin and piano op. 3 (1899).

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JOHN TYRRELL

Dümmler, Franz Anton. See DIMMLER, FRANZ ANTON.

Dumonchau, Charles-François (b Strasbourg, 11 April 1775, d Lyons, 21 Dec 1820). French composer. His musical upbringing was guided by his father, a cellist. He made rapid progress as a keyboard player, but this was checked by the outbreak of war. Employed in the administration of army rations, he somehow reached Paris, possibly in 1794. Here he became a friend of Rodolphe Kreutzer and is supposed to have entered the

Conservatoire, where Kreutzer was already a professor. If he did, he was never a prizewinner. Fétis claimed that he left to take lessons from Woelfl, though Woelfl only arrived in Paris in 1801. The truth is probably that Dumonchau, if he tried the Conservatoire, felt temperamentally unsuited to it, having come from a more intimate and stable musical background. Dissatisfaction with the capital may have prompted his final return to Strasbourg and then, in 1809, his move to Lyons, where he taught the piano and appears to have remained until his death.

Although his music had been forgotten even in Fétis's time, there is much to commend it. In the piano sonatas evident technical mastery is intelligently applied and the whole range of the keyboard is used when necessary. For example, op.28 no.3 (published after 1806) demonstrates control throughout the 169 bars of the slow movement, and the 2/4 *moto perpetuo* finale with its ingenious suggestions of counterpoint and key-exploration resembles Beethoven's op.54. The *Fables de La Fontaine* may have been organized as a kind of cycle. Their use of piano characterization, wit and command of melody deserve appreciation.

WORKS

(selective list, all published in Paris, n.d., unless otherwise indicated)

OPÉRATIC AND VOCAL

L'officier cosaque (opéra comique, 1, Cuvelier, Barouillet), Paris, Théâtre de la Porte-Saint-Martin, 8 April 1803, collab. L. Gianella (Paris, c.1803), ov. and 6 airs by Dumonchau
Les fables de La Fontaine, op.10, 1v, pf acc (Paris, 1802-4)
5 separately publ. songs, 1v, pf/harp, incl. C'est le diable (Cuvelier), La guerre et la paix (Cuvelier), 3 romances (Strasbourg, n.d.)

OTHER WORKS

2 concertos, pf, orch, opp. 12, 35
Conc., hn, orch, unpubd, symphonie concertante, fl, ob, bn, orch unpubd both mentioned by Fétis
2 trios, pf, vn, vc, opp. 2, 29, trio, op.34, mentioned by Fétis
6 sonates progressives, pf, vn/fl, op.4, 18 sonatas, opp.13, 15, 20, 23, 4, mentioned by Fétis
3 duos concertants, pf, vn, op.20, Airs varies, 2 vc, op.6, 3 duos, 2 bn, op.27
3 pf sonatas each in opp.1, 3 (no.3 with vn acc.), 5, 21 (1804), 28 (1807), 30 (1809-10) ('dans le style de Haydn, Mozart et Clementi')
Grande sonate, pf, op.19, pf sonatas, opp.26, 32, mentioned by Fétis

DAVID CHARLTON

Du Mont [de Thier], Henry (b. Villers-L'Évêque, nr. Liège, 1610; d. Paris, 8 May 1684) French composer, organist and harpsichordist. Du Mont replaced his Walloon family name, 'Thier', with its French equivalent, 'Mont', in the 1630s. When he was a boy his family moved to nearby Maastricht, and on 14 June 1621 he entered the choir school of the cathedral there. He was organist there from 1630 to 1632, when he received permission to study at Liège. His teacher was Léonard de Hodemont. One of his fellow students was Lambert Pietkin, whose later compositions so resembled those of Du Mont that sharp-eared Brossard (in his *Catalogue des livres de musique théorique et pratique*) surmised that the two had 'studied under the same master'.

Du Mont returned to Maastricht, perhaps after his teacher's death in 1636, remaining there until his departure for Paris in 1638. From 16 April 1643 until his death he was organist at the church of St Paul in the fashionable Marais district. From about 1652 to 1660 he served the king's brother, the Duke of Anjou, as organist and harpsichordist and in June 1660 became harpsichordist to the new queen, Marie-Thérèse.

He succeeded Veillot as *sous-maitre* of the royal chapel on 8 July 1663. The appointment he assumed was the half-yearly one beginning in July, and he shared the year with Gobert until third and fourth positions were created for Robert and Expilly in 1664. In 1669 Gobert and Expilly retired, leaving Du Mont and Robert to divide the year into alternating three-month periods. After Gobert's death in 1672, Du Mont and Robert each received the title of *Compositeur de musique de la Chapelle Royale*.

Soon after his wife's death (at an unknown date) Du Mont became Abbot of Notre Dame de Silly, a Norman monastery, and on 23 March 1676 was made honorary canon of the chapter of St Servais, Maastricht. In 1673 he was appointed *Maitre de la musique de la Reine*, a position he held until 1681. In 1683 Robert and Du Mont retired from the royal chapel, thus precipitating Louis XIV's great *concours* that year.

In the preface to his *Cantica sacra* (1652) Du Mont claimed to be introducing the basso continuo into France with this volume. Historically Du Mont's position cannot rest unchallenged, since the first work using continuo throughout and printed in France is Constantijn Huygens's *Pathodia sacra* (1647). However, Du Mont was the first to use figures and to print a separate continuo part: this highlights the extent of French musical conservatism in the first half of the 17th century – in his native Flanders continuo parts had been printed since 1616.

More important, Du Mont in his *Cantica sacra* gave France its first printed examples of the *petit motet* for two and three voices with continuo. This was a natural by-product of his exposure to Italian motets during his formative years in Flanders. In their false relations, chains of suspensions, affective melodic intervals and word-painting, the motets, hymns, litanies and *Magnificat* settings in the *Cantica sacra* clearly show the influence of an important part of the repertory of Flemish churches: the motets for two, three and four voices with continuo and occasional obligato violins by Alessandro Grandi (1), Cifra, Rovetta and others.

The 35 *petits motets* of the *Cantica sacra* are for two to four voices, all with continuo. Nine include optional viol or violin parts. *Cantate Domino* (no.28) is a concertato motet in which four solo voices alternate rigidly with a four-part chorus labelled 'omnes'; *Veni, Creator Spiritus* (no.34) includes sections in which a solo soprano alternates and combines with a four-part chorus.

Many of the motets exhibit the short, highly contrasting and mosaic-like structural divisions so typical of early Italian Baroque music. *Tristitia vestra* (no.5) and *Alleluia haec dies* (no.8) are examples of motets in several sections unified through the use of recurring passages and 'Alleluia' refrains; *O gloriosa domina* (no.26) is a long work, with two large sections each introduced by a 12-bar *symphonie* of two viols and continuo. The *Cantica sacra* includes two *symphonies* (nos.24 and 37), two *allemandes* (nos.25 and 40) and a *pavan* (no.23). The latter is in the polyphonic style of the late Renaissance fantasia. The *Allemanda gravis* that closes the collection includes an organ part in tablature for solo performance.

The preludes of the *Meslanges... livre second* (1657) introduce single or paired chansons. Most are scored for two viols (a third viol part was published in 1661), and

several can 'aussi servir pour l'orgue'. These preludes show considerable structural variety, foreshadowing the *symphonies* of the later *grands motets*. Some mirror only the form of the chanson, some are closely modelled on it, some subtly vary its melodic material, and others appear totally independent from it. Several resemble allemandes and sarabandes and are binary in structure, and a few base their formal design more on the constantly fluctuating metre and tempo found in some of the dances of the court ballets.

No documentation exists for a first book of *Meslanges* (1649) as listed by Fétis. The inclusion of 'avec la basse continue' in the title of this so-called first book is suspect in the light of Du Mont's own claim for priority three years later in the preface quoted above. It is possible that he viewed his *Cantica sacra* of 1652, the *Meslanges* of 1657, the *Motets à deux voix avec la basse continue* of 1668 and the *Motets à II, III et IV parties* of 1671 as constituting four large 'books' (they are so labelled by Brossard in his *Catalogue*) whose central theme is the *petit motet*.

In the Brossard Collection (in *F-Pn*) there is a *Dialogus de anima* (1668) in which the interlocutors are God, a sinner and an angel. Its organization into three scenes, each preceded by a *symphonie*, and its use of a *petit chœur* and *grand chœur* as well as solo *récits* justify Brossard's description of this work as a 'type of oratorio'. Five of the 30 motets included in the *Motets à deux voix* are organized as dialogues for specific characters such as sinners and angels or brides and bridegrooms. *O fidelis miseremini* (no.30; ex 1) shows Du

Ex 1 from 'O fidelis miseremini' (*Motets à deux voix*)

Mont's exploitation of the technique of dramatic monody. The affective intervals, repeated text fragments treated sequentially and the discreet chromaticism owe a debt to Carissimi and mark this work along with the dialogues as an important precursor of Charpentier's *Histoires sacrées*.

With the *Motets à II, III et IV parties* Du Mont moved the *petit motet* closer to French models. Co-existing with Italianate dialogues and pieces with echo effects are motets based on French dance rhythms. There is even a 'double-continuo' bass air (*Sub umbra noctis*) 'accompanied' by two violins. There is also more substantial use of *symphonies* and *ritournelles* to mark structural divisions within the longer motets.

In his *Airs à quatre parties* (1663) Du Mont joined Lardenois, de Gouy, Aux-Cousteaux and Gobert in setting to music the psalm paraphrases 'en vers françois' by Antoine Godeau, the dilettante Bishop of Vence. Most of the airs are simple, well-turned melodies in binary form. There is little Italian influence here. Du Mont obviously made an effort through asymmetrical phrasing, occasional shifts of metre and syllabic word-setting to simulate French dance music and French *airs*. The preface emphasizes the popular tone by informing us that, in spite of the fact that most are *airs 'à quatre parties'*, they may be performed with one voice and continuo and that for that reason the soprano and continuo were printed together.

The *Cinq messes en plain-chant* (1669) enjoyed great popularity even during Du Mont's lifetime. These plain-song masses are called 'messes royales' on the title-page, but they appear never to have been in the repertory of the royal chapel. They were reprinted many times and were performed especially in provincial churches up to the 20th century. Designed for convents and monasteries with few musical resources, their simple, generally undistinguished melodies have little in common with true Gregorian chant.

'Printed by the express order of His Majesty', we read on the title-pages of the collections of 50 *grands motets* by Du Mont. Robert and Lully published between 1684 and 1686. Created as much to glorify the King of France as the King of Heaven, these became the officially sanctioned models for later *grands motets* that formed the basic repertory of the royal chapel, the Concert Spirituel and provincial music academies up to the eve of the Revolution.

The 20 *grands motets* by Du Mont, published posthumously in 1686, were probably written during the 20 years he served in the royal chapel. The dedication to the king shows Du Mont embroiled in a stylistic conflict that resulted from changing from the simpler, more expressive style of the *petits motets* to the pompous, 'official' language of the *grands motets*:

Sire, several years ago I had the honour of presenting to your Majesty my motets for two voices. I have since ascertained that two voices are assuredly too weak to allow me to be heard on a subject on which I wish to express myself better and I imagined that Your Majesty would permit me to employ three or four voices. But, Sire, I begin to see that I have scarcely succeeded any better.

In order to 'succeed better', Du Mont greatly enlarged the models of Formé and Veillot by creating a series of unbroken episodes in which solo voice and ensemble were placed between music for the *grand* and *petit chœurs*. These episodes may border on the autonomous but more often merge or elide. The whole is usually preceded by a *symphonie*, while *ritournelles* may define structural divisions in the body of the motet.

The distribution of parts in a Du Mont *grand motet* remained more or less standard in the 17th century. Brossard described it in his *Catalogue*:

To perform them [Du Mont's motets] it is necessary to have five solo voices that constitute the *petit chœur*, including soprano, alto (counter-

tenor), two tenors and bass, five parts of the same distribution for the *grand chœur*, and five instrumental parts. Thus one should have a rather large group of performers: however, five solo voices, two violins, a *basse de violon* and a *basse continue* would suffice.

The introductory *symphonies*, like the preludes of the *Meslanges*, are very varied and are worthy of separate study. Those of *Quemadmodum desiderat* (no.19) and *O dulcissima* (no.16) are closed binary forms that resemble allemandes and have little to do with the music that follows them. *Confitebimur tibi, Deus* (no.4) begins with a *symphonie* of 35 bars, whereas *Domine in virtute tua* (no.6) begins with a tutti chorus. Perhaps the most impressive beginning is that of the *Magnificat* (no.13) in which Du Mont employs a *symphonie* of 21 bars based on the old Gregorian formula. The orchestral parts weave a contrapuntal fabric rich in dissonance which exposes genuinely independent part-writing closer to the composer's Flemish heritage than to the music of 17th-century France. Du Mont achieved more independence than either Lully or Robert in the instrumental accompaniments to the choruses. Normally the first violin doubles the soprano vocal line, leaving the second violin to embroider in free counterpoint, although in *Benedictus* (no.2) there is a counter-melody in the first violins that may be clearly heard against the five-part chorus.

Inspiration flags from time to time, for Du Mont was essentially a miniaturist. Some of the large syllabic choruses are dull and lack the compensatory propulsive drive of Lully's finest work in the genre. On the other hand, the five-part polyphony of a chorus such as 'Gloria Patri' from the *Magnificat* is worthy of Lalande. Du Mont excelled in the more intimate moments. For example, the countertenor-tenor duet 'Uxor mea' from *Beati omnes* (in the Brossard Collection) has a naturalness that rivals the best of the earlier *petits motets*.

Through his *grands motets* Du Mont achieved a position in French religious music 'somewhat comparable to that of Haydn in the symphony and string quartet' (Garros). They were impressive models for the next generation. Many of their devices were used by Lalande, whose first motets were probably contemporary with the last of Du Mont's.

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(all printed works published in Paris)

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Meslanges à 2-5, bc, livre second (1657), 21 chansons, 12 motets, 2 psalm paraphrases, 19 preludes, 2 allemandes, 1 pavan.

Troisième partie adjointe aux préludes des meslanges (1661), includes a third part for each of the preludes and bc for 9 motets (in the *Meslanges*).

Airs à 4, bc, et quelques-uns à 3 en forme de motets à la fin du livre, sur la paraphrase de quelques psaumes et cantiques de Messire Antoine Godéau (1663), 30 psalm paraphrases à 4, 10 airs à 3, 3 motets à 2. Motets, 2vv, bc (1668); 30 motets, including 5 for solo v, 2 allemandes, 1 symphonie.

Cinq messes en plain-chant (1669).

Motets, 2 4vv, insts, bc (1671), motets 7 a 2, 16 a 3, 15 a 4.

Motets pour la chapelle du roy (1686) *Benedic anima mea, Benedictus*, edn (Paris, c1961), *Cantemus Domino, Confitebimur tibi, Congratulamini, Domine in virtute tua, Domine quid multiplicati sunt, Super flumina Babylonis, Ecce iste venit, Exaltabo te Deus, Exultat animus, Exaudi Deus, Magnificat*, edn (New York, 1974),

Memorare, O aeternae misericors, O dulcissima, O mysterium venerabile, Pulsate tympana, Quemadmodum desiderat cervus, Sacris solemnis, Dialogus de anima, F-Pn, edn (Paris, c1961).

3 motets for solo vv, chorus, insts, bc: *O flos convallium, Mater Jerusalem, Dum esset rex*, Pn.

3 psalms for 5vv, 4 insts, bc: *Nisi Dominus*, edn (Paris, c1962), *Benedicam Dominum, Beati omnes*, Pn.

6 allemandes, 2 courantes, 1 pavan, hpd, Pn, H. *Du Mont Oeuvres pour clavier* (Paris, 1956).

3 allemandes, hpd, D-Mbs, Pièce du 1^{er} ton, org, F-Pn.

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JAMES R. ANTHONY

Dumoulin, Maxime (b. Lille, 2 March 1893, d. Châtelleraut, 16 May 1972). French composer. He was a choirboy at the cathedral Notre-Dame de la Treille in Lille, then studied keyboard and composition at the Ecole Nationale de la Musique there, and also played the cello. At the Paris Conservatoire he was a pupil of Samuel-Rousseau (harmony) and Vidal (fugue, composition), and he won, in 1919, several prizes. He became a professor at Poitiers Conservatoire in 1948. His compositions include ten masses, two symphonies, ballets and other theatre music, chamber music, piano music and songs. His works, a complete list of which is published by the Association des Amis de Maxime Dumoulin of Poitiers, have been praised for their strength of line and command of form.

Dump. A type of piece occurring in English sources between c1540 and c1640. About 20 examples are known, more than half of them for lute and most of the remainder for keyboard. The word is of uncertain derivation. In the 16th century it denoted mental perplexity or a state of melancholy. The musical dump was variously described as 'solemn and still', 'deploring' and 'doleful', there is some evidence to suggest that it was the English equivalent of the French *déploration* or *tombeau*, a piece composed in memory of a recently deceased person.

Ward lists 16 dumps, all anonymous except for two by John Johnson. Four more are included in the catalogue in Lumsden, among them one by John Dowland and one by Peter Philips. The earliest known dump, *My lady careys dompe* (in GB-Lbm Roy. App. 58, HAM no. 103), is familiar as an early example of idiomatic keyboard writing. It is written over an ostinato bass, a simple alternation of tonic and dominant (TTDD). Most other dumps share this type of construction, using similar bass patterns (DDTD, TTDD) or standard grounds such as the *bergamasca*, *passamezzo antico* and *romanesca*. Some later examples have different formal schemes, e.g. *The Irishe Dumpe* in the Fitzwilliam Virginal Book (ed. J. A. Fuller Maitland and W. B. Squire, Leipzig, 1899/R 1963).

no 179), which is a simply harmonized melody of three strains. An isolated late example of the genre is *An Irish Pump*, an instrumental tune printed in Smollett Holden's *A Collection of Old Established Irish Slow and Quick Tunes* (Dublin, c1806-7) and reprinted in *Grove 5*; Beethoven arranged it for voice and piano, to words by Joanna Bailie, in his *25 Irische Lieder*, WoO152, no.8 (c1810).

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ALAN BROWN

Dunstable, John. See DUNSTABLE, JOHN.

Dūnāy. Sassanid single reed end-blown double pipe; see PERSIA, §3(ii).

Dunayevsky, Isaak Iosifovich (b Lkhvitsa, province of Poltava, 30 Jan 1900, d Moscow, 25 July 1955) Russian composer. He studied the violin with Akhron at the Kharkov Music School (1910-15) while teaching himself the piano and conducting student orchestras. At the Kharkov Conservatory (1915-19) he was a composition pupil of Bogatiryov. In the early 1920s he composed for the theatre and worked in propagating music through public lectures, journalism and directing amateur studies. He was music director of the Ermitazh and Korsh theatres, Moscow (1924-9), for which he composed ballet scores, and from 1926 to 1929 he was composer to the Moscow Theatre of Satire. His first major success was with the operetta *Zheniki* ('The bridegrooms', 1927), the forerunner of Soviet musical comedy. From 1929 to 1941 Dunayevsky was music director of the Leningrad Music Hall, a variety theatre, where, in collaboration with the popular singer Leonid Utyosov and his instrumental ensemble, he made the first fruitful attempts to adapt American commercial jazz styles to Soviet popular music. The film score for *Iesolye rebyata* ('The merry folk'), in which Utyosov and his jazz band also took part, established Dunayevsky as a favourite songwriter in Russia. Between 1938 and 1948 he directed the ensemble of the Leningrad House of Culture of Railwaymen. He was president of the Leningrad Composers Union (1937-41) and a member of the administration of the Soviet Composers Union from 1948. In 1936 he received the title Honoured Art Worker of the RSFSR and in 1950 he was made a People's Artist of the RSFSR.

Dunayevsky's major contribution was the renewal of Russian musical comedy, freeing it from the stereotype of Viennese operetta. His best works in the genre combine humour and lyricism, parodistic quotation and brilliant singing melody, with a gift for musical characterization and a unifying use of leitmotifs. The songs, lyrical or in march or hymn style, are inseparably linked with the spirit of the 1930s: vigorous, optimistic and enthusiastic, reflecting national pride and the awareness of collective power. The initial phrase of the *Pesni o rodine* ('Song of the motherland') from the film *Tsirk* ('Circus', 1936) was taken as the call sign of Moscow radio.

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GENRIKH ORLOV

Duncan, Isadora (b San Francisco, 27 May 1878; d Nice, 14 Sept 1927) American solo dancer, the pioneer of modern dance. She had no formal training but evolved her own style of dancing, with bare feet and flowing draperies, and was the first dancer to appear on the stage without tights. Dancing was for her the expression of the mind and the soul, and she regarded classical ballet as unnatural. Drawing inspiration from ancient Greek arts, she attempted to express the emotions aroused in her by the music of great composers (including Beethoven, Chopin, Gluck, Schubert and Skryabin); in this she did great service to dance, for dancers had previously tended to use inferior music. At first she was censured by musicians, but eventually her good taste was admitted and even Cosima Wagner permitted her to dance to her husband's music at the 1904 Bayreuth Festival. Duncan's début in Chicago in 1899 was unsuccessful, but in Paris the following year she attracted respectful attention with her solo recitals. She subsequently performed throughout Europe, and in 1904 opened a school for children in Berlin; this was followed by others in Russia, Paris, Vienna and elsewhere, but none has survived. She visited Russia in 1905, 1908



Isadora Duncan

and 1912 and returned there in 1921, when she married the young poet Essenin. In Paris she attracted famous artists, writers and sculptors (notably D'Annunzio, Rodin and Bourdelle) and in 1904 began a long affair with Gordon Craig. Tragedy dogged her personal life: her attempts to found schools to perpetuate her art all failed, her three children all died young, Essenin committed suicide, and she herself was killed when her scarf caught in the wheel of a car and broke her neck. However, her influence as an artist increased after her death, together with the work of Loie Fuller and Ruth St Denis, her free style of dancing was the basis of modern dance as practised all over the world.

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 For further bibliography see DANCE, §VII

G. B. L. WILSON

Dunhill, Thomas (Frederick) (b London, 1 Feb 1877, d Scunthorpe, 13 March 1946). English composer. He studied the piano with Taylor and composition with Stanford at the RCM from 1893. From 1899 to 1908 he was assistant music master at Eton College, concurrently teaching harmony and counterpoint at the RCM. In 1907 he founded a series of London concerts to revive chamber pieces by young British composers, and it was as a composer of chamber music that he first made a reputation.

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 Chamber Qnt, F, cl, hn, vn, vc, pf, Qnt, f, hn, str qt, Pf Qnt, c, Str Qnt, b, 2 phantasy trios, pf trio, Sonata, d, vn, pf, Variations, vc, pf
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Sir Edward Elgar (London, 1938)

GEORGE S. KAYE BUTTERWORTH, H. C. COLLES/R

Duni, Antonio (b Matera, c1700; d ?Schwerin, after 1766). Italian composer. He was the son of Francesco Duni, *maestro di cappella* in Matera, and the elder brother of Egidio Duni. He is said to have studied under Nicola Fago at the Turchini Conservatory in Naples. After a period at the archiepiscopal court in Trier he moved to Madrid, where he produced two zarzuelas in 1726 and 1727. He is alleged to have been a friend of Farinelli and to have served the Duke of Osuna as *maestro di cappella* and music teacher. In September 1755 he arrived in Schwerin as *maestro di cappella* of an Italian opera troupe, but soon lost his post by undertaking a lawsuit against the troupe's director, Nicolo Peretti. In September 1757 he went to Moscow, where he taught at the university and gave private lessons. After teaching in Riga in 1765–6 he returned to Schwerin, where on 5 July 1766 he petitioned the

Duchess Louise-Friederike of Mecklenburg for a post and security for his wife and four children.

WORKS

- Stage: *Locuras hay que dan juicio y sueños que son verdad* (zarzuela, A. de Zamora), Madrid, 23 Feb 1726, Santa Ines de Montepoliciano (zarzuela, M. F. de Armeto), Madrid, 25 Dec 1727, 3 arias in *L'amor mascherato* (opera buffa), Schwerin, 8 March 1756, pasticcio, B-Bi
 Sacred: *Litania della BVM*, 2vv, vns, org (?Nuremberg, 1768), lost, Mass, 5vv, orch, D-SWI, *Salve regina*, S, str qt, SWI, *Tantum ergo*, 1v, 2 vn, org, L-Et, 6 motets, ?Bds
 Other works: [6] *Cantate da camera* (London, n.d.), 6 chamber duets, 2vv, insts, A-Wn, 5 arias (Metastasio) 4 in D-SWI, 5 sinfonie A-Wgm

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 C. Meyer *Geschichte der Mecklenburg-Schweriner Hofkapelle* (Schwerin, 1913)
 R. A. Mooser *Annales de la musique et des musiciens en Russie* (Geneva, 1948 51)
 M. Bricquet 'Duni', MGG

KENT M. SMITH

Duni, Egidio (Romualdo) [Duni, Egidio (Romuald)] (b Matera, Basilicata, baptized 11 Feb 1708, d Paris, 11 June 1775). Italian composer. He was one of the most important *opéra comique* composers in the third quarter of the 18th century, helping to create a new musical style in that genre, the *comédie mêlée d'ariettes*, through the blending of Italian elements with the traditional French ones.

1. LIFE. Duni was the fourth son of Francesco Duni, *maestro di cappella* in Matera, and the younger brother of Antonio Duni, also a composer. He is usually said to have studied from the age of nine at the Loreto Conservatory in Naples, but then, having become friendly with Durante, to have transferred at his instigation to the Turchini Conservatory. However, Durante in this period taught only at the Conservatorio dei Poveri di Gesù Cristo, and there only from 1728. In 1735 Duni's *Nerone* was the second Carnival opera at Rome's Teatro di Tordinona. The failure of the first opera, Pergolesi's *Olimpiade*, and the relative success of *Nerone* have fostered several 'historical' plays in which Duni is portrayed as a villain partly responsible for Pergolesi's premature death. The original anecdotes, however, all suggest Duni's humility, embarrassment and indignation at his undeserved triumph over his friend.

According to *Le nécrologe des hommes célèbres de France*, an essential but untrustworthy source, Duni was at this time charged by a certain Cardinal C. with a secret papal mission to Vienna. After composing operas for Rome and Milan in Carnival 1736, he went to London, where his *Demofoonte* was performed in May 1737. On 22 October 1738 he matriculated at Leiden University. According to Goldoni's memoirs, Duni's search for a cure for his occasional hypochondria led him at this time to the celebrated Dr Boerhaave, whose prescription 'to mount a horse, enjoy yourself, live normally and keep away from medicines' was effective, but no more so than Boerhaave's daughter, 'young, rich, pretty and single'.

Duni had operas performed at Milan in 1739 and at Florence in 1740 and 1743. There are unsubstantiated reports as well of his return to Matera, travel to Venice and encounter with bandits near Milan. On 16 December 1743 he was appointed *maestro di cappella*

of S Nicola di Bari. In this period he produced an oratorio, *Giuseppe riconosciuto*, and saw his *Catone in Utica* performed in Naples in 1746. With *Ipermestra* and *Ciro riconosciuto* (both Genoa, 1748), Duni is said to have come to the attention of the Duke of Richelieu and Philip, Duke of Parma. Soon after, he became court *maestro di cappella* in Parma and music teacher to the duke's daughter Isabella, later Empress of Austria.

With *Olimpiade* (Parma, Carnival 1755) Duni's career as an *opera seria* composer came to an end, while Goldoni's arrival in Parma in May 1756 led to his collaboration on Duni's last Italian opera, *La buona figliuola* (Carnival 1757), better known through Piccinni's famous setting. In the French atmosphere of

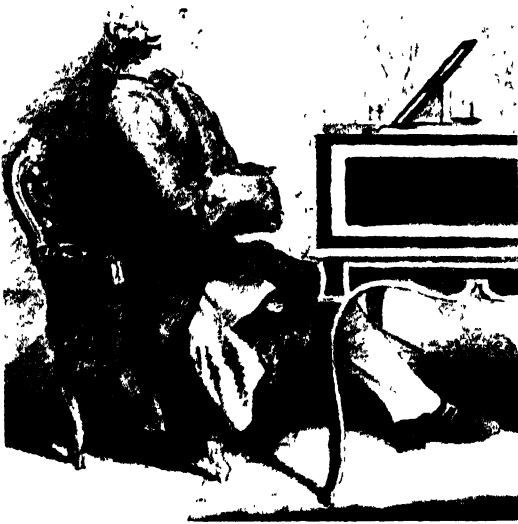
by Monnet as parodied after an Italian intermezzo, Duni's dedication and *avertissement*, as well as the music itself, offer convincing evidence that the work was not only originally composed in French, but in fact conceived as a rebuttal of Rousseau's claim that the French language was unsuitable for music. *Le peintre* enjoyed a brilliant success and, in its blend of vaudeville tunes and natural, expressive French declamation within an Italian musical idiom, served for several years as a model *opéra comique*.

Released with a pension from his post in Parma, Duni settled in Paris, married and, during 1758–60, strengthened his reputation with several works that gradually eliminated vaudevilles and combined Italianate *ariettes* and recitatives with other more characteristically French elements *airs* in dialogue, small ensembles and divertissements. *L'isle des foux* (1760), in particular, is a fine example of Duni's skill in musical characterization. In 1761 the Comédie-Italienne, then directed by Favart and Corby, appointed him its music director, but, ironically, several of his new works for this theatre failed miserably. In August 1761 he indignantly replied in the *Mercure de France* to hostile criticism of his *La bonne fille* (June 1761), while a private letter dated January 1762, published by Tiersot, shows that he was also in conflict with Favart at this time. However, his collaborations with Anseaume – *Mazet* (1761), *Le milicien* (1763), *Les deux chasseurs et la laitière* (1763), the unusually dramatic *L'école de la jeunesse* (1765) and *La clochette* (1766) – were very successful. These works, as well as two ambitious collaborations with Favart, *La fée Urgèle* (1765) and *Les moissonneurs* (1768), were published in Paris and adapted, translated and imitated all over Europe. They held the stage in France until nearly the end of the century.

During the 18 months between the première of *La clochette* in July 1766 and that of *Les moissonneurs* in January 1768, Duni apparently made a trip to Italy about which little is known (he attended a performance of *La fée Urgèle* in Marseilles in July 1767). On his return to Paris he soon met with Grimm's harsh and unjust suggestion that he 'would do well to give up composition, since his trip to Italy had not refreshed his head'. Despite similar but milder criticism, Duni's next work, *Les sabots*, had a modest success, and on 26 November 1768 both he and Favart were given pensions by the Comédie-Italienne. After *Thémire* (1770) he retired, continuing to teach and occasionally to judge musical competitions.

Duni's son, Jean Pierre (b Paris, 21 September 1759), was the composer of a set of three keyboard sonatas with violin accompaniment (Paris, 1778).

2 WORKS. Scattered and poorly catalogued sources make a comprehensive view of Duni's Italian career very difficult. The four works for which most of the music survives, *Nerone*, *Catone in Utica*, *Giuseppe riconosciuto* and *Olimpiade*, as well as substantial fragments from *Demetrio*, *Demofonte* and *Ipermestra*, reveal a composer who, while always respecting the established formal and harmonic conventions of his day, nevertheless achieved effective dramatic characterizations through grateful vocal phrases of considerable variety. Duni's principal importance, however, lies in his decisive role during the formative years of the *comédie mêlée d'ariettes*. His rapid assimilation of the various currents of the French musical environment and,



Egidio Duni watercolour (c1760) by Louis de Carmontelle in the Musée Condé, Chantilly

the Parma court Duni had been attracted to the *opéra comique*. He is often said to have written, during his stay in Parma, the music for two Favart librettos in this genre, *La chercheuse d'esprit* and *Ninette à la cour*, but this is highly doubtful in both cases, although not impossible (corroborating evidence is limited to a 1751 libretto, *La sémplce curiosa*, an Italian version of *La chercheuse d'esprit*, performed in Florence). Nor has it been proved that any of Duni's music was used in the pastiche *Ninette à la cour* performed in Paris in 1755. Jean Monnet, director of the Paris Opéra-Comique, reported in his memoirs that in the autumn of 1756 he received a request from Parma for a French libretto for Duni, who wished to write an opera for Paris. The result was Louis Anseaume's *Le peintre amoureux de son modèle*, for whose first performance, 26 July 1757, Duni went to Paris. Although the piece was announced

especially, his sensitivity to the demands of natural and expressive French musical declamation earned him the respect not only of the general opera public, but also of many of the most educated and influential minds of Paris. His friendship with Diderot to whom he introduced Goldoni on the latter's arrival in Paris in 1762 resulted in effusive, even excessive praise in *Le neveu de Rameau*. Grimm's usually enthusiastic admiration, though warped by his blind passion for anything Italian at the expense of everything French, nevertheless reflected the position of Duni's works, along with those of Gluck and Laruelle, among the earliest and finest examples of the new type of *opéra comique*.

Duni's failure to keep pace with the genre he himself had helped to create was perhaps inevitable. The frequent criticisms of his orchestration, however, seem unjust; *L'isle des foux*, *Les deux chasseurs*, *La fée Urgèle* and *Le rendez-vous* all reveal imaginative orchestral details, in spite of the small orchestra available. Symptomatic of his limitations (especially of his lack of harmonic originality) was his refusal early in 1763 to undertake the correction and preparation for publication in Paris of Gluck's *Orfeo ed Euridice*, in which he saw little except copying errors and passages of shocking violence.

Because Duni knew his own abilities and sensed the needs of his audience to a remarkable degree, he became the first composer to give the mid-18th-century Parisian public repeated exposure to what it wanted: French music with Italian spirit, usually in delightful pastoral settings touched by sentimentality. His success was very great, but died away with the society that had fostered it

WORKS

ITALIAN OPERAS

(*opere serie unless otherwise stated*)

- Nerone (after F. Silvani), Rome, Tordinona, 21 May 1735, *I-Nc*
 Adriano in Siria (Metastasio), Rome, Tordinona, 27 Dec 1735
 La tirannide debellata (after Zeno and P. Parati Flavio Anicio Olibrio), Milan, Regio Ducal, carn 1736
 Demofonte (after Metastasio), London, King's, 24 May 1737, 6 arias (London, 1737)
 La Didone abbandonata (Metastasio), Milan, Regio Ducal, Jan 1739
 Catone in Utica (after Metastasio), Florence, Pergola, carn 1740, *E-Mn*
 Bajazette o Tamerlano (A. Piovone), Florence, Pergola, aut 1743
 Artaserse (Metastasio), Florence, Pergola, 1744
 Ipermestra (Metastasio), Genoa, Falcone, carn 1748
 Ciro riconosciuto (Metastasio), Genoa, Falcone, spr 1748
 La semplice curiosità (componimento drammatico, after C. S. Favart La chercheuse d'esprit), Florence, Cocomero, aut 1751
 Olimpiade (after Metastasio), Parma, Regio Ducal, carn 1755, *F-Pc*
 La buona figliuola (La Cecchina) (melodramma giocoso, Goldoni), Parma, Regio Ducal, 26 Dec 1756
 Doubtful Alessandro nell'Indie (Metastasio), ?1736, Armida, Demetrio (Metastasio), Florence, ? carn 1747, 6 arias *D-ROu*

OPÉRAS COMIQUES

(*performed Paris, Comédie-Italienne, unless otherwise stated*)

- Le retour au village (after C. S. Favart: Le caprice amoureux, ou Ninette à la cour), composed 1756-9, not perf (Paris, n.d.)
 Le peintre amoureux de son modèle (L. Anseaume), Paris, Foire St Laurent, 26 July 1757 (Paris, ?1757)
 Le docteur Sangrado (Anseaume, J. B. Lourd et de Santerre), Paris, Foire St Germain, 13 Feb 1758, collab. J. L. Laruelle (Paris, 1758)
 La fille mal gardée, ou Le pédant amoureux (parody of La provençale [4th entrée in J. Mouret: Les fêtes de Thalie], Favart, Mme Favart, Lourd et de Santerre), 4 March 1758 (Paris, ?1758)
 La chute des anges rebelles (J. N. Servandoni), Paris, Tuileries, Salle des Machines, 16 March 1758
 Nina et Lindor, ou Les caprices du cœur (C. P. Richelet), Paris, Foire St Laurent, 9 Sept 1758 (Paris, ?1758)
 La veuve indécise (parody of La veuve coquette [2nd entrée in Mouret Les fêtes de Thalie], Anseaume, after J. J. Vadé), Paris, Foire St Laurent, 24 Sept 1759 (Paris, ?1759)
 La boutique du poète (Favart), 8 Oct 1760
 L'isle des foux (parody of Goldoni: L'Arcifanfano, re di matti, Anseaume, P. A. Lefebvre de Marcouville), 29 Dec 1760 (Paris, ?1760)

- La bonne fille (after Goldoni: La buona figliuola), 8 June 1761
 Mazet (Anseaume), 24 Sept 1761 (Paris, ?1761)
 Le procès, ou La plaideuse (Favart), 19 May 1762
 La nouvelle Italie (J. Galli di Bibiena), 23 June 1762, collab. A. J. Rigade
 Le milicien (Anseaume), Versailles, 29 Dec 1762 (Paris, ?1763)
 Les deux chasseurs et la laitière (Anseaume), 23 July 1763 (Paris, 1763)
 Le rendez-vous (P. Legier), 16 Nov 1763 (Paris, n.d.)
 L'école de la jeunesse, ou Le Barnevelt français (Anseaume), 24 Jan 1765 (Paris, 1765)
 La fée Urgèle, ou Ce qui plaît aux dames (Favart, after Voltaire and Chaucer), Fontainebleau, 26 Oct 1765 (Paris, 1765)
 La clochette (Anseaume), 24 July 1766 (Paris, 1766)
 Les moissonneurs (Favart, after the book of Ruth), 27 Jan 1768 (Paris, 1768)
 Lessabots (J. M. Sedaine, after J. Cazotte or Chaspoul), Auteuil, private perf., Paris, Comédie-Italienne, 26 Oct 1768 (Paris, n.d.)
 Thémire (Sedaine), Passy, private perf., Aug 1770, Fontainebleau, 20 Oct 1770, Paris, Comédie-Italienne, 26 Nov 1770, ariettes (Paris, n.d.)
 Doubtful L'embarras du choix (parody of Dauvergne Enée et Lavine), 1758, L'heureuse espièglerie, ?c1771, not perf

OTHER WORKS

- Music for insertion into *Le diable à quatre*, 1756, *La fausse aventurière*, 1757, *Cendrillon*, 1759, *Soliman second*, ou *Les trois sultanes*, 1761, *La manie des arts*, ou *La matinée à la mode*, 1763, *La fête du château*, 1766, *Le tableau parlant*, 1770, *The Maid of the Mill*, 1765
 The Captive, 1769
 Pasticcios The Noble Peasant, 1784, *The Crusade*, 1790
 Sacred Giuseppe riconosciuto, oratorio, *I-Nc*, Mass, 5vv, orch, Kyrie-Gloria, 4vv, insts, Te Deum, 4vv, orch, Litany, 4vv, insts, all *D-Dkh*
 Tantum ergo, S. A., 2 vn, org
 Inst 6 trio sonatas, op 1 (Rotterdam, 1738), [30] Minuetti e contredanze (London, 1738)

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 C. Goldoni: *Mémoires* (Paris, 1787)
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 C. S. Favart *Mémoires et correspondances littéraires, dramatiques et anecdotes* (Paris, 1808)
 F. M. Grimm *Correspondance littéraire, philosophique et critique* (Paris, 1812-14), complete edn by M. Tournoux (Paris, 1877-82)
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 G. Sospizio 'E. R. Duni e N. Puccini', *L'avvenire di Sardegna della Domenica*, xxiii (8 April 1884)
 J. Tiersot 'Lettres de musiciens écrites en français du XVe au XXe siècle', *RMI*, xvii (1910), 512, publ separately (Turin, 1924), i, 82ff
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 D. Diderot *Le neveu de Rameau*, ed J. Fabre (Geneva, 1950, 2/1963)
 Eng trans., 1965)
 A. Loewenberg 'Duni, Egidio Romoaldo', *Grove 5*
 M. Bricquet 'Duni, Egidio Romoaldo', *MGG*
 E. Zanetti 'Duni, Egidio Romoaldo', *ES*
 K. M. Smith: *The Life and Music of E. R. Duni, his Role in the Establishment of the Opéra comique* (diss., Cornell U., in preparation)

KENT M. SMITH

Dunicz, Jan Józef (b Lwów, 3 May 1910; d Dora, 3 April 1945). Polish musicologist. He studied music at the Lwów Conservatory until 1930 and musicology at the university there from 1928 to 1933, specializing in 18th-century Polish music. Between 1934 and 1937 he was Adolf Chybiński's assistant in the university and his doctorate dissertation, *Adam Jarzębski i jego 'Canzoni e Concerti'*, was published at Lwów in 1938. The following year he was appointed to a post in the Ministry of Education but after the German invasion he went into hiding and taught music in secret until his arrest in

April 1944. He died in a concentration camp a year later.

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A Chybiński 'Wspomnienie o J. J. Duniecku', *Ruch muzyczny* (1948), no 8

GERALD ABRAHAM

Duniecki, Stanisław (b Lwów, 25 Nov 1839; d Venice, 16 Dec 1870). Polish composer. He studied the piano and composition under J. K. Kessler, then in Leipzig (1854–8), Vienna (from 1859), Brussels (with Fétis) and Paris, where he had some lessons in orchestration from Berlioz. Returning to Poland in 1863, he took charge of the orchestra at a small Polish theatre in Czernowicz (now Chernovtsy). In 1864 he was appointed conductor at the Lwów theatre, where he staged his most famous operetta, *Pazowie Królowej Marysięki* ('Queen Mary's pageboys'), a work in the tradition of Kurpiński and Stefani. Hoping that the operetta would be performed in Warsaw, Duniecki spent some time there reviewing for the weekly journal *Kłosy*. However, as the Warsaw Opera did not stage the work, he accepted the post of conductor at the Kraków theatre, where it was performed in 1865. Duniecki staged Moniuszko's *Halka* (1866) and *Verbum nobile* (1867), as well as several of his own operas, but despite his efforts, the Kraków Opera did not survive. He also wrote articles for the weekly *Kalina*. Duniecki left Poland in 1867, visiting Romania and Merano and finally settling in Venice.

WORKS

(lost unless otherwise stated)

STAGE

- Korylla (operetta, 1. P. Duniecki, after Fr. novel), Lwów, 18 May 1859
Kowal z przedmieścia Pragi [The blacksmith from the Prague suburbs] (melodrama), Czernowicz, 1864
Nędznic [The soundiels] (melodrama, after Hugo Les misérables), Czernowicz, 1864
Pazowie Królowej Marysięki [Queen Mary's pageboys] (operetta, 2. P. Duniecki, after W. Pol. Obrzy [The pictures]), Lwów, 16 Dec 1864, *PL-K*, extracts ed. Wildt (Kraków, 1870)
Dożynki czyli Pierwsze wrazenia [The harvest festival or First impressions] (comic opera, 2. J. Jasinski), Kraków, 29 Oct 1865
Odaliski (operetta, 2. P. Duniecki), Kraków, 9 Jan 1866
Pokusa [The temptation] (comic opera, 1. S. Duniecki), Kraków, 24 April 1866, as Chochlik [The gnome], Lwów, 1869, as Sotek [The imp], Prague, as Der Teufel ist los, Poznań and Berlin, as Lucifer, Vienna
Doktor Pandolfo (operetta), Kraków, 1866
Zemsta Stasi [The vengeance of Stasia] (melodrama), c. 1867
Łoczki panny Proci [Miss Proci's curls] (melodrama), c. 1867
Igor (opera, inc., P. Duniecki and J. Turski), 1866–9

Incidental music: Kasper Karlinski, 1862, K. Szajnoch, Stasio, 1866

OTHER WORKS

- Sym., perf. Lwów, 20 Oct 1858
Songs, incl. Wiosnianki [The youthful ones] (B. Zaleski), 1862, Co tam maryc o kochaniu [Why dream about loving] (M. Romanowski), Biedne serce u dziewczyny [Poor is the girl's heart], Upominek [The gift]

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K. Michałowski *Opery polskie* (Kraków, 1954)

IRENA PONIATOWSKA

Dunkeld Antiphoner (GB-Eu 64). See SOURCES, MS, §IX, 19.

Dunn, Geoffrey (Thomas) (b London, 13 Dec 1903). English producer, librettist, translator and tenor. He studied at the RAM and then worked there as a teacher and producer, 1928–39. He sang with Nigel Playfair's

company at the Lyric Theatre, Hammersmith, and took part in amateur performances of works then seldom heard, including *Idomeneo*, he also gave recitals. He prepared several 18th-century English operas for the Intimate Opera Company, which he formed in 1930 with Margaret Ritchie and Frederick Woodhouse, and with which he was associated until 1939. Before the war he wrote librettos for Brian Easdale and Herbert Murrill. His other librettos were written for Malcolm Williamson *English Eccentrics* (1964), *Julius Caesar Jones* (1966) and *Dunstan and the Devil* (1967). As a producer he staged *Don Giovanni* (1949) and *Dido and Aeneas* (1951) for Sadler's Wells Opera. Most notable among his many translations, mostly done for the BBC, are Handel's *Seerse*, *Don Giovanni*, *Beatrice et Bénédict*, *Orphée aux enfers* and *La belle Hélène*. The last two, used throughout the 1960s and early 1970s by Sadler's Wells, were particularly felicitous. After World War II he gave up singing almost entirely to concentrate on acting, but appeared in a semi-singing part in the famous first production of Sandy Wilson's *Valmouth* in 1958.

ALAN BLYTH

Dunn, Thomas (Burt) (b Aberdeen, South Dakota, 21 Dec 1925). American conductor. Brought up in Baltimore, he studied there at the Peabody Conservatory and at Johns Hopkins University, and later at Harvard and at the Amsterdam Conservatory. His teachers included Charles Courboin, Virgil Fox, E. Power Biggs and Ernest White for organ; Robert Shaw, G. Wallace Woodworth and Ifor Jones for choral conducting, Gustav Leonhardt for harpsichord; and Anton van der Horst for orchestral conducting. He held church appointments in Baltimore and Philadelphia, and in 1957 became music director at the Church of the Incarnation, New York. His reputation spread, and in 1959 he was appointed music director of the Cantata Singers, impressing particularly with performances of Handel's *Belshazzar* and Rameau's *Les Indes galantes*, and expanding the group's repertory to include 19th- and 20th-century music. He founded the Festival Orchestra of New York (1959, disbanded in 1969). In 1961–2 he became known to a wider public through a series of Bach concerts in Carnegie Hall, giving the B minor Mass with 25 singers and 26 players, forces approximately equal to Bach's. He gave four performances of *Messiah* in 1963, each in a different version. In 1967 he became music director of the Handel and Haydn Society, Boston, which he converted from a conservative choral society to a forward-looking organization whose concerts are highly diversified. He believes that scholarship makes it easier to arrive at convincing performances using appropriate forces. His performances are clean, transparent, rhythmic, and, in a broad repertory from Schütz to Dallapiccola and Stravinsky, he is particularly effective in works with chorus. He has taught at many universities and music schools in the USA.

MICHAEL STEINBERG

Dunning, Albert (b Arnhem, 5 Aug 1936). Dutch musicologist. He studied with Bernet Kempers and Smits van Waesberghe at the University of Amsterdam (1959–65), where he received the doctorate in 1969. From 1968 to 1970 he taught at the University of Tübingen. In 1970 he was a Fellow of the Istituto Storico Olandese in Rome, and then joined the faculty

of Syracuse University, New York, first as a visiting professor in September of 1971, then as a professor of the university's foreign course at Poitiers. He has written on two 18th-century music publishers, Joseph Schmitt (the subject of his dissertation) and Gerhard Witvogel.

Dunning's other 18th-century studies include the music of Pergolesi and Locatelli and Mozart's canons, which he edited for the *Neue Mozart-Ausgabe*. As a Renaissance scholar he has written an important monograph on the Staatsmotette (music composed specifically for ceremonial or state occasions), in which he examined the social and political circumstances surrounding these pieces and attempted to show their distinguishing stylistic traits.

WRITINGS

- Joseph Schmitt *Leben und Kompositionen des Eberbacher Zisterziensers und Amsterdamer Musikverlegers (1734-1791)* (Amsterdam, 1962, diss., U. of Amsterdam, 1969)
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- 'Zur Frage der Autorschaft der Ricciotti und Pergolesi zugeschriebenen "Concerti armonici"', *Österreichische Akademie der Wissenschaften Philosophisch-historische Klasse Anzeiger*, c (1963), 113
- 'Pietro Locatelli te Amsterdam herdacht', *Mens en melodie*, xix (1964), 130
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- De muziekuitgever Gerhard Fredrik Witvogel en zijn fonds* (Utrecht, 1966)
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PAULA MORGAN

Dunstable [Dunstaple, Dunstapell, Dumstable], **John** (b c1390; d 24 Dec 1453). English composer. He was the most eminent of an influential group of English composers active in the first half of the 15th century; his importance was recognized, during his lifetime and long after his death, by commentators of several nationalities.

1 Life 2 Posthumous reputation 3 Works 4 Style and structure

1. LIFE. Dunstable's earliest surviving works date from c1410-20, which suggests a birthdate of about 1390. Nothing certain is known about his career. Many attempts have been made to identify him: for example, with a John Dunstavyll, who was a prebendary of Hereford Cathedral 1419-40. However, there is still no firm evidence linking his name with any cathedral or monastic establishment, or with the Chapel Royal. He

may at some time have been in the service of the Duke of Bedford: an astronomical treatise survives in St John's College, Cambridge, with a Latin inscription to the effect that 'this little book belonged to John Dunstable *cñ*, musician to the Duke of Bedford'. (The meaning of *cñ* is unclear; it has been interpreted as 'canonicus', which would marginally strengthen the Hereford identification.) This tenuous evidence is the sole basis for the widely held assumption that Dunstable accompanied Bedford to France during the latter's regency (1422-35). The town of Dunstable, fortuitously, is in Bedfordshire, and the London church in which Dunstable was buried belonged to the Duke of Bedford until 1432.

The date of death derives from an epitaph in Latin describing him as 'prince of music'. Stow recorded the inscription, in St Stephen's, Walbrook, before it was destroyed in the Great Fire of London. It includes the words 'In the year 1453, on the day before Christ's birthday, the star passed over into the heavens'.

Claudatur hoc tumulo qui coelum pectore clausit
Dunstaple Joannes Astrorum concitus ille
Indice novit Urania abscondita pandere coeli
Hic vir erat tua laus, tua lux, tibi musica princeps.
Quique tuas dulces per mundum sparserat artes
Anno Mil C quater semel l. tria juncto Christi
Pridie natalem, sidus transmigraat ad astra
Suscepit proprium civem coeli sibi leveis

A second epitaph 'upon John Dunstable, an astrologian, a mathematician, a musician, and what not' thus headed by Weever, who reported it in his *Ancient Funeral Monuments* (1631) as the tribute of John of Wheat-hampstead, abbot of St Albans, begins 'This musician, another Michalus, this new Ptolemy, this younger Atlas supporting the arc of the heavens, rests beneath the ashes'.

Musicus hic Michalus alter, novusque Ptholomeus,
Junior ac Athlas supportans robore celos
Pausat sub cinere, melior vir de muliere
Numquam natus erat, vici quia labe carebat.
Et virtutibus opes possedit vincens omnes
Cur exoptetur, sic optandoque precetur
Perpetuis annis celebratur fama Johannis
Dunstapil, in pace requiescat et hic sine fine

Dunstable's pre-eminence was first noted by Martin le Franc (1440) in a famous passage which implies that Dunstable had by then reached the height of his powers insofar as they were to influence continental composers. Two further volumes of astronomical treatises, associated with him and possibly autograph, can be dated respectively 1438, and not before 1421. It has been suggested that his later years may therefore have been more actively concerned with astronomy than with music.

2. POSTHUMOUS REPUTATION. Tinctoris mentioned Dunstable three times. He declared in 1477 that only music written during the last 40 years was considered by the learned to be worth hearing. Whereas Martin le Franc had stressed the dependence of Dufay and Binchois upon Dunstable, Tinctoris named Ockeghem, Regis, Busnois, Caron and Faugues as having learnt their art from all three earlier men. Dunstable heads the lists of celebrities given by the English Carmelite, John Hothby, and by a Spanish theorist of 1482, who followed Tinctoris in dating the 'new art' or 'great flowering' from c1440. He is named in Crétin's *déploration* on the death of Ockeghem and Eloy d'Amerval's *Livre de la déablerie* (1508) where, in a

vision of paradise, the poet saw the great musicians, directed by Dunstable and Dufay, composing hymns of praise for the angels to sing. Gaffurius mentioned Dunstable in his *Practica musica* (1496), quoting the tenor of *Veni Sancte Spiritus* (no.32) and citing him as an authority for the use of passing notes. Spataro and Giovanni del Lago referred in their correspondence (1529) to isorhythmic tenors by Dunstable, specifically mentioning *Preco prehemencie* (no.29).

Dunstable alone came to be credited with innovations for which the English school as a whole was responsible. Tinctoris had described him as 'primus inter pares' ('first among equals'). Achievements of preceding centuries also came to be ascribed to him. This arose from a misreading of Tinctoris by Sebald Heyden (1540) who, believing valid polyphony to be only a century old, ascribed its invention to Dunstable, who thence became known as the 'inventor of counterpoint'. This led to further confusion with the 10th-century English saint Dunstan which was put right by Hawkins. The claim that Dunstable wrote a musical treatise (as Hawkins also believed) was first made by Ravenscroft (1614), but his 'quotation' is in fact translated from the treatise *Quatuor principalia* of 1351, ascribed in one source to Tunstede. Ravenscroft presumably confused the latter with Dunstable. Two copies of Jehan des Murs' *Libellus cantus mensurabilis* ascribe the final music example to Dunstable (no.29): this might have appeared to apply to the whole treatise.

Most of the known references to Dunstable were assembled by Lederer and Davey. Bukofzer presented this material in more critical fashion, but his main contribution to Dunstable scholarship was in assembling and editing the musical works.

3 WORKS Of the works listed below, no more than 20 are known to have been copied in English sources. Most of Dunstable's extant music is known from the large Italian and German MS collections now at Trent (*I-Trnn*, *Trmd*. 41 pieces plus duplicates), Modena (*MOe* 32), Aosta (*AO*: 24), Bologna (*Bc*. 6, *Bu* 2), Munich (*D-Mhs*: 6) besides smaller sources. This led to the once popular assumption that Dunstable must have spent part of his life in Italy. Archival searches have not confirmed this hypothesis, which has also been weakened by recent discoveries of further English sources.

There are 51 items bearing uncontradicted ascriptions to Dunstable. The remaining works listed are either unscribed or have conflicting ascriptions in different sources. Many other works surviving in the continental MSS are anonymous or labelled simply 'Anglicanus' or 'de Anglia'. More works by Dunstable are undoubtedly camouflaged in this way. Stylistic analysis does not yet form a secure basis for attributing these to individual composers, except in rare cases. Distinct personal styles are only beginning to emerge: it is not always easy to distinguish between the continental survivals of Leonel Power and Dunstable. The uncommonly high number of contradictory ascriptions to these two men served to fuel the long-discredited notion that they were one and the same composer. A similar identity was once proposed for Dunstable and Benet.

Three works not printed in MB, viii (2/1970), are shown in the list of works below: a *Magnificat*, the ballade *Je languis*, and the carol *I pray you all*. The great bulk of the English carol repertory is anonymous,

but it is highly probable, on statistical and stylistic grounds, that Dunstable wrote some. (Note, for example, the carol-like phrase structure of the Gloria settings, nos.4 and 7.) Both the *Magnificat* and the ballade have also been attributed to Dufay. Two further pieces are included in the list of works although they are apparently not extant. One is another *Magnificat*, described as 'Dunstabylls *Exultavit*' in an inventory dated 1529 from King's College, Cambridge. The other, also a late copy, is the *Gaude flore virginali* in five parts, recorded in the index of the Eton Choirbook but no longer surviving in the main part of that MS. (Several anonymous settings of this text survive: one which fits this description occurs in the same MS as another Dunstable work, and is credibly Etonian if unlike any known work by Dunstable.)

But doubt exists even in works which bear ascriptions to Dunstable, too little is yet known of the authority and interdependence of sources. For example, Bukofzer gave the Mass *Rex secularum* to Dunstable because he regarded Aosta as more reliable than the composite Trent sources where it is assigned to Leonel Power; yet six pieces with unique attributions in Trent should, by the same logic, come under suspicion. Parts of these sources are closely related and do not have independent authority. Bukofzer elsewhere accepted the joint authority of Aosta and Trent (Leonel) over that of Modena (Dunstable) and gave an *Alma Redemptoris* to Leonel. But if Modena were consistent in its attributions to composers, Dunstable would by the same reasoning lose eight of his 12 isorhythmic motets, perhaps to Leonel who apparently wrote none. Even unique, uncontradicted ascriptions may thus not be reliable. Bukofzer accepted the attribution of *O rosa bella* to Dunstable, although it is stylistically suspect.

Very little has been done towards a chronology on the basis of musical style, and precise datings for individual pieces are elusive. There is evidence of a *Preco prehemencie* being performed in 1416, and this may possibly have been Dunstable's setting. Henry VI's coronation in Paris in 1431 has been suggested as the occasion for *Veni Sancte Spiritus* (no.32) and the Mass *Da gaudiorum premia*. Yet the position of the former in the Old Hall MS suggests a date before 1420, and the mass, which uses a Trinity respond, may as well have been written for the marriage of Henry V and Catherine on Trinity Sunday 1420, shortly after the Treaty of Troyes, to which the text is well suited. A few pieces, including *Quam pulchra es* (no.44), can be dated before 1430 because they are already present in MSS compiled around this date. If these are early works, it is hard to find any advance in isorhythmic treatment, declamation, and sonorous, consonant writing elsewhere.

4 STYLE AND STRUCTURE. Bukofzer defined seven categories for the stylistic classification of Dunstable's works (most recently in *NOHM*, iii, 186). These are in fact partly structural, partly stylistic. They often overlap or adjoin and may be simplified as in the following discussion.

Isorhythm. a plainsong tenor is the lowest of three or four parts (except in *Salve scema sanctitatis*). The isorhythm may apply to the tenor only (as in the mass settings and *Specialis virgo*) or to all voices (as in most of the motets). Sometimes there is an introduction or postlude external to the isorhythmic structure. The motets usually have three sections with tenor reduction

in the ratio 3:2:1 or 6:4:3, each subdivided into two or three *taleae*. The traditional conflicting texts, so alien to declamatory principles, are retained in all the motets except *Specialis virgo*, though they are often related by vivid alliteration (as in *Preco preheminentie principe precessit* [*Precursor premititur populum parare*]).

Plainsong basis but non-isorhythmic: the plainsong may be in any of the three parts (see list of works). If the plainsong is in an upper voice it is more likely to be ornamented (e.g. *Ave regina celorum*, *Regina celi*).

'Free treble' or 'ballade' style: compositions with a freely composed melodic line and two slower supporting parts form the greater part of Dunstable's output, and it is probably on these that his innovating reputation depends. Traces of plainsong paraphrase are, however, constantly turning up in apparently 'free' trebles (Kyries, nos.69 and 71, *Alma Redemptoris mater*, no.40, *Descendi in ortum meum*, no.73, *Veni Sancte Spiritus*, no.32).

Declamation: the music of *Quam pulcra es* (no.44) is conceived as a vehicle for the clear presentation of the text. Accentuation is careful, and most syllables fall simultaneously. No other piece is declamatory to this degree. Short passages in *Salve regina mater mire* (ex. 1a) and *Sancta Dei genitrix* are textually focussed in only two and one voices respectively. *Descendi in ortum meum*, probably a late work, shows staggered declamation, as in ex.1b.

Ex. 1(a)



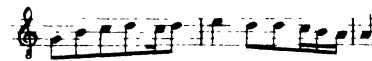
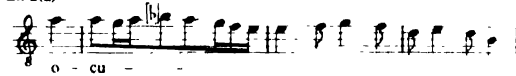
The main initiative towards linking pairs of mass movements, and eventually to unifying all movements of the Ordinary by the use of a single tenor, seems to have been taken jointly by Dunstable and Power (though the early cyclic masses are badly plagued by conflicting ascriptions). Of the pairings presented by Bukofzer, only two bear scrutiny, and these may be remnants of complete mass cycles, dismembered by accidents of copying and survival, as can now be shown for the cycle on *Da gaudiorum premia*. Many apparent pairings of Gloria and Credo, Sanctus and Agnus, may be accentuated by a continental scribal habit of pairing movements which have no intrinsic connection, and also by their failure to record many troped Kyries belonging to English masses. The natural affinity between, respectively, syllabic and melismatic movements, may effectively disguise loosely unified cyclic masses. Dunstable used isorhythm in two of the cycles (or partial cycles) for which his authorship is

uncontradicted. Another pair (nos.11 and 12), in four parts, is linked by parallel structure (vocal scoring and mensurations). The Mass *Rex seculorum* bases all five movements on a common tenor in different rhythmic dispositions. The tenor of the Mass (nos.71, 56-9) shows considerable melodic freedom as well. There is, as yet, no use of unifying mottos in the upper parts.

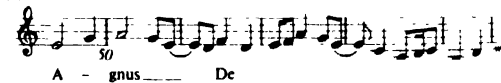
The techniques of composition outlined above give little impression of Dunstable's personal dialect of the English musical language (insofar as it can be extricated from that of his contemporaries and disciples), which is evident over the whole range of his compositions.

What then characterized the *contenance angloise* (see MARTIN LE FRANC) as it was practised by Dunstable? The melodic lines of his upper voices are made up of at least four types of movement: a basically conjunct progression with few leaps, short note values and virtually no rhythmic tautology (as in ex.2a). The stepwise motion may alternate with 3rds, creating interesting asymmetrical patterns, and with a similar avoidance of rhythmic tautology (ex.2a, bars 64-6, and ex.2b). Again, the movement may be largely triadic, with very little stepwise movement, and usually perceptibly slower than the more conjunct lines (as in ex.2c). The melodic line often unfolds very gradually, exploring all the possibilities of the notes first presented before higher or lower ones are added. A rising triadic phrase (ex.2d, or variants upon it), often rising to the major 6th, opens many of Dunstable's compositions. Finally, he sometimes used a declamatory line with many repeated notes, often syllabic in texting, but not necessarily well declaimed by later standards (ex.2e).

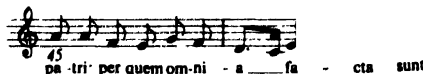
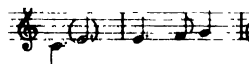
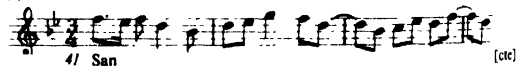
Ex. 2(a)



(b)



(c)



Ex 3(a)

ca - sti - ta - [tis] An[na]

125

b)

(d⁷)

70

A

A

[A-]

[men]

[men]

[men]

145

Dul - ce

Dul -

75

In combining voices, we may find an interplay which is almost hocket-like (as in ex.3a). Rhythmic imitation is a natural consequence of this relationship, but is rarely extended for more than two bars. The few examples of pitch imitation are confined to one bar, even when the imitation could have been continued: Dunstable clearly did not regard imitation as a virtue to be practised wherever possible (ex.3b, involving three of the four voices, is one of the most advanced examples). This kind of textural interplay is sometimes found in conjunction with the declamatory and triadic types of melodic line, as in ex.3c, where the declamatory style is applied to the textless Amen.

The harmony is predominantly major in sound, and dissonances are usually approached with care. (The dissonances in ex.3c arise only between the middle two parts and result from independence of line; in ex.3b, bars 70-71 are abnormally rough, but the sources are unanimous in this reading.) The so-called 'pan-consonant' style (*Quam pulchra es*, no.44, and *Sancta Maria non est*, no.48, provide good examples) owes much to the harmonic use of the 3rd to yield maximum sonority, as well as to its melodic use in exposed positions (ex.1a).

Most of his music is in three parts, except for the isorhythmic motets, which are mostly for four. Lengthy duets occur within all these styles (though not always in shorter pieces) and may occupy as much as a third of a composition. It is in duets that the English handling of discant is seen at its most perfect, with a high proportion of vertical 3rds and 6ths (characteristic intervals in any case between discantus and tenor parts in English compositions), but rarely more than three or four successive parallel intervals (see ex.3d). In the duets between the upper voices of isorhythmic motets, parallel motion is often avoided by crossing of parts. Duets and full sections (marked in some MSS for soloists and chorus respectively) are often contrasted by the use of faster note values and harmonic rhythm for the former.

Although the two lower parts of a three-part piece may be virtually equal in range, the contratenor tends to be higher in tessitura and more rhythmically active than in average contemporary continental pieces. This may be linked with an English tendency to supply text for contratenor parts in some mass settings, text which was usually ignored by continental scribes.

The overwhelming majority of Dunstable's works start in triple time. Duple-time openings are confined to four mass movements, one antiphon and *O rosa bella*. Except in a few short pieces (and the longer, anonymous Credo, no.10), which are in triple time throughout, there is usually a change to duple time about midway, and there may also be a shorter, final return to triple time towards the end.

WORKS

Edition J Dunstable *Complete Works*, ed. M Bukofzer, MB, viii (1953, rev.2/1970 by M. Bent, I Bent and B Trowell adding nos.36a, 69-73)[MB]

MASS CYCLES AND INTERRELATED MASS MOVEMENTS

Title	Voices	No in MB	Remarks
Gloria, Credo		11, 12	
Gloria, Credo		15, 16	Isorhythmic, on 'Jesu Christe Fili Dei'
Kyrie, Gloria, Credo, Sanctus		69, 72.	Isorhythmic, on 'Da gaudiorum premia', Sanctus anon
		17, 18	
Kyrie, Gloria, Credo, Sanctus, Agnus Dei		70, 19-22	Cyclic mass on 'Rex seculorum', also attrib Leonel Power
Kyrie, Gloria, Credo, Sanctus, Agnus Dei		71, 56-9	Cyclic mass, also attrib Benet and Leonel Power

<i>Title</i>	<i>Voices</i>	<i>No in MB</i>	<i>Remarks</i>
SINGLE MASS MOVEMENTS			
Kyrie	3	1	
Kyrie	3	65	One v survives complete, the others are fragmentary (see Bent, <i>Dunstable</i>)
Gloria	3	2	?Scribal pairing with Credo no 10
Gloria	3	3	Also attrib Leonel Power
Gloria	3	4	
Gloria	3	7	Scribal pairing with Credo no 8
Gloria	3	9	Trope 'Spiritus et alme', ?scribal pairing with Credo no 10
Credo	3	5	
Credo	3	8	Scribal pairing with Gloria no 7
Credo	3	10	Anon, scribal pairing with Gloria no 2 or Gloria no 9
Sanctus	3	6	
Sanctus	3	68	Anon, scribal pairing with Agnus Dei no.14
Sanctus	3	13	Sanctus melody Sarum no 2 in third voice
Agnus Dei	3	14	Agnus Dei melody Sarum no 5 in third voice
OTHER SETTINGS			
Alma Redemptoris	3	40	SACRED LATIN TEXTS Marian ant for Vespers and processions, also attrib Leonel Power
Alma Redemptoris	3	60	Marian ant for Vespers and processions, also attrib Leonel Power
Ascendit Christus	3	61	Marian ant for Assumption BVM and processions, also attrib Forest, plainsong 'Alma Redemptoris' in third voice
Ave maris stella	3	35	Hymn to the BVM, plainsong in third voice
Ave regna celorum, ave domina	3	37	Marian ant, plainsong in third voice
Beata Dei genitrix	3	41	Marian ant for Lauds, Vespers and processions, also attrib Binchois
Beata mater	3	42	Marian ant for Nativity of the BVM and other occasions, also attrib Binchois
Crux fidelis	3	39	Ant for Saturday after Trinity Sunday, sung before the Cross, plainsong in second (also first) voice
Descendi in ortum meum	4	73	Marian ant
Gaude flore virginali	5		Not extant see §3 above
Gaude virgo Katerina	3	52	Sequence to St Catherine
Gloria sanctorum	3	43	Sequence to the BVM
Magnificat (2 versions)	3	36, 36a	Plainsong of canticle in first voice, 2nd version alternatim
Magnificat	3		Not extant, see §3 above
Magnificat	3		Also attrib Dulay, attrib Dunstable in <i>D-Mhs</i>
O crux gloriosa	3	53	Processional ant sung before the cross Vespers Saturday after Trinity Sunday
Quam pulcra es			Processional ant to the BVM, 'Dunstapell' erased, 'Egidius' added, in <i>I-AO</i> (see BINCHOIS, <i>GUTHS DI BINS DIT</i>)
Regina celi	3	38	Marian ant, plainsong in first voice
Salve mater salvatoris	3	62	Sequence to the BVM also attrib Leonel Power
Salve regina mater mire	3	45	Marian ant, trope of 'Salve regina'
Salve regina mater misericordie	3	63	Trope 'Virgo mater', als attrib Leonel Power
Salve regina misericordie	3	46	Marian ant trope 'Virgo mater'
Sancta Dei genitrix	3	47	For the Office, All Saints' Day
Sancta Maria, non est tibi similis	3	48	Processional respond and ant to the BVM
Sancta Maria, succurre miseri	3	49	Marian ant for the Magnificat
Speciosa facta es	3	50	Processional ant to the BVM
Sub tuam protectionem	3	51	Marian ant for Vespers of the Conception and Nativity of the BVM, 2 keyboard arrs in the Buxheim Organbook extant (MB, nos 51a b)
ISORHYTHMIC MOTETS			
Albanus roseo rutilat/Quoque ferendus eras/Albanus domini laudans	3	23	To St Alban, ant 'Primus in anglorum' from rhymed Office 'Inclita martyr' in T
Ave regina celorum, ave decus/Ave mater expers pans/Ave mundi spes Maria	3	24	To the BVM, seq 'Ave mundi spes' in T
Christe sanctorum decus/Tibi Christe splendor Patris/Tibi Christe	3	25	To St Michael, hymn 'Tibi Christe splendor Patris' in T
Dies dignus decorari/Demon dolens dum domatur/Iste confessor	3	26	To St Germanus, hymn 'Iste confessor' (Vespers for Nativity of a Confessor) in T
Gaude felix Anna/Gaude mater matris Christi/Anna parens	3	27	To St Anne, verse of respond 'Matronarum hec matrona' from rhymed Office 'Felix Anna' in T
Gaude virgo salutata/Gaude virgo singularis/Virgo mater comprobans/Ave gemma	4	28	Seq to the BVM
Preco prehemencie/Precursor premititur/[textless]/Inter natos mulierum	4	29	Ant 'Inter natos' from Nativity of St John the Baptist in T
Salve scena sanctitatis/Salve salus servulorum/Cantant celi agmina/[textless]	4	30	To St Catherine, T [com repetenda of respond 'Virgo flagellatur
Specialis virgo/Specialis virgo/Salve parens	3	31	T from seq 'Post partum Virgo Maria' (Assumption of the BVM)
Veni Sancte Spiritus et emitte/Veni Sancte Spiritus et infunde/Veni Creator Spiritus/Mentes tuorum	4	32	Hymn 'Veni Creator' for Whitsunday
Veni Sancte Spiritus et emitte/Consolator optime/Sancti Spiritus assit [textless]		33	Hymn 'Veni Creator' and sequence 'Sancti Spiritus assit' for Whitsunday
[textless]		34	Bukofzer supplies editorially the text of the Marian ant 'Nesciens mater'
[textless]		66	Only T survives (in treatise)
Nesciens mater		67	Fragment of T only (rhythmicized plainsong) quoted by Morley in <i>Plains and East Introduction</i> (London, 1597), p.178, probably from 150 rhythmic motet
SECULAR AND VERNACULAR			
Durer ne puis I pray you all		64	Rondeau; also attrib Bedyngham Carol; anon., but attrib. 'J D' in earliest source, ed in MB, iv (1952), no 15 (= 65)

Title	Voices	MB	Remarks
Je languis en piteux martyre O rosa bella (P. L. Giustiniani)	3 3-6		Ballade. Dunstable's name erased and replaced by Dufay's (<i>I-TRmn</i> 92). Modified ballata, also attrib. Bedyngham, exceptionally widely copied and recomposed, 2 keyboard arrs. in the Buxheim Organbook (MB, nos. 54a-b).
Puisque m'amour			Rondeau, 1 keyboard arr. (Buxheim Organbook) and 4 different 2-part versions (in <i>G-B-Lhm</i> Titus A XXVI) survive (MB, nos. 55a-b).

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MARGARET BENT

Duny, Egide. See DUNI, EGIDIO.

Duo. A term frequently applied, in preference to DUET (of which it is the exact French equivalent), to instrumental compositions for two performers. It is sometimes applied to vocal duets in the Renaissance and early Baroque periods (see BICINIUM). The instrumental form flourished particularly during the 18th century. The term 'duo' is sometimes coupled with an adjective, for example in Weber's *Grand duo concertant* op.48 for clarinet and piano, it is also sometimes used to refer to the performers who play music for two instruments.

Duodecima (It.). TWELFTH.

Duodezime (Ger.). TWELFTH.

Duodrama. MELODRAMA in which two principal characters are involved, speaking in alternation with (or accompanied by) the orchestra; examples were composed by Georg Benda (*Ariadne auf Naxos*, 1775).

Duparc, Elisabeth ['Francesina'] (d. ?1778). French soprano. She was trained in Italy, and engaged by the Opera of the Nobility for London in autumn 1736. She sang privately before the royal family at Kensington Palace on 15 November, and also 'performed several Dances to the entire Satisfaction of the Court'. She made her King's Theatre début on 23 November in Hasse's *Siroe*, and sang that season in Broschi's *Metope*, Pescetti's *Demetrio*, Veracini's *La clemenza di Tito* and Duni's *Demofonte*. Heidegger re-engaged her for the following (1737-8) season, when she appeared in the pasticcio *Arsace*, Pescetti's *La conquista del vello d'oro*, the Handel pasticcio *Alessandro Severo* and Veracini's *Partenio*, as well as Handel's new operas *Faramondo* (Clotilde) on 3 January 1738 and *Scerse* (Rosilda) on 15 April. From then she was known almost exclusively as a Handel singer. She was his leading soprano at the King's Theatre in the early months of 1739, at Lincoln's Inn Fields in 1739-40 and 1740-41,

at Covent Garden in early 1744 and 1746, and again at the King's Theatre in the long but unsuccessful winter season of 1744-5. He paid her £400 on 11 May 1745. She was in the first performances of *Saul* (Michal), *Israel in Egypt* and probably *Jupiter in Argos* between January and May 1739, the *Ode for St Cecilia's Day* and *L'Allegro* (the *Penseroso* arias) in 1739-40, *Imeneo* (Rosmene) and *Deidamia* (title role) in 1740-41, *Semele* (title role) and *Joseph and his Brethren* (Asenath) in 1744, *Hercules* (Iole) and *Belshazzar* (Nitocris) in 1745, and the *Occasional Oratorio* in



Elisabeth Duparc: mezzotint (1737) by John Faber after George Knapton

1746. She sang Galatea in the two-act English *Acis and Galatea* (December 1739), as well as in the bilingual version (February 1741), the title roles in *Esther* (March 1740) and *Deborah* (November 1744), Delilah and one of the anonymous women in *Samson* (1744 and 1745), and in *Alexander's Feast* (1739) and *Messiah* (April 1745). In oratorio she usually sang in English, but at the second performance of *Israel in Egypt* (11 April 1739) Handel added three Italian arias (and one English) for her. Though seldom heard at concerts, she had a part in a 'New Eclogue' by Veracini at the New Haymarket Theatre on 9 March 1741 and sang Handel arias at the annual Musicians Fund benefit at Covent Garden on 10 April 1745. In winter 1751-2 she reappeared in a series of concerts at the Great Room, Dean Street.

Francesina's bright soprano improved greatly under Handel's tuition, and she became a worthy successor to

Strada and even Cuzzoni. Many of her arias resemble Cuzzoni's in their demand for rapid and agile decoration, frequent trills and a melodious warbling style; the ornaments of 'Myself I shall adore' in *Semele* echo more than one of Cleopatra's arias in *Giulio Cesare*. Francesina was particularly successful in bird songs - 'Nasconde l'usignol' in *Deidamia*, 'Sweet bird' in *L'Allegro* and 'The morning lark' in *Semele* were all composed for her - but Handel's high opinion of her powers of characterization and all-round musicianship is clear from the many superb parts he gave her, especially *Semele*, *Iole* and *Nitocris*. She enjoyed a triumph as *Semele*. Mrs Delany wrote after the first night: 'Francesina is extremely improved, her notes are more distinct, and there is something in her running-divisions that is quite surprising. She was much applauded'. Burney ranked her as a singer of the second class, but also wrote of 'her lark-like execution', 'a light, airy, pleasing movement, suited to [her] active throat', and (of her part in *Faramondo*) 'that natural warble, and agility of voice, which Handel afterwards seems to have had great pleasure in displaying'. Her compass was *c'* to *b''*, but in the later parts Handel treated her top notes with caution; he transposed three of *Semele*'s arias down a tone, and when he took her up to *b''* he had the violins doubling. A portrait of Francesina by George Knapton was engraved in mezzotint by John Faber (1737; see illustration).

WINTON DEAN

Duparc [Fouques Duparc], (Marie Eugène) Henri (b Paris, 21 Jan 1848, d Mont-de-Marsan, 12 Feb 1933) French composer. At the Jesuit College of Vaugirard in Paris he had César Franck as his piano teacher, and while studying law he found time for composition lessons from Franck, writing and in some cases publishing a number of works which he later destroyed. Of five *mélodies* for voice and piano, published in 1868, he wished only *Soupir* and *Chanson triste* preserved, but *Sérénade*, *Romance de Mignon* and *Le galop* were later reclaimed and, though not forming part of the strict canon of the composer's works, provide interesting evidence of the influences of Gounod, Liszt and Wagner. A duet, *La fuite*, was later published with the composer's assent. Of his orchestral essays, a symphonic poem *Lénore* after Bürger's ballad, written in 1875, was performed on several occasions at the time, and the nocturne *Aux étoiles* is all that was eventually preserved of a *Poème nocturne* performed in 1894. An opera *Roussalka* based on Pushkin was never finished, when Duparc abandoned composition in 1885, his completed and acknowledged artistic legacy consisted simply of 13 songs composed between 1868 and 1884.

The cause of his abandoning composition was a neuro-aesthetic condition, no doubt of physical origin but predominantly psychological in its manifestations of crippling hyperaesthesia. Far from being insane, Duparc led a very quiet but otherwise normal life, at first in south-western France and later in Switzerland, devoted to his wife and family, he continued to read, to interest himself in music (but not to compose) and to execute water colours, pastels and sepia drawings until he became blind. A visit to Lourdes in 1906 with Paul Claudel and Francis Jammes was the occasion of an experience that greatly increased his already deeply religious cast of mind, and his private journal witnesses to the sincerity and intensity of his inner life. A characteristic entry dated 1916 refers to his blindness: 'Have I

not loved too well the beauty of shapes and colours, and does not God wish me to live from now on a more interior life concerned solely with Him?' He had a very French wit, often biting but never cruel, and his characteristic humour may be seen in a letter to his close friend Ernest Chausson, who was agonizing over the composition of his opera *Le Roi Arthur*:

Since you've got that fearsome old battle-axe Guinevere by the short hairs, give her a good shaking, when you've gutted her properly, you'll find it easier to settle the quarrel with her old cuckold of a husband

Duparc lived on, blind and latterly paralysed, to 1933

The extreme sensibility which was to cripple him psychologically at the age of 36 was reflected in Duparc's attitude to music from the outset. His admiration, like that of all Franck's pupils, was directed primarily to Bach, Beethoven (especially the Ninth Symphony and last quartets) and, among contemporaries, Wagner. Duparc heard Wagner performances in Munich in 1869 and, as Liszt's guest, met Wagner the same year at Weimar. In 1879 he visited Bayreuth with Chabrier, one of a number of visits both earlier and later. He even tried to persuade Wagner to abandon the realistic production of his works in favour of a simple symbolism - Brünnhilde, he believed, should be surrounded at the end of *Die Walküre* by a simple 'circle of light' rather than stage flames. In this, as in other aesthetic matters, he was in advance of his times. He was among the earliest French admirers of Tolstoy's *War and Peace*, of Ibsen's plays, of French primitive paintings and of oriental art, not only Japanese prints but Japanese theatre and Cambodian dancing, both of which he saw at the Paris exhibition of 1900. He was a great Dante enthusiast, an early champion of Baudelaire and Verlaine, and deeply attached to Mistral's poetry.

The foundation of Duparc's artistic sensibility was not far removed from that of his malady. The criterion suggested by his 'je veux être ému' is the same as that of Lekeu's 'pour moi l'art est infiniment sentimental' and the emotional temperature of the Franck circle first attracted and then further stimulated these precariously balanced addicts of feeling. Duparc's songs are preserved from the mawkishness that sometimes mars Franck's own music, and more often that of his weaker disciples, by the innate taste shown in his choice of poems (confirmed by his enthusiasm for the austere virtues of primitive painting and Japanese theatre), and by the solidity and painstaking finish of his craftsmanship, the result, in many cases, of countless revisions. Even when the form of a song, or its accompaniment suggests the *romance de salon*, Duparc transcends the genre. The rippling chordal figuration of *Chanson triste*, for instance, clothes an ambitious and beautifully designed harmonic structure (e.g. the excursion from the tonic E \flat major, through G \flat (F \sharp), A major, D major minor back to E \flat). In *L'invitation au voyage* the gently insistent oscillation over an open 5th is contrasted with the complete stillness of the refrain, reintroduced in the last (major) verse against an echo from the first (minor). Many of the songs are strophic with variations, and the complexity of the vocal line depends on the nature of the poem. It is simplest in Théophile Gautier's ballade *Au pays où se fait la guerre*, where the dramatic element is more naive and more theatrical than in *Le manoir de Rosemonde*, where the syncopated dotted rhythm and interrupted cadences give this interior drama a sinister character, enhanced by the concentrated rhythmic and harmonic tensions of the final verse (whose postlude

recalls that of Schumann's *Ich hab' im Traum geweinet*. The shifting chromaticism produced by the enharmonic modulations of *Soupir*, though sustained by a single rhythmic pattern, shows a distinct Wagnerian influence. This is even clearer in the minor 9th chords of *Élégie* and the deliberate 'Tristanisms' of *Extase*.

Only one of Duparc's songs, *La vague et la cloche*, was designed for the orchestra, and it is not as strictly unified as the songs composed with piano accompaniment. The composer orchestrated the accompaniments of *Chanson triste*, *Au pays où se fait la guerre*, *L'invitation au voyage*, *Le manoir de Rosemonde*, *Phidylé*, *Testament* and *La vie antérieure*; but although he complained to Chausson that he 'would never learn to write well for the piano', the piano versions are in each case preferable. Their chief fault lies in a readiness to fill out harmonies by broken chord figuration (*Phidylé*, *Testament*), perhaps to counteract the static character of the bass lines as well as to provide that fictitious amplitude that was the bane of Franck's pupils in general. A fondness for harmonic progressions based on consecutive 5ths (as in *Lamento*) did not exclude carefully worked contrapuntal detail in the inner voices of the accompaniments. In his handling of French prosody Duparc was no more scrupulous than other French composers of the day, as his setting of *Chanson triste* shows, but his feeling for poetic atmosphere and his ability to communicate it in music was unequalled among his contemporaries. He was unique in giving the French *mélodie* a musical substance, an emotional intensity and a unity of poem and music that were not to be equalled until the songs of Fauré's maturity.

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MARTIN COOPER

Duphly [Dufly, Du Phly etc], **Jacques** (b. Rouen, 12 Jan 1715, d. Paris, 15 July 1789). French harpsichordist and composer. He was the son of Jacques-Agathe Duphly and Marie-Louise Boivin of the parish of St Eloi, whose registers supply the little that is known of his early life. On 11 September 1734 'le sieur Dufliq, organist of the cathedral of Evreux' applied for a position at St Eloi; the register goes on to make clear that he had been trained by Dagincour at Rouen, went to Evreux (c. 1732) for what must have been his first appointment (he was only 19 when he resigned from it) and returned to his native parish. His tenure at St Eloi began inauspiciously with his being shut out of the organ loft by his aged predecessor; but the church quickly changed the locks. To St Eloi he added Notre Dame de la Ronde in 1740, his sister Marie-Anne-Agathe filling in when duties conflicted. He left both appointments in 1742 and moved to Paris; according to the clerk of St Eloi, it was *affaires* that drew him there,

but other reports suggest that it was the realization that he would do better as a specialist of the harpsichord in Paris than as an organist in Rouen. Pierre-Louis Daquin, son of the organist, said of 'Duflitz' in 1752:

For some time he was organist at Rouen, but doubtless finding that he had a greater gift for the harpsichord, he abandoned his first instrument. One may suppose that he did well, since he passes in Paris for a very good harpsichordist. He has much lightness of touch and a certain softness which, sustained by ornaments, marvellously render the character of his pieces.

Marpurg (1754) remarked that 'Duphly, a pupil of Dagincour, plays the harpsichord only, in order, as he says, not to spoil his hand with the organ. He lives in Paris, where he instructs the leading families'.

His reputation seems to have reached its peak in the 1750s and 1760s. Marpurg's *Raccolta delle più nuove composizioni di clavicembalo*, ii (1757) contains a pair of rondeaux from Duphly's first book. In 1764 Walsh brought out an edition of his second book; in 1765 the 20-year-old Richard Fitzwilliam was studying with him. That year Pascal Taskin, the harpsichord maker, reckoned 'Duffy' among the best teachers in Paris, along with Armand-Louis Couperin, Balbastre and Legrand. The article on fingering in Rousseau's *Dictionnaire* (1768) contains rules which the author presents 'with confidence, because I have them from M Dupli, excellent harpsichord teacher who possesses above all perfection in fingering' (though either Duphly or Rousseau overlooked the fact that these 'rules' were lifted word for word from Rameau's, in his *Pièces de clavessin* of 1724). The titles and dedications of Duphly's pieces show him to have been a part of the inner circle of professional and aristocratic connoisseurs; yet he seems to have been unambitious and content with a simple life. Daquin wrote that 'in general his pieces are sweet and amiable: they take after their father'. Although this represents a curious judgment of his music, which is more often flashy and energetic, it may reflect a nature that allowed him to drift gently from view to a point of obscurity where it became necessary to inquire in the *Journal général de la France* (27 November 1788) 'what has become of M Duphly, former harpsichord teacher in Paris, where he was in 1767. If he no longer exists, one would like to know his heirs, to whom there is something to communicate'. When he died, the next year, no heirs appeared; even his sister could not be located. But his will and the inventory of his effects show that he had been living in modest comfort in a small apartment overlooking the garden in the Hôtel de Juigné. His dedication of his last pieces to the Marchioness of Juigné, 21 years before, did not exempt him from paying 300 livres a year for rent. Evidently Duphly never married: his chief legatee was his manservant of 30 years. There was not even a harpsichord.

Dagincour may have been Duphly's teacher, but Rameau's harpsichord music served as Duphly's chief model. Rameau's shadow falls on themes (the courante *La Boucon* in book 1 begins like Rameau's E minor courante, transformed in metre) and on whole pieces (*Les colombes* in book 2 - which Daquin must have meant when he said of Duphly's music: 'On connaît les tourterelles, qui affectent le cœur' - is almost a condensed paraphrase of *La timide* from Rameau's *Pièces de clavecin en concert*, 1741). Scarlatti's fast 3/8 sonatas have their echo in *La De Caze* (book 2) and *La De la Tour* (book 3), and Dagincour (or Couperin, whom Dagincour imitated) can be felt in a rondeau in C (book 1) and *La De Brissac* (book 2), among other pieces.

Book 3 mixes solos and two sonata-like groups with violin accompaniment; the latter are singularly unimaginative in their use of the violin, which seems to have been more a hindrance than a resource. Two solo groups in F minor and D are excellent, however. The first consists of a sombre rondeau in bass-viol range called *La Forqueray* after the late virtuoso of that instrument, a brilliant chaconne of 285 bars, and a savage tirade entitled *La Médée* and marked 'vivement et fort'. In the 12 years between books 3 and 4 fashion passed Duphly by: book 4 contains but six half-hearted essays in Alberti-bass style.

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DAVID FULLER

Dupla (Lat.: 'duple'). In early music theory, the ratio 2:1. In harmonic theory this represented the octave, which could be produced by two notes on the monochord whose respective lengths of vibrating string were in the ratio 2:1. In the system of PROPORTIONS of the late Middle Ages and Renaissance, the *proportio dupla* indicated a diminution in the relative value of each note shape in the ratio 2:1. In modern practice, duple time has two beats to the bar.

Duplessis [Plessis]. French family of composers and musicians. Several musicians of this name were active in France from the last years of the 17th century and throughout the 18th. In some cases their relationship with each other, if any, is obscure, and we know little of their lives.

(1) **Jean-Baptiste Duplessis** (fl. 1685-95). Harpsichordist. In 1687 he signed a contract with the director of the Opéra in Lyons to become a répétiteur and 'director of music from the harpsichord'. In 1692 he was evidently still in Lyons, where on 4 May he stood godfather to an unidentified child. He described himself as 'bourgeois de Paris'.

(2) **Joseph Duplessis** (fl. 1690-1700). Composer. This name appears in a manuscript of 1697, at the head of a Sarabande and Air for two instruments (*D-SW*)

(3) **Duplessis** [l'ainé] (fl. 1704-48). Violinist and composer. He was in the orchestra of the Paris Opéra

between 1704 and 1748. Two volumes of violin sonatas by him appeared between 1702 and 1710, as well as airs and chansons published by Ballard.

(4) **Duplessis** [*le cadet*] (fl 1734–53). Violinist and composer, brother of (3) Duplessis *l'ainé*. He was a violinist in the Paris Opéra orchestra, which he entered at a salary of 450 livres. In 1749 his name appears in the capacity of music teacher at a school in Paris called Magasin de l'Opéra, and it seems that by that date he had already been employed there for several years. On 22 July 1734 the Paris Opéra staged *Les fêtes nouvelles*, an *opéra-ballet* in five acts with music by Duplessis *le cadet*. The prima ballerina was the celebrated Camargo, and in the cast was Pierre Jélyotte. From 1734 onwards the *Mercur de France* mentions all the main works of Duplessis the younger, which include motets, symphonies and even a novel. From 1753 his name disappears and it seems probable that he died around this time.

(5) **Lenoir Duplessis** (b Paris, 1754). Composer. He appears to have been known as 'Chevalier Lenoir Duplessis'. In 1779 a one-act opera, *L'Amour enchaîné par Diane*, with music by Lenoir Duplessis, was staged in the small student theatre of the Paris Opéra, followed in 1780 by his *Don Carlos ou La belle invisible*, a potpourri of music from Italian operas, a kind then fashionable among French composers.

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NICHOLAS ANDERSON

Du Plessis, Hubert (Lawrence) (b Malmesbury district, Cape Province, 7 June 1922). South African composer. He studied at Stellenbosch University (1940–43), privately with W. H. Bell (1942–3), and with Friedrich Hartmann in Grahamstown (1944–5), where he was later a lecturer at Rhodes University College (1946–51). In 1951 he went to London on a scholarship to the RAM and studied composition with Alan Bush and Howard Ferguson. From 1955 to 1957 he taught at both the South African College of Music (University of Cape Town) and at the music department of the University of Stellenbosch, where he was appointed senior lecturer in 1963. Du Plessis is one of the most active South African musicians, who in addition to lecturing and composing is a well-known pianist, harpsichordist and writer. Although a successful composer of instrumental works, he feels himself to be essentially a vocal composer. He at first rejected the use of South African elements in his music, but from 1958 he used Afrikaans and Cape Malay folk songs on account of their symbolic significance (e.g. *Slamse beelde* and *Nag en daeraad*). Although he has made use of 12-note elements, his music does not sever connection with traditional tonality.

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(selective list)

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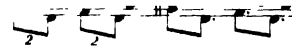
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JAN BOUWS

Duplet. A group of two notes or chords occupying the time of three. It usually occurs in a movement in compound time (i.e. where the main beat is divisible by three), and is the exact opposite of the triplet occurring in simple time (i.e. where the main beat is divisible by two). Duplets are usually written as in ex. 1a, but since

Ex 1
(a)

(b)



each note in such a group occupies exactly half as much time again as in the normal grouping of three, thus having the value of a dotted note, duplets may equally well be notated as in ex. 1b (as occurred increasingly from the late 19th century).

ERIC BLOM/R

Duple time. In modern practice, two beats to the bar; see DUPLA.

Duplex longa. See LARGE.

Duplum, duplex (Lat.: 'double', 'twofold'). Terms used in medieval theory to denote principally (1) two-voiced polyphony. In 13th-century theoretical writing both terms were used as nouns in this sense, or as adjectives in phrases such as 'organum duplum' and 'conductus duplex'. See ORGANUM and CONDUCTUS. In earlier theory the term *diaphonia* was used (e.g. in *Musica enchiriadis*, c850), but in the Montpellier organum treatise (c1100) *diaphonia* was defined as 'duplex cantus'.

(2) Compound, of an interval: hence 'duplex diapason'. *Musica enchiriadis* employed 'duplex organum' to refer to the doubling at the octave of an organal voice in parallel organum, as distinct from 'simplex organum'; likewise, 'duplex cantus' for the doubling of the principal voice. Consequently, 'duplex' has the force of 'composite' as distinct from 'simple' organum.

(3) The second voice of a polyphonic composition – the voice composed as a duet against a tenor. In theory of the 9th to 12th centuries the phrase 'vox organalis'

was generally used (though 'dupla vox' appears in *Musica enchiridis*), and elsewhere simply 'organa ad...' and 'organa super...' (both appearing in the Winchester troper, *GB-Ccc*), 'organica cantica' etc. The term 'duplum' arose in 13th-century theory (e.g. Anonymous IV), in descriptions of florid ORGANUM, of DISCANT and CLAUSULA. But when the second voice of a clausula was set to a poetic text, thus transforming the composition into a motet, it was subsequently called *motellus* or MOTETUS.

(4) Lengthening of duration, as in 'longa duplex', 'duplex pausatio' (see NOTATION, §III, 3); also diminution or augmentation by a factor of two ('dupla', 'proportio dupla') in mensural notation of the 14th century to the 16th. See PROPORTIONS

IAN D. BENT

Duponchel, Jacques [Giacomo] (b Douai; d Osimo, nr. Ancona, 1685). Flemish composer and organist resident in Italy. It is not known when he went to Italy, nor when he became a Franciscan friar: the titles of his prints describe him as 'Duaceno in Flandria Minorum Conventualium S. Francisci'. From the same sources it is apparent that he was *maestro di cappella* of Ss Apostoli, Rome, by 1665 but had become organist to Cardinal Bicchi at Osimo by 1671. From about 1676 until 1683 he was organist of Osimo Cathedral. Apart from including his four-part *Domine, probasti* in his collection of *Salmi vespertini* (Rome, 1683), G. B. Caifabri dedicated to him with lavish praise the posthumous reprint in 1677 of some solo motets by Bonifazio Graziani.

WORKS

Psalmi vespertini una cum litanis BMV, 3vv, org, op 1 (Rome, 1665); *Sacrae cantiones una cum litanis* BMV, 2-4vv, org, op 2 (Bologna, 1671)

Messe concertate, 3-5vv, vns, str ad lib, op 3 (Rome, 1676)

1 piece, 4vv, 1683¹

JOHN HARPER

Dupont, G. (fl c1440). Composer. His only surviving work, a Marian motet *Salve mater misericordie*, is found in *I-TRmn* 92. Only the top voice is texted and the other two voices are instrumental in nature.

TOM R. WARD

Dupont, Gabriel Edouard Xavier (b Caen, 1 March 1878; d Vesinet, nr. Paris, 2 Aug 1914). French composer. He studied with his father, an organist, before becoming a pupil of Gedalge, Massenet and Widor at the Paris Conservatoire. He achieved his first success with *La cabrera*, an opera that won the competition established by the Milanese publisher Sonzogno. Dupont suffered from a lung disease that eventually took his life; both *La maison dans les dunes* and *Les heures dolentes*, collections of piano pieces, reflect his obsession with death. A performance at the Colonne Concerts of four orchestrated pieces from the latter set was hissed for supposedly daring instrumentation. Prunières called his *Antar* 'the best modern opera produced in France since *Samson et Dalila*'.

WORKS

La cabrera, opera, 2, perf. Milan, 1904; *La glu* (opera, 4, J. Richépin and H. Cain), 1905-8, perf. Nice, 1910; *La farce du cuvier* (opera, 2, M. Lema), perf. Brussels, 1912; *Antar* (opera, 4, Chekri Ganem), 1912-13, perf. Paris, 1921

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 G. Ferchault, 'Dupont, Gabriel Edouard Xavier', *MGG*

ELAINE BRODY

Dupont, Guillaume-Pierre [Pierre-Guillaume] (b Paris, 22 June 1718; d Paris, after 1778). French violinist, son of PIERRE DUPONT, not to be confused with Guillaume Dupont, one of the 24 Violons du Roi in the 1720s and 1730s. Dupont studied with Jean-Marie Leclair *l'aîné*, and in 1738 a report in *Mercur de France* listed him among young violin pupils 'who promise much and who cause astonishment to many people'. He made his début at the Concert Spirituel in Paris in September and November 1739, playing three concertos by Leclair; between 1739 and 1755 he appeared as soloist at those concerts on 13 occasions. About 1745 Dupont joined the orchestras of the Académie Royale de Musique and the Concert Spirituel, in both of which he played until pensioned in 1773. De Jeze's *Etat de Paris* of 1759 listed Dupont as 'maître de violon'. For Leclair's memorial service, proposed for December 1765 but never realized, Dupont orchestrated his master's *Tombeau* (op 5 no. 6). In 1772 Dupont published in Paris *Airs variés pour un violon seul* (a second volume appeared in 1778), and some of the compositions published without given name under the surname 'Dupont', and attributed to JEAN-BAPTISTE DUPONT, may also be by Guillaume-Pierre Marpurg, who heard Dupont in the late 1740s, called him 'ein annehmlicher Violinist'.

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NEAL ZASLAW

Dupont, Henri-Denis (b Liège, 1660; d Liège, 1 or 14 September 1727). South Netherlands composer and organist. He was a chorister at St Lambert Cathedral, Liège, a pupil there of L.-J. Pietkin and Pierre Lamalle and an organ pupil of Guillaume de Lexhy. On de Lexhy's retirement in 1680 he was passed over in favour of Gotture, but on the latter's death in 1685 he obtained the organist's post. It was probably in 1713 that he obtained the succession to Lamalle as *phonaseus*, in which capacity he directed the studies of the young choristers, including Jean-Noël Hamal. A cultured man, he possessed a superb library and in his will forbade its dispersal; but the musical works, not covered by this arrangement, were bought by the chapter of St Lambert for a derisory sum, and have now disappeared. In the 19th century these manuscripts were still known: Terry

mentioned ten large anthems with continuo, four-part responses with continuo, and a *Te Deum pro turcarum destructione*, performed in the cathedral on 26 December 1717 to celebrate Prince Eugène de Savoie-Carignan's victory over the Turks at Belgrade. According to one of Henri Hamal's manuscript accounts of Liège musicians, Dupont encouraged the adoption of Italian music in Liège.

According to Vannes, a Denis Dupont was mentioned as organist in Antwerp in 1688 and 1690.

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 R. Vannes *Dictionnaire des musiciens (compositeurs)* (Brussels, 1947), 1371

PHILIPPE MERCIER

Dupont, Jacques. See PONT, JACQUES DU.

Dupont, Jean-Baptiste (fl Dunkirk, 1773-83) French violinist and composer. His biography is confused with that of GUILLAUME-PIERRE DUPONT (most 18th-century documents mention only 'Dupont' without given names). From 1773 there are records of Dupont as leader of the town orchestra, violin teacher and 'marchand de musique' at Dunkirk. He is assigned the authorship of the compositions listed below on the basis of a listing in the Breitkopf thematic catalogue and the list 'Auteurs ou compositeurs de musique' (*Almanach musical*, Paris, 1777-9), which shows under 'Dupont' only 'premier violon du Concert de Dunkerque, à Dunkerque', and no other Duponts. Jean-Baptiste may have moved to Paris at the time of the Revolution, for a 'Dupont' was listed in the orchestras of the Théâtre de l'Ambigu Comique and Théâtre François-Lyrique in 1792, and the Théâtre d'Emulation in 1799.

WORKS

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 2 concertos arrangés sur des ariettes des opéra Lucile [Gretry] et du Deserleur [Monsigny], vn, str, bc (Paris, 1776), ?lost, cited in Breitkopf catalogue
 A la ville ainsi qu'au village, chansonnette, lv, pf (Paris, c1780)
 Nouvelle symphonie, perf. Paris, Théâtre de la rue Feydeau, 8 April 1792

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NEAL ZASLAW

Dupont, Nicolas (b ?Liège or at or nr. Namur, c1575; d Madrid, 25 Sept 1623). South Netherlands composer and singer. He was one of 14 boy sopranos aged between seven and 12, including Géry de Ghersem, Mathieu Rosmarin (Mateo Romero), Philippe Dubois, Jean Dufon and Jean de Loncin, who were recruited in the Netherlands in 1585 to serve in the chapel of Philip II of Spain. He arrived in Madrid at the beginning of 1586 and was a pupil of Philippe Rogier until he was promoted to the rank of *cantor* on 1 December 1593. On the death of Philip II he continued in the service of Philip III and subsequently of Philip IV until his death.

From 1616 onwards he combined his duties as royal *cantor* and composer with those of *maestro de capilla* at the Monasterio de la Encarnación, Madrid. On 26 February 1602 he was invested by Archduke Albrecht and Archduchess Isabella with a prebend at Andenne (which he resigned in favour of his brother in 1616) and on 2 June 1614 with a benefice at the chapel of St Jean-Baptiste at the castle at Namur. According to Gaspar de Arratia, a copyist at the royal chapel at Madrid at the beginning of the 17th century, he was highly regarded as a composer in Spain and could have been the musical director of any chapel there. Diego de Pontac was among his pupils. There is a five-part villancico by Dupont at E-Zyp, and the catalogue of the library of King John IV of Portugal, destroyed in the Lisbon earthquake of 1755, records 20 other works by him, both sacred and secular, for three to eight voices; five had Latin texts, four Spanish and 11 French.

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PAUL BECQUART

Dupont, Pierre (d Paris, 1740) French violin teacher and dancing-master. He published *Principes de musique par demandes et réponse* (Paris, 1713, 4/1740), which is valuable for its systematic exposition of the French performing practice called *notes inégales* (unequal notes). He also published *Principes de violon par demandes et par réponse, par le quel toutes personnes, pourant apprendre d'eux-mêmes a jouer du dit instrument* (Paris, 1718, 2/1740), valuable for its explanations of the strict bowing patterns used in French dance music. Both treatises, although they reflected the conservative practice of the Lullian school, remained in print throughout the 18th century. At Dupont's death legal documents referred to him as 'marchand de musique'.

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NEAL ZASLAW

Dupont. French family of cellists and composers.

(1) **Dupont** [first name unknown]. Cellist and harpsichordist. He was employed at the court of Louis XV, and collaborated with a certain Dugué in the composition of the opera *Jupiter et Europe*, performed at court in February 1749. His name is mentioned on several occasions as early as 1738 in the memoirs of the Duke of Luynes. He served as *huissier de la chambre du roi*, and in 1748, according to Luynes, was rewarded for his services with a snuffbox bearing the portrait of the king. Luynes also referred to him as a 'grand musicien' who played 'fort bien'. He was perhaps the father of (2) Jean-Pierre Dupont and (3) Jean-Louis Dupont; the lineage of the Dupont family remains unknown (see Moore).

(2) **Jean-Pierre Dupont l'aîné** (b Paris, 27 Nov 1741; d Berlin, 31 Dec 1818). Cellist and composer. He made

his début at the Concert Spirituel in February 1761; his subsequent performances earned the praise of an anonymous reviewer in the *Mercur de France* (April 1762, ii, 189):

In his hands the instrument is no longer recognizable, it speaks, expresses and renders everything with a charm greater than that thought to be exclusive to the violin. The vigour of his execution is always accentuated by the most exact precision in the performance of difficulties of which one can have no idea without a knowledge of the instrument. It appears to be unanimously agreed that this young man is the most singular phenomenon to have appeared in our salons.

During the next two years Duprat performed frequently at the Concert Spirituel and was always favourably received. He studied with the cellist Berteau during his early years. From 1766 he appeared at the Concert Spirituel less often, while employed until 1769 by the Prince of Conti. He then went to England and two years later to Spain. In 1773 he accepted an invitation from Frederick the Great of Prussia to become first cellist of the royal chapel in Berlin. There he taught the prince, Friedrich Wilhelm II, and supervised concerts at court from 1787 to 1806, after which he remained an important figure in the musical life at court. When Mozart visited Potsdam in 1789 he wrote a set of piano variations (K573) on a minuet by Duprat. Some years later Beethoven performed with Duprat at court, and he may have written his cello sonatas op 5 (1796), dedicated to Friedrich Wilhelm II, particularly for Duprat. Duprat's own compositions, written mainly for his performances at court, include a cello concerto, four sets of sonatas and other works for the cello, most of them characterized by virtuoso solo parts.

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Orch. Vc Conc. A (Paris, ?n d.), ?lost, Conc. D, vn, vc, unpubd, ?D-Bds, vn part by P. Vachon.

Vc sonatas: 6 for vn/vc, b (Paris, ?1767), 6 for vc, b, ?op 2 (Paris, c 1770), 6 for vc, b, op 3 (Paris, c 1788), 6 for vc, bc, op 1 (Berlin and Amsterdam, 1787), also as op 4 (Paris, c 1800), 12 for vc, b, ?Bds, 1 for vc, b, ?Bds.

Other: 3 duos, 2 vc, ?op 1 (Paris, ?1782), 3 Airs with Variations, vc (London, n d.), Menuet, used by Mozart in pl variations K573, 2 airs varies, vn, vc (Paris, n d.), collab. G. M. Giornovich, also attrib. J.-L. Duprat, other works.

(3) Jean-Louis Duprat *le jeune* (b Paris, 4 Oct 1749, d Paris, 7 Sept 1819). Cellist and composer, brother of (2) Jean-Pierre Duprat. He began to study the cello as a pupil of his brother, and soon became his equal in ability. At the age of 18, he played a sonata at the Concert Spirituel (2 February 1768), with his brother accompanying; the performance was described as 'precise, brilliant, astonishing; the full, mellow, pleasing sounds and a sure, bold execution reveal the greatest talent... [that of a] virtuoso, at an age usually fixed for study. He was heard with admiration even by connoisseurs' (*Mercur de France*, March 1768). His manner of playing was often compared with that of the violinist Viotti and, according to La Borde, Duprat was able to achieve 'effects that were previously unknown' by applying Viotti's 'manière large et brillante' to the cello. He later performed at court with Viotti for Marie-Antoinette. Duprat appeared frequently at the Concert Spirituel and at other Parisian concerts until the outbreak of the French Revolution. He then went to Prussia, where he served as a court cellist with his brother. While living in Prussia he wrote a treatise on playing the cello. The most thorough treatment of cello technique up to Duprat's day, the treatise has not lost its significance and remains the foundation of modern cello playing. In it he described basic elements, such as clefs,

fingering and the holding and tuning of the instrument, as well as other points of technique. In a section on the production of harmonics he included a short piece by the violinist Barthélemon to be played entirely in harmonics. He included many exercises in double stops, which he recommended as the surest way to form an excellent technique, and discussed the importance of creating sympathetic vibration for full tone production. He described the effect of a portamento (*porter le son*), or sliding from one note to another on one string with the same finger, as 'defective, in that it produces a bad effect', to be used only rarely. At the end he included 21 studies: 19 of his own and one each by his brother and Berteau.

Duprat returned to Paris in 1806, where his performances again met with acclaim. Financial circumstances compelled him to take a post in the service of the dethroned Spanish king, Charles IV, at Marseilles in about 1808-12, after which he again returned to Paris and played in the imperial chapel (later the royal chapel under Louis XVIII). He taught the cello at the Paris Conservatoire from 1813 to 1 January 1816.

Duprat's compositions comprise concertos and sonatas for the cello, as well as light 'genre' pieces, many of his works were written in a virtuoso style, designed for his own performances. His 1711 Stradivari cello was purchased by Auguste Franchomme in 1843 for 22,000 francs and in 1974 was acquired by Mstislav Rostropovich.

WORKS

Vc concs.: 6 pubd (Paris, ?1785-1815), 1 also as op 1 (Berlin and Amsterdam, 1792).

Sonatas: 3 sets of 6, vc, opp 1-3 (Paris and Amsterdam, n d.), lost, 6 for vc, op 4 (Paris, ?1800), also pubd Amsterdam, 6 for vn (Paris, 1772), mentioned by Brook.

Duos: 3 for 2 vc (Paris, 1782), also pubd London, 8 airs varies, 2 vc (Paris, n d.), also pubd London, also attrib. J.-P. Duprat, 2 airs varies, vn, vc (Paris, n d.), collab. G. M. Giornovich, also attrib. J.-P. Duprat.

Other chamber (selective list): Fantaisie, vc/vn, pl (Paris, n d.), collab. C. Martainville, Romance, vc, pl (Berlin, c 1812), also pubd Paris. Duo concertant, vc, pf (Paris, ?1825), 3 nocturnes, pf, vc/vn (Paris, n d.), collab. N. C. Bochsa, R. Kreutzer, 3 nocturnes, pl, cl/vn (Paris, n d.), collab. Bochsa, Kreutzer.

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MARY CYR

Duprat, Régis (b Rio de Janeiro, 11 July 1930). Brazilian musicologist and violinist. He studied the violin and viola with Johannes Oelsner (1944-54) and music theory and composition with Olivier Toni (1948-52); he then went to the University of São Paulo, where

he took the BA and licenciatura in history (1958–61). In Paris, as a fellow of the French government, he attended research seminars at the Institut de Musicologie (1962–3); having returned to Brazil he took the doctorate at the University of Brasília in 1966 with a dissertation on the music of the Church and Cathedral of São Paulo during the colonial period. Concurrently he was active as a violist, being a member of the Radio Nacional Symphony Orchestra (São Paulo, 1954–9) and the São Paulo Municipal Symphony Orchestra (1956–64). With a fellowship from the Gulbenkian Foundation (1964) he did archival research in Portugal on Brazilian music history and in the same year was appointed professor of musicology and the viola at the University of Brasília. He has contributed substantially to the history of colonial church music in Brazil, particularly in São Paulo Cathedral and the Paraíba do Sul valley. His work in Brazilian and Portuguese colonial archives revealed important primary sources of the late 18th century; he has edited works by André da Silva Gomes. In 1970 he was awarded a special prize of the Associação Paulista dos Críticos Teatrais for his outstanding contribution to Brazilian musicology.

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Missa a oito vozes e instrumentos (Brasília, 1966)
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 Anon. [*Caetano de Mello Jesus*] *Recitativo e ária* (Salvador, Bahia, 1971)

GERARD BÉHAGUE

Duprat, Rogério (b Rio de Janeiro, 1932). Brazilian composer. He studied the cello and other subjects at the Villa-Lobos Conservatory, São Paulo, and took lessons in theory and composition with Toni and Santoro. In 1962 he attended the Darmstadt summer courses and studied electronic music at the studios of Cologne, Karlsruhe and Paris. He was a co-founder in São Paulo of the Estadual SO and of the São Paulo Chamber Orchestra, whose experimental chamber group he directed for a time.

In his music he abandoned an early nationalist manner in favour of 12-note writing, serialism and electronic work. Together with Mendes, Cozzella and Corrêa de Oliveira, he was associated with the Musica

Nova group of São Paulo, whose manifesto (1963) called for strict adherence to avant-garde beliefs and techniques. However, after the mid-1960s he worked mainly as a composer and arranger of urban popular music, notably with the Tropicália group.

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GERARD BÉHAGUE

Dupré [Du Pré]. Several French lutenists and composers of lute music of the 17th century bore this name; it is not known if or how they were related. The following deserve mention.

(1) **Laurent Dupré** (fl 1671–92). As a theorbo player he succeeded François Pncl in 1671 as 'ordinaire de la musique' to the king. In 1683 he took part at court in the first performance of Lalande's *Les fontaines de Versailles*. He was again mentioned as a theorbo player nine years later (in A. du Pradel: *Livre commode des adresses de Paris pour 1692*, MS, F-Pn). It has been claimed that he died on 25 March 1680 at 89, but this must have been a namesake. There are several pieces by him, including a *Tombeau de Dufaut*, in the first part (1682–6) of the manuscript lutebook of Etienne Vaudry de Saizenay (in F-B).

(2) **Dupré d'Angleterre**. He presumably worked in England. He is known only by certain pieces for lute expressly attributed to him in several manuscripts from the end of the 17th century, including that referred to above and René Milleran's anthology (c1690; F-Pn Rés. 823).

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JOËL DUGOT

Dupré, Desmond (John) (b London, 19 Dec 1916; d nr. Tonbridge, 16 Aug 1974). English lutenist and viol player. He read chemistry at St John's College, Oxford, from 1936 to 1940, but after the war began a formal musical education at the RCM (1946–7), where he studied the cello with Ivor James and harmony with Herbert Howells. In 1947 he took up the viol, teaching himself, but his professional playing was at first confined to the cello (Boyd Neel Orchestra, 1948–9) and the guitar (many broadcasts). In 1950 he made his first recording with Alfred Deller, accompanying him on the guitar, and in 1951 they gave a Wigmore Hall concert, in which he played the lute (which, like the viol, he had taught himself). After that, he often appeared with Deller and his consort.

He also played with many other pre-Classical music ensembles, such as the Julian Bream Consort, Jacobean Ensemble and Musica Reservata, and his joint talents as lutenist and viol player were often heard to advantage in Bach's *St John Passion*, in which he played the

obligato parts in both 'Betrachte, meine Seele' and 'Es ist vollbracht'. He formed a recital partnership with Thurston Dart with whom he recorded Bach's sonatas for viola da gamba and harpsichord, and he played in the first performance of Dart's reconstruction of a Handel concerto for lute and harp. He was the first president of the Lute Society (1956-73).

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A. Deller 'In Memoriam' Desmond Dupré', *LSJ*, xvi (1974), 7

DAVID SCOTT

Dupré, Elias [Dupre, Helias] (fl 1507). Composer. His music has survived almost exclusively in Petrucci's seventh and ninth frottola books; a further frottola appeared in Petrucci's second book of frottolas intabulated by Bossinensis for lute and voice (1511), which probably originated in Petrucci's tenth book, now lost. Within the fairly restricted metrical framework of the forms of the *barzelletta* and *oda*, typical choices of the frottolists of the first decade of the 16th century, Dupré's settings range from effective homophonic simplicity to a more involved and seamless style. In this style, often used by Tromboncino, the inner parts provide an active and almost continuous accompaniment to a more leisurely and syllabic cantus with a simple harmonic bass.

WORKS

(for titles see Jeppesen)

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K. Jeppesen *La frottola*, 1 (Århus and Copenhagen, 1968)

JOAN WESS

Du Pré, Jacqueline (b Oxford, 26 Jan 1945). English cellist. She began taking lessons at the age of five, and the next year she entered the London Violoncello School directed by Herbert Walenn. When she was ten she became a pupil of William Pleeth, with whom she remained after she entered the GSM, where she won every major award. She had additional study with Paul Tortelier and Mstislav Rostropovich, and launched a successful professional career with a concert at the Wigmore Hall, London, in March 1961, playing a cello of 1672 by Antonio Stradivari that had been presented to her anonymously. She was immediately acclaimed for her instinctive feeling for style and breadth of understanding as well as technical proficiency - qualities confirmed by subsequent concert tours and gramophone records, which include concertos by Boccherini, Delius, Dvořák, Elgar, Haydn (two), Saint-Saëns and Schumann. Those of the Elgar and Schumann concertos, in particular, reflect her generous natural talent and warmth of romantic feeling. She first toured the USA in 1965 as a soloist with the BBC SO, and in 1967 she married the pianist and conductor Daniel Barenboim, with whom she appeared in duo recitals and as a soloist. She gave the first performance of Goehr's *Romanze* for cello and orchestra, which was written for her (1968), but her style gradually became more mannered. In 1971 she had to rest for a year on medical advice; in 1973 her career was sadly interrupted by multiple sclerosis. She was awarded the OBE in 1976.

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NOËL GOODWIN

Dupré, Marcel (b Rouen, 3 May 1886; d Meudon, 30 May 1971). French organist, composer and teacher. Both of his grandfathers were organists and choirmasters; his mother was a pianist and cellist and his father was organist of St Ouen, Rouen, and the conductor of a choral society. Dupré began his musical education with his father at the age of seven; at 12 he was appointed organist of St Vivien and on his 15th birthday his first choral piece was performed at his home. During these early years he sometimes went for walks with Cavaillé-Coll, talking about organ construction. In 1898 he became a pupil of Guilmant, whose improvisations at La Trinité spurred Dupré to work intensively at fugal improvisation. He studied at the Paris Conservatoire (1902-14) with Diemer (piano, *premier prix*, 1905), Guilmant and Vierne (organ, *premier prix*, 1907) and Widor (fugue, *premier prix*, 1909); in addition he was a member of Widor's composition class and won the Prix de Rome (1914). Found unfit for military service in World War I he undertook to learn all of Bach's organ works, and in 1920 he gave a complete performance at the Conservatoire. This was the first time that such a performance had been given and it sufficed to establish his reputation. In December 1920 he made his first appearance outside France, playing in London to a filled Albert Hall. In 1921 he gave a series of recitals in the Wanamaker Auditorium, Philadelphia, and in New York where, for the first time, he improvised a symphony, later to become the *Symphonie-Passion*. From that time he visited the USA regularly.

Dupré continued to be widely active as a recital organist: he made a world tour in 1939 and in 1953 celebrated his 1900th concert, though later he gave up recitals. To the last, however, he retained his position at St Sulpice, where he had succeeded Widor in 1934. He loved its organ and it was there that he made his most sublime improvisations, ricercars in six parts, double fugues, chorale preludes and toccatas. Several of these have survived in Dupré's own transcriptions; *Le chemin de la croix* was improvised at Brussels in 1931 and written down in the same year. From 1926 to 1954 he was also professor of organ at the Conservatoire, where he strictly maintained the tradition of Widor, Guilmant and Lemmens. Dupré's very individual compositional style has a tonal basis, with a more or less polytonal or chromatic superstructure. In addition to using the classic liturgical and secular forms, he wrote symphonic pieces, among them symphonic poems of a religious character. Some of the characteristics of his organ writing - such as the employment of staccato and of chords in rapid bunches - were further developed by his pupils Alain and Messiaen.

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(selective list)

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Méditation, Sortie, op.62, 1962; 4 fugues modales, op.63, 1963; 2 antennes, op.64, 1964; Le vitrail de St Ouen, op.65, 1965

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- Vocal. A l'amie perdue, op.11, lv, pf, 1911, Mélodies, op.6, 1913, Psyché, op.4, cantata, 1914; 4 motets, chorus, 1916; De profundis, op.17, solo vv, chorus, orch, org, 1917; La France au Calvaire, op.49, oratorio, 1952-3, 2 motets, op.53, 1953
- Inst. Sonata, op.5, vn, pf, 1909; Fantaisie, b, op.8, pf, orch, 1912, 6 preludes, op.12, pf, 1916, 3 pieces, vc, pf, 1916, 4 pieces, op.19, pf, 1921; Variations, c♯, op.22, pf, 1924
- Teaching works: *Traité d'improvisation à l'orgue* (Paris, 1926), *Méthode d'orgue* (Paris, 1927), *Manuel d'accompagnement du plain-chant grégorien* (Paris, 1937)

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XAVIER DARASSE

Duprez, Gilbert(-Louis) (b Paris, 6 Dec 1806; d Paris, 23 Sept 1896) French tenor and composer. He first studied with a violinist, Carpentier, then sang as a treble in Fétis's incidental music to Racine's *Athalie* at the Comédie-Française. Having further studied with Choron and briefly visited Italy, he made his tenor début at the Odéon (*Il barbiere di Siviglia*, 1825); but meeting with mixed success, including for his own opera *La cabane du pêcheur* (1826), he went to Italy to continue his studies soon after the theatre's 1828 closure. He quickly won popularity in various Italian cities as a *tenore di grazia*, clinching his success with his creation of Edgardo in *Lucia di Lammermoor* (Naples, 1835), and at the same time gradually darkening his tone with his development of the *voix sombrée* under the influence of Domenico Donzelli.

Returning to France, Duprez was engaged at the Opéra, making his début there in *Guillaume Tell* (1837); he also sang leading roles, often for their first performances in Paris, in Halévy's *Guido e Ginevra* (1838), *La reine de Chypre* (1841) and *Charles VI* (1838), Berlioz's *Benvenuto Cellini* (1838), Auber's *Le lac des fées* (1839), Donizetti's *Les martyrs* (1838), *La favorite* (1838) and *Dom Sébastien* (1843) and Verdi's *Jerusalem (I lombardi)* (1847), also establishing himself as Nourrit's successor in Meyerbeer's *Robert le diable*, *Les Huguenots*, Halévy's *La juive* and Auber's *La muette de Portici*. He also sang in London in 1844-5 (*Lucia*), and toured Germany in 1850. He taught at the Paris Conservatoire from 1842 to 1850, and in 1853 founded his *Ecole Spéciale de Chant*.

According to his fellow student Scudo, Duprez was already outstanding during his training for the breadth and incisiveness of his phrasing, though his voice then seems to have been small and limited in colour. It was with his performance of *Guillaume Tell* that he revealed himself as a striking *tenore di forza*, and clearly he greatly developed his powers during his Italian years, acquiring then his particular characteristics. He is said to have been the first tenor to sing the top C as a chest note (in *Guillaume Tell*, to the dismay of Rossini, who compared it to 'the squawk of a capon having its throat cut'). In France, where he was acclaimed as the first true Romantic tenor, he became enormously popular, being greatly admired for his excellent declamation and the smoothness of his *canto spianato*; he was, however, said to be exaggerated in his acting style. Presumably through forcing his voice, a decline set in early, and according to Roger he became violent in his delivery. Berlioz greatly admired him in the vigorous music of *Benvenuto Cellini* in 1838, though noting that his voice had already 'coarsened to the point where smoothly produced tone and quiet or reflective music no longer came naturally to him' (*Mémoires*), and questioning (even to his face) his stylistic judgement. Duprez in turn found Cellini 'strange to my italianized ears' (*Souvenirs d'un chanteur*), and abandoned the role with some indignity. Berlioz seems later to have forgiven him, but nevertheless wrote in 1841 that 'he has no longer any voice, neither high nor low. There is no longer a Duprez!' (letter to his sister Adèle Suat, 14 March 1841). The story of the famous tenor's rise and fall in *Les soirées de l'orchestre* (sixth evening: 'Étude astronomique') is largely based on Duprez's career.

Duprez's operas are *Le cabane du pêcheur* (1826), *L'abîme de la maladetta* (1851; revised as *Joanita*, 1852), *La lettre au bon Dieu* (1853), *Jélyotte* (1854), *Samson* (1857), *Jeanne d'Arc* (1865) and some others (unproduced). He also wrote *L'art du chant* (1845), *Souvenirs d'un chanteur* (1880), which gives a valuable account of his times and of some distinguished contemporaries, notably Berlioz and Donizetti, *Récréations de mon grand âge* (1888) and other works.

His wife Alexandrine (née Duperron) (b Nantes; d Brussels, 27 Feb 1872) was a soprano who made her début at the Odéon in 1827 and often appeared with her husband; but she lacked substantial gifts and retired early. Their daughter Caroline (b Florence, 10 April 1832; d Pau, 17 April 1875) was a *soprano leggero* who also sang with her father, appearing in Paris and other French cities, in London (1851), then creating a number of roles at the Opéra-Comique. She married the Opéra répétiteur Vandenheuevel, and after a successful career was forced by illness to retire early.

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JOHN WARRACK

Dupuis, Albert (b Verviers, 1 March 1877; d Brussels, 19 Sept 1967). Belgian composer. While he was a

student at the Verviers Conservatory his work began to attract notice: a comic opera was performed at the town theatre when he was 18. In 1897 he settled in Paris, following the courses of d'Indy, Guilmant and Bordes at the Schola Cantorum; he won the Belgian Prix de Rome in 1903 with the cantata *La chanson d'Halewyn*. After a brief career as a conductor he was director of the Verviers Conservatory (1907–47). In his compositions he remained faithful to the teaching of the Schola Cantorum, using Franckian cyclic form in instrumental works. His 13 operatic pieces show the influence of Massenet, and it was to the theatre that his work was best suited. The principal publishers of his music were Buyst, Cranz, Eschig, Leduc, Schott (Brussels) and Senart; his MSS are in the Verviers Conservatory.

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HENRI VANHULST

Dupuis, Sylvain (b Liège, 9 Oct 1856; d Bruges, 28 Sept 1931). Belgian conductor and composer. He studied at the Liège Conservatory (1865–76) and won the Belgian Prix de Rome in 1881 with the cantata *Le chant de la création*. The prize journey took him to Bayreuth and to Paris where he formed a friendship with d'Indy. Back in Liège he was appointed professor of harmony at the conservatory, from 1886 he conducted the choral society La Légia and in 1888 he founded 'Les nouveaux concerts'. He conducted at the Théâtre Royal de la Monnaie (1900–11) and also directed the Brussels 'Concerts populaires'. Dupuis was responsible for introducing music from Wagner to Debussy into Belgium. He was elected to the Belgian Royal Academy in 1911 and was director of the Liège Conservatory (1911–26). His few compositions – published by Bosworth (Brussels) and Schott (Brussels) – show a remarkable feeling for drama in a moderately advanced harmonic style.

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HENRI VANHULST

Dupuis, Thomas Sanders [Saunders] (b London, 5 Nov 1733; d London, 17 July 1796). English organist and composer. He was a chorister in the Chapel Royal, where he studied with Bernard Gates and John Travers. He was elected a member of the Royal Society of Musicians on 3 December 1758. Subscriptions were invited for his concertos op.1 on 11 October 1760; a collection of minuets had appeared earlier. Dupuis married Martha Skelton of Fulham on 16 July 1765. As an organist Dupuis served from 1773 or earlier at the Charlotte Street Chapel, London, and in 1779, on Boyce's death, he was appointed organist and composer of the Chapel Royal. He was one of the directors of the Handel Commemoration in 1784. On 26 June 1790 he took the degrees of BMus and DMus at Oxford; his degree piece was called *Ode to the Genius of Britain*. Subsequently Dupuis instigated the formation of the Graduates Meeting, a group of musicians with degrees in London.

Dupuis' teaching activity is reflected in the didactic intent of most of his keyboard publications. The sonatas op.2 were among the earliest to offer the option of performance on the piano. Although few of his compositions seem above the mediocre, he was highly regarded

in his time as an organist. In his *Notebooks* Haydn referred to him as 'a great organist'; Haydn was ecstatic in his praise after hearing Dupuis improvise fugues at St James's. In Burney's opinion (*Rees's Cyclopaedia*, 1819–20) 'he was a correct harmonist in his compositions and a good performer on the organ, with a fancy not very rich or original; but his finger was lively and he knew his instrument well'. In the obituary notice in the *Gentleman's Magazine* (lxvi, 62) he was praised as 'distinguished for good sense, knowledge of mankind, integrity and benevolence'. A substantial collection of Dupuis' church music was edited and published posthumously as *Cathedral Music* by his student and friend, J. Spencer.

A son, the Rev. T. Skelton Dupuis (1766–95), provided texts for some of his father's and others' works, including the *Ode on the Late Providential Escape of His Majesty* (1786). His libretto *Elijah* was set by Callcott in 1785.

WORKS

(all printed works published in London)

SACRED VOCAL

- 16 Double and Single Chants (c1775)
24 Double and Single Chants (c1795)
4 services and 14 anthems, ed J. Spencer, *Cathedral Music in Score* (1797)
Numerous MSS containing anthems, chants, hymns and services in *GR*
Cfm, *Cks*, *Lbm*, *Ob*, *Och*

SPECIAL VOCAL

- op
5 A Collection of 8 Songs, 1v, 2 vn, va, 2 hn, bc (hpd), and 6 Gleees, 3–4vv, bc (1784)
Hail, Festive Day, ode, solo vv, chorus, pf, 1784, autograph, *Lbm*
Ode on the late Providential Escape of His Majesty from Assassination (T. Skelton Dupuis), 3 solo vv, bc (1786)
Ode to the Genius of Britain, solo vv, chorus, orch, 1788, *Lbm*, *Ob*
Numerous songs and glees pubd singly and in 18th-century anthologies

INSTRUMENTAL

- A Second Collection of 12 New Minuets, vn/fl, bc (hpd) (c1755)
1 6 Concertos, org/hpd, 2 ob/vn, 2 vn, va, vc, bc (1760)
2 [7] Sonatas, hpd/org/pf, vn (1768), also incl. Lady Coventry's Minuet with Variations
3 6 Familiar Lessons, hpd/pf (c1774), also includes [8] Variations on God Save Great George
4 8 Easy Lessons, hpd/pf (c1775)
6 6 Sonatas, pl/hpd, vn (1788)
8 6 Duets, 2 vc, bc (c1790)
8 [11] Pieces for the use of Young Organists, org/hpd (1794)
10 A Second Set of [7] Pieces for the use of Young Organists org/pf/hpd (c1795)
5 Concertos, org/hpd, orch (c1797)
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RONALD R. KIDD

Dupuits, Jean-Baptiste (fl 1741–57). French composer and teacher of the harpsichord and vielle (hurdy-gurdy). nothing is known of him beyond what can be gleaned from his works and an announcement in the *Mercur*. His works, however, are substantial in both quantity and quality, and merit something better than the total obscurity into which they have fallen, even though many

are written for so unsatisfactory an instrument as the vielle.

In 1757 he was styled 'M J. B. Dupuits des Bricettes, Directeur & Professeur de l'Ecole publique de Musique', where 'lessons in the various styles are given every day except Sundays and holidays, and three times a week *concerts* for learning ensemble and keeping in time'. At some time, probably in the 1740s, he was employed by the Duc de Cambray and lived in the rue de Seine; in 1757 his address was rue du Bout du Monde. He was either very friendly with the engraver Jean Robert or was willing to spend considerable sums on the appearance of his publications, for nearly all have handsome pictorial title-pages by that artist. The collection of songs *Les mille et une baguettes* is decorated with 30 designs. The last record of him is a request for subscribers to a proposed guitar method in 1757.

His two *grands motets* are the work of a highly skilled craftsman. *Quam dilecta* is 62 pages long, with ten movements, all differing in scoring or technique. His music for vielle pushes the instrument to the limit of its resources in the attempt to supply it with a respectable literature. The sonatas for harpsichord with vielle accompaniment include a *fuga da capella* and a *canone*, while the handsomely engraved *Pièces de caractères* are an attempt to adapt the titled and delicately detailed *pièce de clavecin* to the rustic instrument. The Italian sonatas for flutes or violins hover on the threshold of the style *galant*, most movements proceeding in long-breathed Baroque sweeps, occasionally broken by shorter phrases and modern melodic details. The method for vielle is lucid and very detailed in its explanation of the technique of the instrument and contains valuable comments on the performance of each movement of the six sonatas included with it.

WORKS

Published in Paris, undated opp 1-4, 1741 2, opp 5-17, 1742 51, opp 18-19, 1751 7

- 1 Principes pour toucher de la vielle avec 6 sonates
- 2 Première [-sixième] suite d'amusemens en duo, 2 insts, publ séparately
- 3 Sonates, kbd, vielle/other insts
- 4 Sonates ou suites, 2 vielles
- 5 Pièces de caractères, vielle, bc
- 6 Les mille et une baguettes, pts. 1-6, 1v, bc
- 7 Cantatilles, 1v, bc, publ separately. Les faveurs du sommeil, L'Inconstance, La Jeunesse. Pan et Syrinx
- 8 Les mille et une baguettes, pts 7-12, 1v, bc
- 9 Cantates, publ separately. Le retour de Mars, 1v, orch, 1e bouquet, 1v, vielle/other insts. Le retour de Thémire, 1v, insts. Les plaisirs de l'Hymen, 2vv
- 10 Les mille et une baguettes, pts. 13-18, 1v, bc
- 11 Menuets nouveaux exécutés aux comédies françaises et italiennes, insts
- 12 Les mille et une baguettes, pts 19-24, 1v, bc
- 13 Menuets nouveaux italiens et français pour les bals, première livre, 2 insts
- 14 Sei sonate, fl/vn, bc
- 15 Les mille et une baguettes, pts 25-30, 1v, bc
- 16 Sei sonate, 2 vn, bc, libro primo
- 17 Six sonates en duo, 2 vc/2 bn
- 18 [6] Concert, 2 vn/fl/ob, lost
- 19 Cours de leçons, ou nouvelle méthode de musique, première partie, lost
- 2 grands motets, 6vv, 2 vn/fl, va, b, bc, *Quam dilecta* (Ps lxxxiii), Omnes gentes plaudite (Ps xlvii); in *F-Pn*

DAVID FULLER

Du Puy, Henry. See PUTEANUS, ERYCIUS.

Dupuy, Jean Baptiste Edouard (b Corcelles, Neuchâtel, c1770; d Stockholm, 3 April 1822). Swiss violinist, singer and composer. He studied the violin in

Paris with Francesco Chabran and the piano with Dusik about 1783. In 1785 he was leader at the private theatre of Prince Henry of Prussia at Rheinsberg. A scandal led to his dismissal a few years later and he became a touring violinist; by 1793 he was in Stockholm, where he joined the court orchestra and was active as a singer and composer. He became a member of the Swedish Academy of Music in 1795. He was expelled from Sweden for political reasons in 1799 and went to Copenhagen, where he furthered his reputation as a composer and a singer (he was the first to sing the title part in Mozart's *Don Giovanni* there in 1807). His stay in Denmark came to an end when Princess Charlotte Frederika of Mecklenburg (consort of Prince Christian Frederik, afterwards Christian VIII), whose singing teacher he was, fell in love with him. Both were exiled in 1809, and Dupuy then went to Paris; but in 1811 a change in the Swedish political situation enabled him to return to Stockholm, where as court conductor he produced his own works, Mozart operas and operas by most of the contemporary French composers.

WORKS

Selective list, see detailed list in *MGG*, MSS in *DK-Kk*, S-L, *Skma*, *Sm*, *Vn*, *St*

THEATRICAL WORKS

(all first produced at Stockholm, opera, unless otherwise indicated)

- Arlequin magicien par amour (comic ballet-pantomime, 2, J. Marcadet), Stockholm, Arsenal, 18 Dec 1793
- Stratrovaren eller Den adelmodiga soldaten [The highwayman, or The noble soldier] (ballet-pantomime, 1, L. Deland), Stockholm, Arsenal, 18 Dec 1794
- Ballet music for an epilogue to R. Kreutzer's *Lodoiska*, 2 Nov 1795
- De adelmodiga bonderna [The noble peasant] (scene inserted in Derède's *Les trois fermiers*, C. J. Lindegren), Stockholm, Arsenal, 10 Feb 1797
- Ungdom og galskap eller 1st over list [Youth and folly, or 1 trick for trick] (Singspiel, 2, N. T. Brunn, after J. N. Bouilly *Une folie*), Copenhagen, Royal Theatre, 19 May 1806, as *Ungdom och dårskap* eller *List not list* (trans. C. G. Nordfors), Stockholm, Opera, 31 Oct 1814, ed. R. Nenedam (Copenhagen, 1923)
- Foreningen [Union] (divertissement, 1, G. Lowenhielm, Nordfors), 2 Jan 1815, for the union of Sweden and Norway
- Jenny Mortimer eller Roverbandet i skotska bergen [Jenny Mortimer, or The bandits in the Scottish highlands] (incidental music, 3), 5 June 1817
- Björn Jernsida (opera, Valerius), unfinished
- Skatan och tjenstpigan i Palaiseau [The magpie and the maid of Palaiseau] (divertissement dance, J. L. Abergsson, after Caignez, Daubigne *La pie voleuse*), 21 April 1818
- Hamlet (incidental music, Shakespeare), Stockholm, Arsenal, 26 March 1819
- Sömngångerskan (incidental music, 2, L. Hjortsberg, after Scribe, Delavigne *La somnambule*), 6 Oct 1820
- Felcie eller Den romanska flickan [Felcie, or The maid of Rome] (comic opera, 3, Hjortsberg, after E. Mercier-Dupaty), 19 Dec 1821
- 12 other works, 1797-1820

OTHER WORKS

- Coronation music for Charles XIV, 2 S, T, B, 4vv, orch, Stockholm, 11 May 1818
- 4 other works for state occasions, 1813-17
- Orchestral and chamber music, piano pieces, songs

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- F. Eibe 'Dupuys forskningen', *Dansk musiktidsskrift*, XI (1936), 135
- R. Cotte *Compositeurs français émigrés en Suède* (diss., U. of Paris, 1961, Paris, 1961)
- 'Dupuy, Jean-Baptiste-Edouard-Louis-Camille' *MGG*

BRUCE CARR

Duquesnoy [Lancin], Charles (François Honoré) (b Beuzet, 18 May 1759, d Brussels, 9 May 1822). South

Netherlands tenor and composer. He showed special gifts as a choirboy; from 1781 to 1786 he was at the Paris Opéra and in 1787 joined the Théâtre Royal de la Monnaie in Brussels, where he sang tenor parts with success. He developed a gift for composition, mainly of church music, though he also wrote for the stage. In 1794, following the French invasion, and having changed his name to Duquesnoy at his parents' request, he fled to The Hague; he lived there until 1795, when the French crossed the Dutch border. He then established himself in Hamburg and, with the help of some musicians from the Monnaie theatre, founded an opera house for French immigrants. *La fête des mariages, ou Le tirage de la milice* was produced there on 1 June 1798.

In 1802, after the promulgation of the Concordat, Duquesnoy became a choirmaster, first at Aalst and then, in 1814, at the church of St Michel and Ste Gudule in Brussels; there he exercised an important influence on Roman Catholic church music in the Netherlands, an influence which continued after his death and after the establishment of the independent kingdom of Belgium in 1830.

WORKS

- Almanzor, ou Le triomphe de la gloire, 2-act opéra-ballet, 1787
 Le mari vengé, ou Le mystificateur mystifié, 3-act opéra comique, 1790
 Le prix des arts, ou La fête flamande, 1-act opera, 1791, *B-Ac*
 L'hommage de Bruxelles, scène-lyrique, 1793, *Ac*
 Le médecin et l'apothicaire, 3-act opera, 1794, after Dittersdorf's Doktor und Apotheker
 Le mari garçon, opera, *Ac*
 La mort d'Hercule, incidental music, *Ac*
 La fête des mariages, ou Le tirage de la milice, opéra comique, Hamburg, 1798
 Missa cui titulus Vivat rex!, 4vv, orch, 1816, *Bc*, 5 other masses, incl. 4 with orch, 1779-1819, *Ac*
 1 Magnificat, c10 motets and psalms, 4vv, orch, 1775-1812, *Ac*, 3 other motets, 4vv, orch, 1816-21, *Bc*
 2 cantatas, *Ac*
 3 sacred odes (Rousseau), 1787, *Ac*
 Regina coeli, Ps lxxxvi, 1764, *F-Pn* (doubtful)

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AUGUST CORBET/JOHN LADE

Dur (Ger., from Lat. *durus*: 'hard'). Major, as in *G dur* (G major), *Durklang* (major triad) etc. The term is contrasted with *moll* (from Lat.: 'soft'), which is German for 'minor'. The names *dur* and *moll* fundamentally derive from the two forms of the letter 'b' in musical notation: *b durum*, or 'square b', was used to denote the pitch *b₄*, and it is this form of the letter that developed into the modern natural sign (*♮*) and sharp sign (*♯*); *b molle*, or 'round b', was used for the pitch *b₃*, and this form of the letter developed into the modern flat sign (*b*). The use of these terms is also reflected in the names of the hexachords (see **HEXACHORD**) in which they appear; the *hexachordum durum* (or *cantus durus*) always included the pitch class *B₄*, the *hexachordum molle* (or *cantus mollis*) *B₃*. The present meaning of *dur* and *moll* seems to have occurred first in Andreas Werckmeister's *Die nothwendigsten Anmerckungen und Regeln, wie der Bassus continuus ... könne tractirt werden* (1698).

See also **MAJOR**.

Durán, Domingo Marcos (*b* Garrovillas, Cáceres, c1460; *d* Santiago de Compostela, before 5 Sept

1529). Spanish theorist. He studied liberal arts and philosophy in Salamanca. In 1525 he was a singer in Santiago de Compostela and from 1526 *maestro de capilla* there. Between 1492 and about 1504 he published two treatises on music. The first, *Lux bella*, is very brief and is written in Spanish and Latin. The style and content of these treatises are more practical than theoretical, and in their manner of presentation they are very like the work of medieval theorists. Durán believed that music had primarily a religious function, and deplored its profane usage. He put his own interpretation on its traditional triple division, the enharmonic genus and the evaluation of the major and minor semitone, discussing in some detail both solmization and the practices of hexachord mutation and accidentals. He classified Gregorian modes into 'regulares', 'mixtos', 'irregulares', 'comixtos' and 'respectivos', with the priority given to the 7th degree, he also discussed the expressive effects attributed to the different modes. In his discussion of composition technique he formulated precise rules of counterpoint and admitted greater harmonic freedom in the syncopes. His *Sumula de canto de órgano* is a valuable source of information on mensural practice; he discussed in great detail the proportional system and the various mensuration signs prevailing before his own time. But he recognized the changes taking place and was clearly forward-looking in his ideas, accepting that a binary relationship between notes had become the norm, and relating the new theories based on this to earlier practice.

WRITINGS

- Lux bella* (Seville, 1492, 2/1518/R1951)
Comento sobre Lux bella (Salamanca, 1498)
Sumula de canto de órgano, contrapunto y composición vocal e instrumental práctica y especulativa (Salamanca, c1540)

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 F. J. Leon Tello *Estudios de historia de la teoria musical* (Madrid, 1962)
 F. J. LEÓN TELLO

Durán, José (*d* ?Barcelona, after 1791). Spanish composer. He studied under Durante in Naples, and possibly became a *maestro di cappella* there — in the libretto of his opera *Temistocles* he is described as 'maestro de capilla napolitano'. In 1755 he was *maestro de capilla* in the Palau in Barcelona, a post from which he retired on 17 November 1780 (he was not, as is usually claimed, *maestro de capilla* in Barcelona Cathedral: in 1790 he was still referred to as 'retired maestro of the royal chapel of the Palau'). Durán played an important role in the introduction of the Italian style to Barcelona: in 1760 he gave the first performance there of his opera *Antígona*, followed in 1762 by *Temistocles*, both to librettos by Metastasio. He also composed church music (masses, psalms; in *E-Bc*, *C* and Barcelona Palau). The librettos of his operas and of his oratorio *Arca de Dios* survive (*Bc*), as does an overture (*Mn*) and a four-part madrigal, with Durán's reply to a criticism levelled against him by Jaime Casellas in 1755 (both *I-Bc*).

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JOSÉ LÓPEZ-CALO

Durand. French firm of music publishers. It was founded as Durand Schoenewerk & Cie on 30 December 1869 and that same day bought the catalogue of GUSTAVE-ALEXANDRE FLAXLAND as well as his premises at 4 place de la Madeleine, Paris. Schoenewerk withdrew from the business on 19 November 1891, and his co-founder Marie Auguste Durand (b Paris, 18 July 1830; d Paris, 31 May 1909) reorganized the firm the next day as A. Durand & Fils, in partnership with his son Jacques Massacrie Durand (b Paris, 22 Feb 1865; d Bel-Ebat, nr. Fontainebleau, 22 Aug 1928). Jacques Durand succeeded his father, and taking as partner his cousin Gaston Choissnel (d 9 June 1921), renamed the firm Durand & Cie on 23 December 1909. Another cousin, René Dommange, joined the firm in July 1920 and became a partner on 28 April 1921. At Jacques Durand's death, his widow (d 1958) became a partner, subsequent partners have been Maquaire (1937-44), Adrien Raveau (from 1944), Mme René Dommange and Marcel and Jean Dommange (from 1959). The company became a 'société à responsabilité limitée' from 19 June 1947. Guy Kaufmann (b Neuchâtel, 12 May 1923) was appointed general director in 1972. The firm has continued to operate from its original premises.

Founder Auguste Durand, who was a classmate of Franck and Saint-Saëns at the Paris Conservatoire, studied the organ under Benoît and was organist at St Ambroise, Ste Geneviève, St Roch and St Vincent de Paul. He was also a music critic and a successful composer. His compositions include sacred and secular vocal music and many works for the piano and organ; he also had a particular liking for the harmonium, for which he composed, arranged and published extensively.

Jacques Durand also studied at the Conservatoire, where he developed lasting friendships with Dukas and Debussy. He studied harmony with Dubois and composition with Guiraud. Besides being a prolific composer, he edited and transcribed quantities of works by others. His writings include *Eléments d'harmonie* (1919), *Cours professionnel à l'usage des employés de commerce de la musique* (i: *Edition musicale, historique et technique*, ii: *Abrégé de l'histoire de la musique*, both 1923); *Quelques souvenirs d'un éditeur de musique* (1924-5); and *Lettres de Claude Debussy à son éditeur* (1927).

The catalogue that A. Durand and Schoenewerk bought from Flaxland was begun in 1847 and by 1869 contained about 1200 publications. These included many pieces by pre-19th-century composers of various nationalities, which became the nucleus of Durand's multi-volume collections of *Echos* (*Echos d'Allemagne, de France, d'Italie, de Pologne, du temps passé, du monde religieux*). Also from Flaxland came the piano works and the four-hand piano reductions of symphonies by Haydn, Mozart and Beethoven; songs and chamber works by Schumann; most of Chopin's piano music; early works by Saint-Saëns (*Oratorio de Noël*) and Duparc (op. 1); and the French and Belgian rights to Wagner's *Rienzi*, *Der fliegende Holländer*, *Tannhäuser* and *Lohengrin*.

In 1894 Durand began to publish the collected works of Rameau, with Saint-Saëns as general editor. This monumental undertaking comprised 18 volumes by



Cover of the first edition (piano score) of Debussy's 'La mer', published by Durand & Cie in 1905

1924 but has not been completed.

Spurred by the success of other national collections of classics and by their own strong sense of nationalism, Durand & Cie began in 1914 the enormous collection known as *Edition classique Durand & Fils*. Although it formally began after Auguste's death the title is apt, for the catalogue includes all of the acquisitions from Flaxland, the Rameau works, and most of the important works published by both Auguste and Jacques Durand. Intended by its founders, Jacques Durand and Gaston Choissnel, to incorporate only French contributions, the *Edition classique* has become an international catalogue. In 1969, the centenary of the firm, it comprehended 672 volumes and 811 separate compositions. Principal editors, many of whose own compositions are included, were Saint-Saëns (piano works of Mozart), Fauré (piano works of Schumann), d'Indy, Debussy (complete works of Chopin), Dukas, Ravel (piano works of Mendelssohn), Schmitt, Ropartz, Roussel, Aubert, Diémer (*Les clavecinistes français*), Philipp (*Les clavecinistes allemands* and *L'école moderne du piano*), Guilmant (*Archives des maîtres de l'orgue*), Samazeuilh and Rhené-Baton.

Much music now considered appropriate for *Edition classique* first achieved recognition largely through the efforts of Auguste and Jacques Durand to promote the music of their French contemporaries. The Durands were the original publishers of almost all the music of Saint-Saëns, Debussy and Ravel, and through purchase obtained their complete works. Most of the compositions of Fauré and Dukas and a large number by Franck, Lalo, Roussel, Schmitt, Aubert, Falla, Rhené-Baton, Widor, Ropartz, Büsser, Milhaud, Poulenc, Boulanger and d'Indy (including his famous *Cours de*

composition musicale) first appeared in Durand's catalogue. The firm has also published works by Messiaen, Cras, Auric, Bondeville, Ibert, Jolivet, Durufle, Barraud, Sancan, Pascal, Desenclos and Koechlin. Support of French contemporary music is also shown by the series of Concerts Durand for new chamber music, produced by Jacques Durand from 1910 to 1913, and the biennial cash prize for the best French symphonic composition which the firm instituted in 1927.

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ROBERT S. NICHOLS

Duranowski, August (Fryderyk) (b Warsaw, c1770; d Strasbourg, 1834). Polish violinist and composer. He was the son of the Polish-French émigré Durand who, according to Chybiński, was the leader of the orchestra at the court of Duke Ogiński in Słonim, though according to Fétis he was in the service of the King of Poland. He studied the violin with his father and in Paris with Viotti, becoming leader of the Brussels opera orchestra in 1790. In 1794-5 he toured Italy and Germany as a virtuoso, but for unknown reasons he interrupted his career about 1796 to enter the French army. He was imprisoned in Milan, but once released he returned to his former activities as a soloist. In 1809-10 he gave concerts in Warsaw, where he lived for some time, during the next four years he also played in Leipzig, Dresden, Kassel, Frankfurt am Main, Mainz, Darmstadt, Prague and possibly Russia. After a brief tenure as leader of the court orchestras in Kassel and at Aschaffenburg (1812), he settled permanently in Strasbourg as leader of the theatre orchestra, occasionally absenting himself for short periods to perform in Germany and France.

Duranowski was one of the most eminent violinists of his time. His unprecedented success as a virtuoso may be attributed to his large tone and extraordinary technique, especially in trilling, bowing and passage-work. He played with precision and fire, and was particularly fond of the works of Rode and Viotti and his own fantasias on the melodies of national songs. His technique fascinated the young Paganini, who declared that it was Duranowski who had shown him the possibilities in violin playing and to whose revelatory talent he owed his own. His works, almost exclusively for the violin, were performed by other violinists during his lifetime (especially by Serwaczyński in Poland) and published in Leipzig, Offenbach and Paris. Most important among them are the Concerto in A major op.8, *airs variés* for violin and orchestra, several violin duets, a set of six studies op.15, fantasias and potpourris. Duranowski also composed a number of lieder.

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BARBARA CHMARA-ŻACZKIEWICZ

Durante, Francesco (b Frattamaggiore, Aversa, 31 March 1684; d Naples, 30 Sept 1755). Italian composer. He was a leading composer of church music and an outstanding teacher of international reputation.

1. LIFE. He was the seventh of 11 children of Gaetano Durante and Orsola Capasso. His father, a woolcomber,

served as sexton and singer at the parish church, Ss Sosio, Frattamaggiore, where he and his wife had married on 31 October 1674 and where all their children were baptized. His uncle, Don Angelo Durante (c1650-after 1704), was a priest and musician who in 1690 succeeded Cristoforo Caresana as *primo maestro* of the Neapolitan conservatory S Onofrio a Capuana, of which he was rector until 1699; Don Angelo composed several *drammi sacri* (*Gara amorosa tra Cileo, la Terra e 'l Mare*, Monteforte, 1697; *S. Giuliano martire in Sora*, Naples, 1700, *L'Anacoreta reale S. Onofrio di Persia*, Naples, 1705), as well as church music, of which a *Dies irae* attributed to him is extant (two voices and continuo, D-BNu). Nothing is known of Francesco's education until after his father's death on 18 March 1699, when his uncle took over his musical training. Don Angelo left Naples to assist his widowed sister-in-law and her children, and Nicola Sabini assumed his duties at the conservatory; but in 1702 he returned to his post at S Onofrio and Francesco enrolled as a *convittore* to study with his uncle and the violinist Gaetano Francone. Three years later Francesco left the conservatory, and on 13 June 1705 his first known creative effort, a *scherzo drammatico* entitled *Prodigio della divina misericordia verso i devoti del glorioso S. Antonio di Padova*, was performed in Naples.

Little is known about Durante's life between then and 1728, when he was appointed *primo maestro* of the Neapolitan conservatory Poveri di Gesù Cristo. Choron and Fayolle (1810) stated that he studied with Pasquini and Pitoni in Rome for five years, and although that was later disavowed (by Villarosa and Florimo) circumstantial evidence seems to support them. Girolamo Chiti, in a letter to Padre Martini of 10 September 1746, identified Durante as a 'scolaro di Pitoni'; Chiti himself had been a pupil of Pitoni about 1713, so his statement has some authority. Durante could have been in Rome either between 1705 and 1710, which would have allowed studies with Pasquini (who died in 1710), or between 1711 and 1719. The only dated composition by Durante from that period, his *Missa S. Ildefonso per S. Giacomo degli Spagnuoli* of 1709, could have been written for the Spanish church in Rome or Naples. By July 1710 he was in Naples, where he began teaching at the conservatory S Onofrio. He remained there for only six months, leaving the institution on 12 January 1711, perhaps to return to Rome or to study there with Pitoni for the first time. A register of the masters and professors of the Congregation and Accademia of S Cecilia in Rome, compiled in 1851, lists Durante as a *maestro* there for 1718, but offers no documentation. Several aspects of Durante's music have been interpreted as pointing to Roman influences: his concentration on sacred music to the exclusion of opera, his preoccupation with the problems of a *stile alla Palestrina*, and his interest in keyboard music and the concerto. He was, however, in Naples on 4 January 1714, when he was married to Orsola de Laurentis, 12 years his senior, and is certain to have been present in the city at the first performance of his sacred drama *La cerva assetata ovvero L'anima nelle fiamme* on 18 February 1719. Nothing is known of Durante's whereabouts during the following nine years; it has been suggested that he visited Saxony and Austria (some older sources persistently report such tours, though during periods when he now is known to have been in Naples), but there is no supporting documentary evidence.

Durante, Francesco

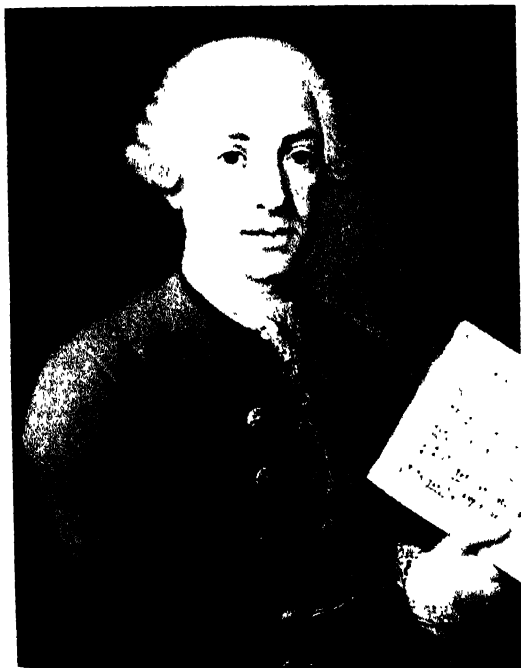
In October 1728 the governors of the conservatory Poveri di Gesù Cristo appointed Durante, now aged 44, *primo maestro* replacing the elderly Gaetano Greco: his election attests to his high reputation. About the same time he must have been invited to write music for the choruses of Duke Annibale Marchese's tragedy *Flavio Valente*, published in the duke's *Tragedie cristiane* (Naples, 1729). With this contribution he joined the ranks of the then celebrated older and younger Neapolitan composers, Carapella, Mancini, Sarro, N. Pajo, Porpora, Hasse, Vinci and Leo, who had written music for other tragedies in the collection. Dated compositions of his now become more numerous. His well-known *Sonate per cembalo divisi in studi e divertimenti*, dedicated to the Marquis of S. Giorgio, were published about 1732. His Requiem in G minor is dated 27 November 1738, and his *Missa in Palestrina* was written in 1739. Also from those years come the two *Atto di Contrizione* for the alumni of the conservatory Poveri di Gesù Cristo. Among his students there were Pergolesi, who completed his education under Durante's guidance, Girolamo Abos, Domenico Terradellas and for about two years Joseph Doll.

After ten years of service, Durante resigned from the conservatory, and in September 1739 he was succeeded by Francesco Feo. The reasons for his resignation are unknown, and there is no information about his activities until 1742, when he was called to the Neapolitan conservatory S. Maria di Loreto. This oldest and largest of the four Neapolitan conservatories had been without a *primo maestro* since November 1741, when Porpora went on leave to Venice and did not return, and with the death of Giovanni Veneziano on 13 April 1742 it had lost its *secondo maestro*. On 25 April

1742 the governors elected Durante *primo maestro*, at the same time appointing Pietro Antonio Gallo to assist him as *secondo maestro*. Under Durante's directorship the Loreto conservatory regained stability and quality of education. During his 13 years' service such later masters as Pasquale Anfossi, Tommaso Traetta, Pietro Guglielmi, Alessandro Speranza, Antonio Sacchini and Fedele Fenaroli received their musical education there. When, with the death of Leonardo Leo on 31 October 1744, the *primo maestro* position at the conservatory S. Onofrio became vacant, Durante, then 60, was awarded the succession as from 1 January 1745. He also petitioned the king to appoint him Leo's successor as *primo maestro* of the royal chapel. A competition, however, was held, in which Durante took part on 21 April 1745 along with Giuseppe de Majo, Giuseppe Marchitti, Nicola Sala and others. The judges were Constanzi of Rome, Pertì of Bologna, Jommelli of Venice, and Hasse, then also in Venice. Jommelli praised Durante's a *capella* setting on the cantus firmus *Protestisti me Deus*, of which Pertì was critical; the appointment went to de Majo, vice-*maestro* of the chapel (although only Hasse had found his works satisfactory). Durante continued to hold his positions at both S. Maria di Loreto and S. Onofrio, and during the last ten years of his life was venerated as the most distinguished of all Neapolitan teachers. According to tradition Niccolò Piccinni became Durante's favourite pupil, of whom he is supposed to have said 'The others are my pupils, but Niccolò alone is my son'. Dated compositions from his last decade include the Requiem in C minor for eight voices, performed in 1746 at S. Giacomo dei Spagnuoli in Rome, an F major mass (1749), the F minor Litany (1750), *S. Antonio di Padova* (1754), a *componimento sacro* and a five-voice *Miserere* for the basilica S. Nicolò in Bari (1754).

Durante married three times. His first wife died on 27 February 1741, early biographies characterized her as a 'maledetta vecchia' who made the 27 years of their marriage a misery. On 26 January 1744 he married his second wife, Anna Furano, of Naples, who is said to have brought happiness back into his life, but she died on 10 August 1747. Only four months later, on 18 December 1747, he was married again, to the 22-year-old Angela Anna Carmina Giacobbe, formerly a domestic in his household. Reports of Durante's character and personality are primarily based on anecdotes related by Giuseppe Sigismondo, who had known the composer, and by Giovanni Furno, who related stories he had heard from his teacher Carlo Cotumacci, Durante's successor at S. Onofrio. According to these sources Durante was a man of simple manners, but profoundly wise in matters concerning his art and a respected arbiter over questions of harmony and counterpoint. He was dedicated to his pupils' welfare and education; they in turn, like Paisiello, who began his studies at S. Onofrio during the last year of Durante's life, always spoke of him with enthusiasm and admiration. He was buried in S. Lorenzo in Naples.

2. WORKS. Unlike his Neapolitan contemporaries Porpora, Feo, Leo and Vinci, who attracted international notice with their operas, Durante achieved international recognition through his church music, along with some vocal chamber and instrumental works. Although a career like his was not unusual for the older masters, or among Roman musicians of his day (like



Francesco Durante: portrait by an unknown 18th-century artist in the *Civico Museo Bibliografico Musicale*, Bologna

Bencini, Chiti or Cannicciari), it was remarkable for a Neapolitan. Almost all the composers active in Naples during the second quarter of the 18th century, including Nicola Fago and Ignazio Prota, at least attempted to compete in opera before devoting themselves to church music and teaching. Of those Neapolitan *maestri* who followed Durante's example, notably P. A. Antonio Gallo, Carlo Cotumacci and Lorenzo Fago, none equalled his reputation. In 1705, after leaving S Onofrio, Durante, like many a Neapolitan student before and after him, composed a theatrical work. The libretto to *Prodigi della divina misericordia* was by Abbenio Rolandi, and even included a comic role in Neapolitan dialect. But the music is lost, and it is not even known how it was received. It did not gain him or he did not seek – a commission for an opera. His second effort in sacred drama, *La cerva assetata* (1719), was according to Florimo dry and monotonous, too strict and old-fashioned in style to be successful. Since his choruses for *Flavio Valente* (1729) offer little insight, and his music to *Abigaile* (1736) is lost, any judgment on Durante's approach to the dramatic genre must rest on his *S Antonio di Padova* of 1754. Surprisingly for a work written only two years before his death, this *dramma sacro* does not seem old-fashioned but, like other works of his late period, shows Durante in tune with the stylistic tendencies that the younger Neapolitans had begun to pursue in their operas during the 1740s. It contains several accompanied recitatives, and its da capo arias show vigorous gestures as well as effective vocal lines. In total, however, it reveals less concern for dramatic intensity than for pleasant musical entertainment. Basically his was not an operatic talent, yet in his masses, requiems, litanies and Lamentations he could provide strong expressive moments. The absence of opera from his output was perhaps caused by both circumstances and critical self-awareness.

Any assessment of Durante's development as a composer is restricted by the fact that few of his works can with certainty be assigned to his early years. The *Missa S Ildefonso* of 1709, which requires three violins, chorus and continuo, shows its proximity to late 17th-century practices. Its Gloria excludes the words of the intonation, subdivides into sections rather than formal numbers, and contains ensembles *a 2* and *a 3*, but no solo aria. Most of Durante's surviving compositions were written after he settled at Naples in 1728: they reflect the art of the mature composer with firm control over his craft, often imaginative and forward-looking, not insensitive to the traditions of church music that he inherited, and above all responsive to the changing stylistic currents of his time – that is to say, to the situation in Naples. His work encompasses all genres and styles of liturgical and devotional music, from the large, representational orchestral 'number' masses and psalms to a *cappella* or accompanied *stile breve* settings; from the motet-cantatas, litanies and Lamentations for chorus, solo voices and orchestra to the *cantate spirituali* and Holy Week lessons for solo voices and continuo. In his choral numbers, unlike Nicola Fago or Feo, he preferred four- and five-part settings, with, in the latter, one or both sopranos serving as the solo, concertato voices. Double chorus textures occur, with few exceptions, only in works of his last decade. After Scarlatti, Durante was the first composer in Naples to set several complete mass cycles in a *cappella stile*

antico. One of these he explicitly labelled 'Missa in Palestrina' (D minor, four voices, 1739). He was well able to handle the contrapuntal techniques of the old style, and even alluded to Palestrina's *Missa 'In te Domine speravi'*; but because of his own deep-rooted feeling for harmonically guided phrasing he recreated only the Palestrina style's outer appearance and mannerisms. These masses in strict style remain isolated in his work. In later years he allowed his a *cappella* (with continuo) settings to follow freely his own expressive dictum (*Miserere*, 1754).

Leo, too, occupied himself seriously with the traditional style from the 1730s onwards, and much has been made of the difference in approach which the two masters present and which is said to have split Naples into the camps of 'Durantisti' and 'Leisti'. The difference has been explained (by Fellerer) as concerning the question whether old and new style should and could achieve a symbiosis ('Durantismo'), or whether they should remain separated, with the one treated strictly, the other in as modern a manner as possible ('Leismo'). It seems, however, that historicism overstated the problem. To set parts of the Kyrie or the 'Christe', the 'Cum sancto' or 'Sicut erat', and the 'Amen' as fugues in *stile antico* fashion was a Neapolitan tradition by the first quarter of the 18th century; both Durante and Leo adhered to it. Both also attempted in many of their works to unify older and modern practices through a *stile misto*. The true controversy was more likely based on nothing more than the academic question of whether the interval of the 4th should be regarded as consonance or dissonance and in what circumstances (Rosa, 1840). The stylistic difference between the two masters was less one of goal than one of result, caused by character and temperament. It has been stated that 'Durante is sentimental and Leo is not' (Dent). If 'sentimental' is understood in 18th-century terms, then the characterization makes a point. Leo was conservative, and had a stricter, more vigorous counterpoint. Durante was also a master of learned device, but favoured lighter, more transparent, often pseudo-contrapuntal textures. His *stile moderno* comprised startling dissonances, expressive use of dynamics, diminished chords and chromaticism (e.g. *Salve regina*, 1739; *Dixit*, 1751) as well as thematic and harmonic contrasts (motet *Tacet sonate*, *Missa*, 1753), and had a tendency towards periodic phrasing and clearcut cadential structure that could produce a truly popular tone (masses in *pastorale*, *Laudate pueri*, 1732). Many of his smaller choral works in motet style (e.g. *Vespro breve*, *Dixit a 3*) were written with ease of vocal performance in mind, while in his arias he made considerable demands on the virtuosity of singers but often attempted to integrate coloratura passages into a larger design.

Compared with other Neapolitans, Durante was not prolific. His concern was not quantity; instead he strove, within the limits of a style beset by standard vocabulary, formulae and genre traditions, towards the realization of a variety of individual concepts and exemplary solutions. In his six *Sonate per cembalo*, published by Phillipus de Grado at Naples about 1732, he explored formal as well as technical aspects of keyboard music. Each sonata combines and contrasts an extended fugal 'studio' with a short, non-fugal 'divertimento', united by key and sometimes by motivic elements. Emphasis on variety and on synthesis of diverse stylistic and formal features distinguish his eight *Concerti per quartetto*, the

most significant Neapolitan contribution to the genre. Probably written during the late 1730s or early 40s, their formal plans include wholly original successions of tempo contrasts (as in the concertos in E \flat and A, 'La pazzia'). Interplay of solo and tutti is fluent and stresses participation of the viola. His three-movement Harpsichord Concerto in B \flat with violins, cello and double bass, written about 1750, is the most notable of the few keyboard concertos by early 18th-century Italians. Here contrapuntal inclinations are held in check, and the outer movements are dominated by a playful abandon befitting the virtuoso and entertaining nature of the solo concerto.

It is one of the remarkable aspects of Durante's career that with old age he did not have to resort to repeating himself in routine fashion. His creative imagination remained fertile until death. His *Messa de' morti* for Rome (eight voices, C minor) of 1746 is among the first in a series of masterworks composed during his last decade and, aside from any theological considerations of what constitutes 'true church music', must be counted as the most important orchestral requiem of the early 18th century. Distinctive shape and character, thematic as well as structural, a preoccupation with special expressive effects and orchestration, and a concern for unifying multi-movement structures mark all his late works. The 'Quoniam' of the F major *Missa in afflictionis tempore* (1749) is an echo concerto for soprano solo, two trombe da caccia, oboes, strings (with violin passages marked 'grazioso') and continuo. Instruments partake in presenting the fugue subject independently of the chorus in the concluding 'Cum sancto', in which the home key of the Kyrie (F) rather than the Gloria (D) is re-established. In the 'Qui tollis' 'Qui sedes' movement of the great A major mass (eight voices, 1753), a four-voice 'choro da lontano' echoes sections of the soprano solo, providing a theatrical effect. In the *Missa col canto fermo* in D, the hymn *Sancte Michael defende nos* dominates the contrapuntal textures of the Kyrie and 'Christe', and reappears in the 'Cum sancto' at the end of the Gloria. In the five-part *Magnificat* in B \flat , the closing 'Sicut erat' is a near-literal repeat of the opening chorus with its psalm tone cantus firmus, such recapitulations were to become a tradition with Neapolitan composers in the second half of the century, particularly in settings of the psalm *Dirixit Dominus*. Durante's fondness for experimentation is shown in the opening orchestral Larghetto of the motet *Cessent corda*, in D (five solo voices and chorus), which begins in accompanied recitative style on a dissonant chord, then follows an unorthodox harmonic progression, reaching a cadence in the tonic only in the 11th bar, whereupon a brief allegro follows.

It was without doubt his dedication to matters of his art, and his openness to new ideas, which made Durante a sought-after and venerated *maestro*; nearly 20 years after his death Burney could observe that his 'masses and motets are still in use, and models of correct writing with the students of several conservatories of Naples'. Many of his scores reveal the teacher. It is telling that he labelled his cantus firmi (*Protestisti me Deus*, 1745) and his canons (*Messa de' morti*, 1746), and wrote 'si nota' to draw attention to a learned device hidden in the parts (*Messa col canto fermo*). His approach to the teaching of musicianship and composition can be viewed through his *Partimenti* . . . *per ben suonare il cembalo*, extant in variously titled collections, which progress from basic

cadential exercises to fugal and free-style improvisations over a variety of bass patterns. The countless solfeggios attributed to him run the gamut of vocal exercises and include duos and trios ('canoni'). Two popular 'arias by Durante', which persistently appear even in modern anthologies of Italian songs, *Danzi, danzi fanciulla* and *Vergin tutto amore*, are nothing but solfeggios to which texts and elaborate piano accompaniments were added in the 19th century. The most famous of his didactic compositions became his *XII duetti* (or *madrigali*) *da camera*, in which he transformed recitatives from solo cantatas by Alessandro Scarlatti into expressive, often highly chromatic duos, by adding a second vocal part and interludes, and considerably modifying and extending the originals. These *Duetti* may be called brilliant examples of 18th-century 'parody technique'. To Burney it seemed 'as if art and refinement in this species of composition could go no further'.

The central position that Durante held in the educational life of Naples, and the fame of his many pupils, from Pergolesi to Paisiello, prevented his name and work from being forgotten after death. Rousseau (1767) exuberantly extolled him as 'the greatest master of harmony of Italy, that is to say, of the whole world'. Although voices were raised taking exception to Rousseau's overstatement (Hasse, for example, thought Durante to be 'not only dry, but baroque, that is coarse and uncouth'), most late 18th-century critics looking backward were attracted by his style, in which the late Baroque anticipated the Classical, and contrapuntal dexterity was tempered by a natural amenity. To Grétry (*Mémoires*, 1789), therefore, he was the undisputed master of 'contrepoint sentimental'. Durante's works found wide distribution in manuscript; and during the 19th century a number of them were included in the anthologies of old masterworks published by Choron and Porro in France and Rochlitz and Commer in Germany. Performances of his music, particularly the *Missa in Palestrina* and other a *capella* works, were fostered through the Cecilian movement. The most popular and widely performed of Durante's sacred works, however, was the five-part *Magnificat* in B \flat (second version), which Kretzschmar (*Führer durch den Konzertsaal*, ii/1, 1888) praised as 'in a certain sense the ideal setting' of the Marian canticle and Hanslick (*Aus dem Tagebuche eines Musikers*, 1892) was moved to call a 'Tondichtung which in the beauty of religion celebrates the religion of beauty'. From a modern historical point of view, Durante no longer occupies the exalted position which the 18th century awarded him; but his importance as a focal point in the development of 18th-century Neapolitan church music, and the merit of his contributions to instrumental music, remain unchallenged.

WORKS

All vocal music is with instruments unless otherwise stated, only autographs, rare copies or extensive collections are noted

(* = autograph)

SACRED DRAMAS

- Prodigi della divina misericordia verso I devoti del glorioso S Antonio di Padova (scherzo drammatico, A. Rolandi), Naples, street perf., 13 June 1705, music lost, lib J-Nn
 La cerva assetata ovvero L'anima nelle fiamme della gloria (dramma sacro), Naples, 18 Feb 1719, lost
 5 choruses for Flavio Valente (tragedy, Duke Annibale Marchese), in A. Marchese dei Marchesi di Camerota: *Tragedie cristiane* (Naples, 1729)
 Abigaille (dramma sacro), Rome, Oratorio de' RR PP della S Filippo Neri, 22 Nov 1736, music lost, lib C-Tu

S Antonio di Padova (dramma sacro, G. Terribilino), Venice, Oratorio
c' RR PP della Congregazione di S Filippo Neri, 1754, *I-Vnm*, lib
C-Tu

MASSSES, MASS MOVEMENTS

- 5 dated masses (Kyrie-Gloria) Missa S Ildefonsi per S Giacomo degli
Spagnuoli, c. 5vv, 1709, **D-MÜs*; Missa breve, F, 4vv, 1734, **F-Pc*,
G, 1742, *GB-Lhm* (vv parts missing); Missa in afflictionis tempore,
F, 5vv, 1749, **Lhm*; A, 8vv, 1753, **Lhm*
14 undated masses (Kyrie-Gloria) C, 5vv, *D-Dlb*, G, 5vv, *GB-Lhm*, G,
4vv, *I-Pac*, Missa col canto fermo 'Sancte Michael defende nos', D,
5vv, **GB-Lhm*, D, 4vv, *I-Nc*, Missa in pastorale, D, 4vv, *F-Pc*, D,
4vv, *GB-Lhm*, D, 4vv, *F-Pc*, Missa in pastorale, A, 4vv, **GB-Lhm*;
Missa in pastorale, A, 4vv, bc, *I-Rvat*, Bb, 5vv, *D-Dlb*, Bb, 4vv, *GB-
Lhm* [*Qui tollis], c, 3vv, *F-Pc*
3 mass cycles (unacc.) C, 5vv [TTB], bc, *I-Vnm*, *D-F* (without Credo),
ed. in F Commer, *Musica sacra*, II (n d.), Messa a cappella, C, 3vv
[ATB], bc, *GB-Lcm*, Missa in Palestrina, d, 4vv, bc, 17 Oct 1739, *I-
Nc*, ed. V Dufaut (Paris, 1921)
2 masses (Kyrie Gloria Credo), both doubtful G, 4vv, *NI-At*, a, 9vv,
F-Pc
Kyrie, d, 4vv, *D-MÜs*, Gloria, C, 4vv, 1724, *MÜs*, Gloria, D, 8vv, *GB-
Lcm*, Credo, G, 4vv, *Lhm*, Credo, G, 5vv, **Lhm*, Credo, A, 4vv, *I-
Nc*, Credo-Sanctus-Agnus, D, 4vv, **F-Pc*
5 Requiem masses. Messa piccola di requie [without Dies irae], G, 3vv
[SSB], *GB-Lhm* (doubtful), F, 4vv, *I-Bc* (doubtful), a, 3vv [SSB], *D-
MÜs*, g, 4vv, 27 Nov 1738, **I-Nf*, ed. in *Periodico di musica sacra*
(Rome, 1880), c, 8vv, for Rome, 1746, **GB-Lhm* (inst part)

OTHER SACRED VOCAL

- Motets Ad presepe venite (Motetto in pastorale), 4vv, **Lhm*, Ave virgo
sancti amoris, S, **Lhm*, Cessant corda, D, 5vv, **Lhm*; Cito pastores
(à pastorale), 4vv, **Lhm*, Ecce pietatis (Nonna in pastorale), S, *I-Nc*,
Inter choros virginales, 5vv, *GB-Lhm*, Jam si redit luminosa, 8vv,
**Lhm*, Jam videtur, 4vv, *Lhm* [incl. Inter coeli delitatus], Nascere,
nascere dive puellule (Per il Ss Natale), A, bc, *D-Trd*, ed. R Ewerhart,
Cantico sacro gestiche Solokantaten, II (Cologne, 1954), O
sapientia (in Pastorale), S, *I-Nc*, Sacerdotes sancti, S, A, *1713, *D-
MÜs*, Surge auctor, 4vv, **GB-Lhm*, Surge lama, 5vv, **Lhm*, Tacete
sonate, 4vv, **Lhm*
Antiphons, hymns, sequences Alma Redemptoris, Ep, B, Dec 1739,
Lhm, Alma Redemptoris, g, S, 1739, *A-Wn*, Ego sum panis, 4vv, bc,
GB-Lhm, Recordatus mei Deus, T, B, *I-Md*, Salve regina, F, B, *Nc*,
Salve regina [per il Sigr Praun], d, B, 1739, **GB-Lhm*, Salve regina,
d, B, B, unacc., 1753, **Lhm*, ed. in F Commer, *Musica sacra*, III
(n d.), Salve regina [per gli alunni del Conservatorio di S Onofrio], c,
S, *D-MÜs*, Veni sponsa Christi, D, 4vv, **F-Pc*, Veni sponsa Christi,
D, 5vv, **GB-Lhm*, Iste confessor, 4vv, *Lhm*, O divi amoris (Inno per
S Francesci), 4vv, **Lhm*, O glorioso domino, 3vv, **F-Pc*, O glorioso
domino, A, 5vv, *GB-Lhm*, Pange lingua, 5vv, *Lhm*, Te Deum, 5vv,
Lhm, Vexilla regis, 4vv, *F-Pc*, **GB-Lhm*, Inviolata integra, S, *F-Pc*,
GB-Lhm, Stabat mater, S, S, A, 2vv, bc, *F-Pc*, *I-Baf*, *US-STm* (all
frags)
Canticles Magnificat, D, 4vv, bc, *D-Mb*, Magnificat, Bb, 5vv, **I-Nc*
[different version in *F-Pc*, ed. V Stroth and B Red (New York,
1963), ed. D Hellmann (Stuttgart, 1968)], Magnificat, Bb, 4vv, bc, *D-
Mb*, Magnificat, a, 4vv, *GB-Lhm*, Magnificat, a, 8vv, 1752, *I-Pc*,
**GB-Lhm*, Magnificat, d, 4vv [arr. 8vv, bc, by G Jannacconi], *D-
MÜs*; Magnificat, c, 4vv, bc, *MÜs* [with insts, in *I-Nc*, and in Vespri
breve, see below], Magnificat, Ep, 3vv [STB], bc, *I-Mc*, Nunc
dimittis, 5vv, 1749, *GB-Lhm*
Vespri breve (Dixit Dominus, C, 4vv, Confitebor, c, 4vv, Beatus vir, c,
3vv; Laudate pueri, A, 4vv, Magnificat, c, 4vv), *F-Pc*, *GB-Lhm*
Psalms Beatus vir, C, 4vv, *Lhm*, Beatus vir, C, 4vv, *Lhm*, Beatus vir, C,
5vv, 21715, *D-MÜs*, Beatus vir, A, 5vv, *1735, *MÜs*, Beatus vir, F,
4vv, *F-Pc*, *GB-Lhm*, Beatus vir, 4vv **F-Pc*, Confitebor, D, 1v, Nov
1744, *F-Pc*, **GB-Lhm*, Confitebor, A, 4vv, *Lhm*, Dixit Dominus, D,
4vv, *F-Pc*, *GB-Lhm*; Dixit Dominus, D, 5vv, *A-Wn*, B-Bc, Dixit
Dominus, D, 5vv, 1751, *F-Pc*, **GB-Lhm*, Dixit Dominus, D, 5vv, *D-
MÜs*, Dixit Dominus, D, 8vv, 1753, *F-Pc*, **GB-Lhm*, Dixit
Dominus, D, 8vv, *F-Pc*, **GB-Lhm*, Dixit Dominus, F, 8vv, *Lhm*,
Dixit Dominus, Bb, 3vv [SSB], bc, **Lhm*, Laetatus sum, 4vv, *F-Pc*,
GB-Lhm, Laudate pueri, C, 4vv, bc, *D-MÜs*, Laudate pueri [detto il
Grottesco], G, 4vv, 1732, *F-Pc*, *GB-Lhm*, Laudate pueri, G, 8vv, *F-
Pc*, *GB-Lhm*, *I-Nc* (arr. 4vv), Laudate pueri, D, 8vv, 1714, *D-MÜs*,
Laudate pueri, A, 1v, *F-Pc*, **GB-Lhm*, Memento Domine David (per
la Cappella Reale Concorso), 8vv, bc, 21 April 1745, *D-MÜs*,
Miserere (per defunti), 3vv [SSB], *I-PS*, Miserere (per la Chiesa di S
Niccolò di Bari), 5vv, bc, 1754, **GB-Lhm*, Misericordias Domini, c,
8vv, bc, *F-Pc*, *GB-Lhm*, Misericordias Domini, c, 8vv, bc, *D-MÜs*,
Nisi Dominus, 4vv, *MÜs*, Protestisti me Deus (per la Cappella Reale
di Napoli Concorso), 5vv, bc, 21 April 1745, *F-Pc*, *GB-Lhm*, **I-
Baf*
Lessons for Holy Week: Maundy Thursday nocturn I/I, S, S, B, bc,
**GB-Lcm*, nocturn I/III, S, bc, **Lcm*, nocturn I/III, S, S, B, bc,
1752, **Lcm*, Good Friday nocturn I/I, S, S, B, bc, **Lcm*, nocturn I/
II, S, 2 vc, bc, 1751, **Lcm*, Holy Saturday, nocturn I/I, S, bc, **Lcm*,

nocturn I/I, S, insts, *Lbm*, nocturn I/II, S, A, insts, *Lcm*, nocturn I/
III, 4vv, insts, *F-Pc*, *GB-Lhm*
5 Litanies BVM: a, 4vv, *Lhm*; c, S, A, *F-Pc*, **GB-Lhm*, c [Breve], 4vv,
F-Pc, *GB-Lhm*, g, 4vv, B-Br [not *], *F-Pc*, *GB-Lhm* [not *], f, 4vv,
1750, *F-Pc*, **GB-Lhm*

Responses for Holy Week Matins with Christus and Miserere, 3vv
[SSB], bc, *F-Pc*, Si quaeris miracula (Responsorio di S Antonio), S,
F-Pc, **GB-Lhm*

CANIATAS, ARIAS, DUETS, TERZETTOS

Sei cantate spirituali, A, bc, *Lhm* Vincisti pur vincisti [Sceneca funato
ossia La crudeltà di Nerone], *Dove infelice [L'anima del ricco
Epulone parlante nell'Inferno], Lascia alfin mio cor [Il fine dell'
uomo], Dunque fra pochi stanti [Il giudizio particolare], also *F-Pc*,
Chi per pietà [Figliuol prodigo], with Non più figlio [Accoglienza
pietosa], Al risuonar di spaventose [Il giudizio universale]
2 Atto di Contrizione (per gli Alunni del Conservatorio di Gesù Cristo),
De più pene al fiero aspetto D, 1v, *D-MÜs*, F, 1v, *MÜs*

A le sue sponde torna il ruscello, S, bc, *GB-Lhm*, Ah che date (aria), S,
I-Rsc, Almen se non posso (aria), S, *F-Pc*, De sventura passo lore
(aria), S, *Pc*, Ciel se mai in giusto sei, S, bc, *Pc*

XII duetti [madrigali, canzoni] da camera, based on recits from solo
cantatas by A Scarlatti, S, A, bc, *GB-Lhm* [arr. S, S, bc with
embellishments by G. Masi, 1776, as Duetti per studio di maniera
di cantare e per esercizio di accompagnare al cembalo, *Lcm*, *I-Rc*],
ed. I. Cherubini (Paris, c1822), ed. F. Maier (Leipzig, 1844), ed. M
Ivanoff-Boretzky (Moscow, 1931) Andate, o miei sospiri, Son io,
barbara donna, Qualor tento scoprire, Alme, voi che provaste
Mitilde, alma mia, O quante volte; Mitilde, mio tesoro, Fiero,
acerbo destin, La vezzosa Celinde, Amor, Mitilde, e morta
Dormono l'aure estive, Alfin m'ucciderete

Solitudine care, S, A, bc, *F-Pc* [setting of first recit of Scarlatti's
cantata Solitudine]

Also attrib. Durante, duets for S, A, bc, from Scarlatti's cantatas, all
GB-Lhm unless otherwise stated, Questo silenzio, Dolce piange, Or
mentre io dormo, Sia pur sonno di morte, in Canzoni *I-Pc*, Deh,
mio ben, L'pur vuole il cielo, In sì duro martire, O penosa lontan-
anza, Così pietade [from Fiora and Tirsi]

Canoni [Terzetti] (Metastasio), S, S, S, unacc., *Lhm*: Ah che il
destino, Al povero d'amore, Chi vive amante [from Alessandro nel
India], Chi viver vuol contento, Comincio solo, Dolce piange, Di
liberta non privo, La sorte tiranna, Mi vien in odio il solfeggiar, No' non parlar
d'amore, Perché vezzosira, Se un vero amante, So che vanti un
core, Voi sole

INSTRUMENTAL

8 concerti per quartetto, I, g, Ep, c, A, A, C, A [La Pazzia], *F-Pc*,
nos 1, 2, 4 ed. E. Dofflein (Mainz, 1966), also ed. R. Blanchard
(Paris, 1970)

Conc. per quartetto, Bb, str, bc, replaces no 2 in 8 concerti, *I-
Grl*

Conc., Bb, hpd, str, c1750, *I-Nc*, ed. I. Degrada (Milan, 1968)
Sonata, A, vn, hpd, **GB-Lhm* (frag.)

KEYBOARD

6 sonate per cembalo divisi in studi e divertimenti, g, D, c, A, f Bb,
(Naples, c1732/R1974), *I-Pc*, *GB-Lhm* [incl. * sketch of no 1], ed. in
Le tresor des pianistes, IX (Paris, 1861/R1977), and in *I classici
della musica italiana*, XI (Milan, c1920), also ed. B. Paumgartner
(Kassel, 1949)

Sonatas, G, c, G, F, D, C, A, hpd, *Lhm*, Partite o sonate, D, *Lhm*
I-Nc

Toccate per cembalo F, C [sonata], G [fuga], d [toccata], Bb [fuga], d,
C, d, C, A, *I-Nc*, some also *GB-Lhm*, nos 2, 6, 8, 9 ed. C. Pannam
(Milan, 1932), toccata, a, hpd, *F-Pc*, toccata, Bb, hpd, *I-PAC*

Esercizio o sonata, C, org, *Nc*, Invertura, C, org, *D-MÜs*
Various kbd pieces, all *GB-Lhm* 3 movts, c, Spiritoso, c, Fuga, d,
Minuetto, g, Spiritoso, g, movt, C, Campanello, G, Uccelliera and
Fuga, a, Minuetto, D, Fuga, D, Allegro-Fuga-Giga-Marcia, f
Toccata, c, 1731, Toccata, a, also *F-Pc*, see above, Partite, D, also *I-
Nc*, see above, nos 1-2, 4, 9 from Toccate in *Nc*, see above

PEDAGOGICAL

Partimenti ossia Interio studio di numerati per ben suonare il cembalo,
I-Nc, also *F-Pc*, rearr. and with different titles

13 duetti di soprano, S, S, unacc., *D-MÜs* [11 as Solfeggi per due voci
F-Pc]

4 canoni, S, S, *F-Pc*, Ludus puerorum a due canti, *I-Nc*, 5 duetti per
solfeggiare, S, B, *D-MÜs* [no 5 lost]

[34] Solfeggi, S, B, *MÜs*, some also in *F-Pc*, Solfeggi, S, B, *I-Nc*, Sol-
feggi, S, B, *F-Pc* [incl. duplications with *D-MÜs* and *I-Nc*, see
above]; Solfeggi a voce sola, B, *I-Nc*; Solfeggi, B, B, *F-Pc*, *I-Nc*,⁹⁷
solfeggios for various vv, containing many of the above, *GB-Lhm*

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 HANNS-BERTOLD DIETZ

Durante, Ottavio (fl. Rome, 1608) Italian composer. He is known only by his *Arie devote, le quali contengono in se la maniera di cantar con gratia, l'imitatione delle parole, et il modo di scriver i passaggi, et altri affetti* (Rome, 1608), dedicated to the great music patron Cardinal Montalto (transcriptions in Goldschmidt and Adrio and in R. Haas: *Die Musik des Barocks*, Potsdam, 1929, 57f). The volume consists of 20 pieces and a long preface; 18 of the pieces have Latin texts, two have Italian. The majority are for solo soprano and figured bass; some are for two voices. The general style of the music is arioso with very long melismatic passages, especially at cadences. The individual pieces are

similar to the madrigals in Caccini's *Le nuove musiche* (Florence, 1602), but they are more varied in structure, and the basso continuo is more important melodically. Some pieces contain sections with different metres and contrasting melodic styles.

Durante's preface (given almost complete, and with a German translation, in Goldschmidt) is similar to Caccini's of 1602; indeed he referred to Caccini with the highest praise. But he was somewhat clearer than Caccini and is very interesting in his own right. His preface is directed to both composers and singers. Many of the details centre round the primary aim of setting and singing the words so as to make them intelligible to listeners. The preface, the pieces and even the full title of the *Arie devote* well show the expressive tenets of Italian musicians in the early 17th century.

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GLORIA ROSE

Durante, Silvestro (b. ?Rome, d. ?Rome, in or after 1672) Italian composer. From December 1637 to 1662 he was *maestro di cappella* of S. Maria in Trastevere, Rome, and he later held this post again, at least in 1668 and 1672, in 1664 he was *maestro* at the Consolazione. He appears to have published no volume of music himself, but his music was frequently anthologized in collections of the mid-17th century, especially those of Florido de Silvestri. Some 30 works by him, mostly sacred and including a mass, appear in the following prints: *RISM* 1643¹, 1643², 1645², 1647², 1648¹, 1649², 1650¹, 1651¹ (the aforementioned mass), 1652¹, 1652², 1655¹, 1656², 1659¹, 1661¹, 1662², 1664¹, 1667¹, 1668¹ and 1672¹, there is also a piece in *Alias cantiones* (Rotterdam, 1657). A few pieces by him are also to be found in manuscripts (e.g. in *GB-Lbm*, *I-Bc* and *S-Uu*).

Durastanti, Margherita (fl. 1700-34). Italian soprano. Her first known appearance was in a pasticcio at Venice in 1700, when she must have been very young. The cast, which included Margherita de l'Epine, are described in the libretto as virtuosos of the court of Mantua. From January 1707, with some gaps, Durastanti was for many years in the service of Marquis (later Prince) Ruspoli at Rome, with Handel (1707-8) and later Caldara as her colleagues. From November 1707 she received a monthly salary of 20 scudi. Handel composed for her many of his finest solo cantatas, including *L'Armida abbandonata*, as well as parts in the duet cantatas *Arresta il passo* and *Amarilli vezzosa*, the big three-part cantata *Il Tebro* (*O come chiare e belli*) and the oratorio *La resurrezione* (Magdalene); she was the female singer to whom Pope Clement XI objected at the first performance (8 April 1708), and was replaced by a castrato at the second. She sang in Caldara's serenata *Chi s'arma di virtù* at the Ruspoli palace in August 1709 and was employed there for several months in 1711 and again in September 1715, when the account books mention the recapture of her lost parrot.

From 1709 to 1712 Durastanti was prima donna at

the S Giovanni Grisostomo theatre in Venice, where she sang in nine operas by Lotti and C. F. Pollaro and created the title part in Handel's *Agrippina* (26 December 1709). She sang at Parma in September 1714, and in 1715–16 in five operas at Naples, including A. Scarlatti's *Carlo rè d'Alemagna* and *La virtù trionfante*. In February 1719 Veracini engaged her for Dresden (where she was known as 'the Countess') at the considerable salary of 5225 thaler; Handel heard her there in Lotti's *Teofane* in September. In November he was authorized by the Royal Academy to offer her £500 for three months in the spring of 1720 and another £1100 for the following full season. She was duly engaged, and made her début in the first production, G. Porta's *Numitore*, on 2 April 1720. She played the title roles in Handel's *Radamisto* (27 April) and D. Scarlatti's *Narciso*. The following season she sang in Bononcini's *Astarto*, the revival of *Radamisto* (in which she played Zenobia, her old role being taken by Senesino), *Arsace* (Orlandini-Amadei), the composite *Muzio Scevola* and *Odio ed amore*. She also appeared at three concerts, in a serenata by A. Scarlatti on 28 March 1721 and (for her own benefit) a new cantata by Handel on 5 July. This was probably *Crudel tiranno amor*, the three arias in which were added to her part (Rossane) in the revival of *Floridante* on 4 December 1722. In February 1721 she bore a daughter (she was married to one Casimiro Avelloni), to whom King George I and the Princess Royal stood as godparents on

2 March. She was singing at Munich, again for a princely fee, in the autumn of 1721 and probably throughout the winter. On her return to Italy in May 1722 she was robbed of jewels worth over £500.

Durastanti returned to London for the seasons of 1722–3 and 1723–4. In addition to *Floridante* she appeared in Bononcini's *Crispo* (revival), *Erminia*, *Farnace* and *Calpurnia*, Ariosti's *Coriolano* and *Vespasiano*, Handel's *Ottone*, *Flavio* and *Giulio Cesare*, and the pasticcio *Aquilio consolo*. In each year she took a benefit in *Coriolano* which is said to have brought her upwards of £1000; on the second occasion (17 March 1724) she sang a song specially written by Pope at the instance of the Earl of Peterborough (Anastasia Robinson's husband), ending with the couplet:

But let old charmers yield to new;
Happy soil, adieu, adieu!

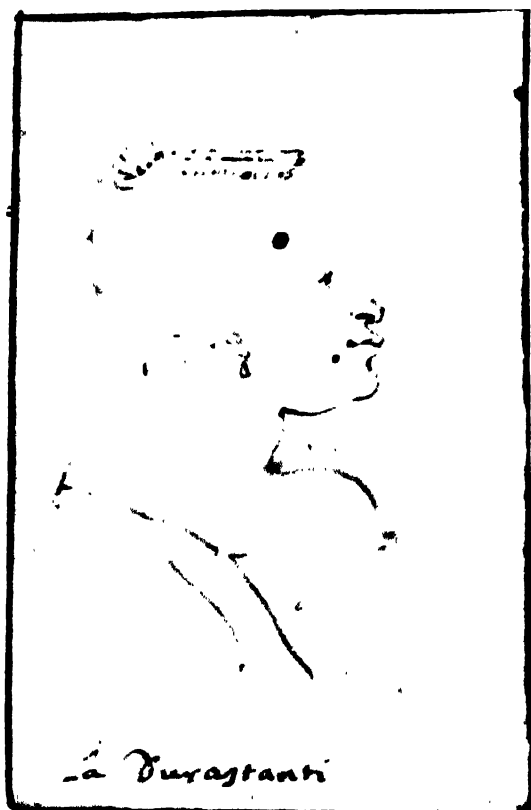
Durastanti returned to Handel's company for one season nine years later (1733–4) at the start of his rivalry with the Opera of the Nobility. She sang in revivals of *Ottone*, *Sosarme* (the tenor role of Haliarte shortened and modified) and *Il pastore fido* (Eurilla), the pasticcios *Semiramide riconosciuta*, *Quo Fabricio* and *Arbace* (in which she had a benefit on 128 March), and created the part of Tauride in *Arianna*. She played Calliope in *Il Parnasso in festa* in March 1734 and was probably in the revivals of *Deborah* and *Acis and Galatea* that spring. Although at the time of her 1724 benefit a contemporary described her as 'a woman already old, whose voice is both mediocre and worn out', Lady Bristol said she was singing as well as ever in November 1733. Nothing is known of her later life.

Durastanti had a longer personal association with Handel than any other singer. Besides the Ruspoli cantatas and Magdalene in *La resurrezione* he wrote for her the parts of Agrippina, Radamisto, Clelia in *Muzio Scevola*, Gismonda in *Ottone*, Vitige in *Flavio*, Sextus in *Giulio Cesare* and Tauride in *Arianna* – four of them male roles, which frequently figured in her repertory. Their exceptionally wide range of character, from tyrannical matriarchs to young boys and heroes, suggests that she was a gifted actress. Her voice was never a high soprano, and its compass gradually dropped from *d'* to *a''* in *Agrippina* to *b* to *g''* in 1733–4, when her tessitura was that of a mezzo-soprano. Rolli described her as an elephant and Burney said that her 'person was coarse and masculine', but she seems to have been a dramatic singer and a good musician, and the little that is known of her personality is sympathetic. A caricature of her by A. M. Zanetti in the Cini collection (*I-Vgc*) was apparently drawn in London in 1721, when the artist stayed at her house (see illustration).

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WINTON DEAN



Margherita Durastanti: caricature by Anton Maria Zanetti (1680–1767) in the Fondazione Giorgio Cini, Venice

Durazzo, Count Giacomo (b Genoa, 27 April 1717; d Venice, 15 Oct 1794). Italian impresario and diplomat. He came from a noble Genoese family of Albanian origin that from the late 16th century produced two cardinals and eight doges (the latter including his older brother Marcello). Giacomo's early interest in the theatre was stimulated by a visit to Paris, during which he conceived his own reform dramas (e.g. *Armida*). The decisive event in his life was his 1749 appointment, suggested by Prince Kaunitz, as Genoan ambassador to

Vienna. His marriage there in 1750 to Aloisia Ernestine Ungnad von Weissenwolf raised his Viennese social position. In February 1752 he was named assistant to Count Franz Esterházy as director of Viennese theatrical affairs, the Empress Maria Theresia's doubts about the appointment having been dispelled by Kaunitz. In spring 1754, on Esterházy's resignation, he became sole *directeur des spectacles*; his *Lettre sur le mécanisme de l'opéra italien* (published anonymously, and long attributed to Josse de Villeneuve; see Verona, 1969) appeared while he was *directeur* at Vienna.

In this post Durazzo was responsible for the city's two large theatres (including their repertoires and personnel), the 'French' Burgtheater and the 'German' Kärntnerthor, each of which had its own actors, orchestra and ballet troupe; his fostering of the Kärntnerthor resulted in music's having a wider role in German plays and an improvement in the quality of ballets. After the burning of the Kärntnerthor on 3 November 1761, for which Durazzo was called to account before the empress, both troupes played alternately in the Burgtheater until the opening of the new Kärntnerthor on 9 July 1763. Among the great singers engaged by Durazzo were Caterina Gabrielli (the favourite of Kaunitz), Giacomazzi, Scotti and Guadagni. The ballet master was Gasparo Angiolini and the theatre engineer G. M. Quaglio.

Durazzo's appointment in 1760 as *cavaliere di musica* brought violent opposition from the court Kapellmeister Reutter, whom Durazzo had estranged by inviting Gluck to serve as composer and conductor of court chamber and table music, instead of limiting his responsibilities to theatre and concert music. The quarrel became so bitter that Durazzo left Vienna and his post in summer 1761, however, with Kaunitz's support he was able to return to both and to continue his patronage of Gluck.

In spring 1764 Durazzo combined a journey to Frankfurt for the coronation of Joseph II (3 April 1764) with a visit to Paris, accompanied by Gluck and Coltellini. In Frankfurt, because of the continued opposition of Reutter and various intrigues involving his financial adviser, the book censor J. T. Goutier and the actor Florent-Carton Dancourt, he was finally forced to resign. The background of the matter is not clear. Durazzo's management of the finances may have played a part, especially those arising from his association with Favart. There was probably also a connection with the departure from the theatre of the prima ballerina formerly protected by Durazzo, Louise Geoffroy-Bodin. Durazzo offered his resignation in an audience with Joseph II on 1 April 1764, and it was accepted (a few days earlier Joseph had recommended to the empress, who considered Durazzo 'a terrible busybody', that he be dismissed because he was 'dangerous' and 'already the cause of enough confusion'). Soon after, again through Kaunitz's influence, he was appointed ambassador of the Viennese court to Venice, a post he held until 1784. He travelled widely, kept in constant touch with Kaunitz and performed artistic as well as diplomatic duties, helping to form the collection of Italian prints that became the basis of the Albertina collection and sending singers to Vienna. He lived and entertained lavishly, receiving musicians such as the Mozarts in 1771 and Schuster in 1776. Little is known of his last ten years but part of the time was spent in Genoa.

Durazzo's achievements in Viennese theatre and con-

cert life were widely recognized by his contemporaries, and the opposition and scepticism he sometimes faced only serve to stress the extent of his accomplishments. A determining factor in his work was Kaunitz's policy of alliance with France, which coincided with Durazzo's own artistic aims. The 'troupe de comédiens français' brought to Vienna by Kaunitz in spring 1752 was provided by Durazzo with *opéras comiques* and vaudeville comedies imported from Paris (later with Favart's help) and arranged by Gluck. It was Gluck who helped Durazzo to achieve an independent *opéra comique*, following the Parisian model: the way led through an ever increasing number of inserted 'airs nouveaux' to *La rencontre imprévue* (7 February 1764; to a text by Dancourt), the last of eight entirely new *opéras comiques* composed by Gluck. This work remained popular for decades and was a stimulus for Mozart's *Die Entführung aus dem Serail*.

Of even greater importance was Durazzo's activity in *opera seria*. Einstein described him as the 'father of the idea of the Gluckian opera reform'. In *L'innocenza giustificata* (8 December 1755), the *festa teatrale* composed by Gluck, Durazzo combined aria texts from Metastasio with recitatives written by himself. For Traetta he had Mighlavacca revise the text of his own earlier *Armida* (3 January 1761), which aimed at combining French and Italian elements, but in Calzabigi, who came to Vienna at the beginning of 1761, and his *Orfeo ed Euridice* he recognized the ideal partner for Gluck and the model for a new Italian opera for the Viennese stage.

This renewal of *opera seria* cannot be separated from a reform of stage dance. Here Durazzo had ideal partners, first in Hilverding, then in Angiolini, and again it must have been he who brought Angiolini and Gluck together in the ballet-pantomime *Don Juan* (17 October 1761) and the ballets in *Orfeo ed Euridice*. Durazzo also involved Gluck in his Lenten concerts, which he organized for the general public in the Burgtheater every year from 1755. (He also encouraged the concerts then beginning to flourish in private houses in Vienna and organized some himself.)

The results of Durazzo's initiatives in *opera buffa* were probably already to be found in the parody of *La serva padrona* (with French text) put on by the children of the actors at the Burgtheater in December 1758 and in the production of Piccini's *Il finto pazzo* (31 December 1758). He engaged Giuseppe Scarlatti and encouraged Gassmann, whose talent for *opera buffa* he soon recognized. He did not, however, bring about the hoped-for link between Favart and Goldoni.

In his *Lettre sur le mécanisme de l'opéra italien* (Naples and Paris, 1756), Durazzo set out to 'dissipate the marvellous vapour' surrounding Calzabigi's *Dissertazione su le poesie drammatiche del sig. Abate Pietro Metastasio* (Paris, 1755). Claiming that travellers were bored as much with the opera at Naples as they were at Paris, he postulated a conciliation between French and Italian serious opera that would take advantage of the best in both traditions. He chided French critics for writing so volubly about Italian opera when they had little or no first-hand knowledge of its workings. He described equally well the real strengths and weaknesses of *opera seria*. Like Charles de Brosses (*Lettres*, 1799; written in 1740), he lamented the unruliness of audiences and the makeshift productions. But both seized upon what was most novel and expressive in the music. Whereas de Brosses marvelled

at the orchestral crescendos and extensive dynamic shadings, Durazzo praised the long and sensuous love duets (of which, he wrote, composers were so parsimonious despite their unfulfilling success), and also remarked on the obbligato recitative as another little-used resource that unfailingly moved audiences.

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GERHARD CROLL, DANILL HEFARIZ

Durchbrochene Arbeit (Ger.). A term often used for the compositional technique whereby a melody is broken up into short phrases or motivic units and distributed among more than one of the voices or parts. It developed essentially during the Classical period, particularly in the instrumental works of Haydn, Mozart and Beethoven, but figured importantly in some Romantic music, particularly in Brahms's symphonic style and Wagner's treatment of leitmotif, in the 20th century its chief exponent was Webern. A medieval technique related to *durchbrochene Arbeit* is HOCKET.

Durchführung (Ger. 'leading through'). Development, in particular the DEVELOPMENT section of a work in SONATA FORM; it has also been applied to the opening section, normally called the exposition, of a FUGUE.

Durchgang (Ger.). PASSING NOTE; see also NON-HARMONIC NOTE.

Durchimitation (Ger. 'through imitation'). IMITATION at the beginnings of phrases which is applied to all the parts of a composition as they enter in the polyphonic texture, either individually or in pairs. It developed towards the end of the 15th century in motets without cantus firmi, became the norm in the sacred works of Josquin Desprez and flourished in the high Renaissance, particularly in sacred music in the 'Palestrina style'.

Durchkomponiert (Ger.). THROUGH-COMPOSED.

Durées, langue des. See *LANGUE DES DURÉES*.

Du Reneau. Pseudonym of OUVARD, RENÉ.

Duret. A term used by Michael Praetorius in *Terpsichore* (1612) as the title of a courante-like dance. The term seems to have the same connotation in the texts of some 17th-century English masques, such as Beaumont and Fletcher's *Masque at Gray's Inn* (1612), where the stage directions indicate that the knights and ladies are to dance 'galliards, durets, corantoës'.

Du Retz, Jakob. See REYS, JAKUB.

Durey, Louis (Edmond) b Paris, 27 May 1888; d. St Tropez, 3 July 1979). French composer. He resolved to devote himself to music after seeing *Pelléas* in 1907. He attended the Schola Cantorum, where he studied solfège, harmony, counterpoint and fugue with Léon Saint-Requier until 1914, he learnt orchestration from treatises and scores. His reading of a song from Schoenberg's *Das Buch der hängenden Garten* was the point of departure for his first song cycle, *L'offrande lyrique*, although there is none of Schoenberg's influence in the piano duets *Carillons* and *Neige* which followed. These pieces are much closer to Debussy and Stravinsky, influences also present in the First Quartet, whose slow movement is intensely expressive. One of Les Six, Durey soon distanced himself from the group to pursue an independent path. Satie's simplicity and Stravinsky's polytonality formed the foundation for his work, but Durey's music always has a sober gravity distinct from these composers. His best work is in the chamber music, of which the solidly made Third Quartet is a fine example, and also the vocal pieces, particularly those to texts by Perse, Apollinaire and Cocteau. *Le printemps au fond de la mer* best expresses his temperament. Secretary-general of the Fédération Musicale Populaire (1937-56) and of the Association Française des Musiciens Progressistes since 1948, part of his work was in the furtherance of his political aims, including arrangements of popular songs and original vocal works such as *La longue marche* to a text by Mao.

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DRAMATIC

Judith (monodrama, J. F. Hebbel, trans. Gallimard, P. de Lanux), 1v, pl. 1918, 1 occasion (comic opera, 1. after Merimee), 1923-5, 1 intrus (marionette play, after Maeterlinck), pl. 1936, Feu la mère de madame (radio score, Feydeau), 1945, Chant des partisans coreens (incidental music, R. Vailland), Le colonel Foster plaidera coupable (1952, film scores)

INSTRUMENTAL

Carillons, pl. duet, 1916, orchd. 1919, 3 str. qts, 1917, 1922, 1928, Neige, pl. duet, 1918, orchd. 1919, Str. Trio, 1919, Romance sans paroles, pl. 1919, 3 Preludes, pf. 1920, Pastorale [after cantata Eloges], orch. 1920, 3 Sonatines, pl. 1926, Nocturne, d. pf. 1928, 10 Inventions, pf. 1928, Sonatine, fl. pf. 1929, Fantaisie concertante, v. orch. 1947, De l'automne 53, pl. 1953, Trio-sérénade, str. trio, 1955, Ile-de-France, ov. 1955, Concertino, pl. 16 wind, db, timp. 1957, Les soires de Valfère, wind qnt, 1961, Mouvement symphonique, pl. str. 1963, Octophones, 8 str. 1965, Sinfonietta, str. 1966, Divertissement, 3 wind, 1966, Auto-portraits, pf. 1967, Dilection, str. 1967, Nicholios et la flûte, fl. harp. 1968, Obsession, pl. 1968, orchd. 1970

VOCAL

Choral: Eloges (Perse), S. A. T. B, chamber orch./chorus, orch. 1917-62, 3 chansons musicales (Lorca), chorus, 1948, La guerre et la paix (J. Fréville), T. B, chorus, 8 insts, 1949, La longue marche (Mao), T. chorus, orch. 1949, Paix aux hommes par millions (Mayakovsky), S. chorus, orch. 1949, Cantate à Ben-Ali (B. Fontenelle), T. chorus, pf./chamber orch. 1952, 10 choeurs de métiers (J. Marcenac), chorus 4vv, 6 insts ad lib. 1957

Solo vocal. L'offrande lyrique (Tagore, trans. Gide), 1v, pf. 1914, Images à Crusoe (Perse), 1v, pf./7 insts, 1918, Epigrammes de Théocrite (trans. F. Barbier), 1v, pf. 1918, 3 poèmes (Petronius), 1v, pf. 1918, Inscriptions sur un oranger (E. Parny), 1v, pf. 1918, Le

bestiaire (Apollinaire), 1v, pf, 1919, arr. 1v, 13 insts, 1958. Chansons basques (Cocteau), 1v, pf/str qtr/4 wind, 1919, Le printemps au fond de la mer (Cocteau), 1v, 10 wind, 1920; Cantate de la prison (Apollinaire), 1v, pf/orch, 1923; Le dit des arbres (R. de Gourmont), 1v, 4 insts, 1923; Vergers (Rilke), 1v, pf, 1932, 2 poèmes (Ho-Chi-Minh), 1v, pf, 1951, 3 poèmes (Eluard), Bar, pf/orch, 1953, 6 chansons populaires de Béarn, 1v, pf, 1960; Cantate de la rose et de l'amour (L. Emié), S, pf/str orch, 1965

Principal publishers: Chester, Durand, Heugel

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ARTHUR HOFFÉ

Durezza (It.: 'hardness', 'harshness'). Originally a 16th-century term used to describe the 'harsh' aural effects of dissonance (Zarlino); it later came to denote a style of keyboard writing in the early 17th century in which chromaticism, irregular resolutions and bold dissonances were explored by means of discords (*durezza*) and suspensions (*ligature*). Giovanni da Macque's *Durezza e ligature* (MS, I-Nc) are the first of their type, but numerous other composers wrote similarly striking works, including Pasquini, Trabaci, Frescobaldi, Kerll and Pachelbel.

D'Urfey [Durfey], **Thomas** (b Devon, c1653, d London, 26 Feb 1723) English poet and dramatist. His name was really spelt 'Durfey', but he preferred 'D'Urfey'. He is said to have been a clerk's apprentice in early life. His first two plays were produced in 1676, and from then, despite a pronounced stutter, he gradually became accepted at court as a singer and entertainer. He spent much of 1689 as a singing master at JOSIAS PRIEST's boarding-school in Chelsea and while there wrote the epilogue for Purcell's *Dido and Aeneas*. By then he had become a popular playwright. His talent was slender and he was at his best in farcical comedies, though in his later works he sometimes explored deeper romantic feeling. He provided texts for two semi-operas, *Cynthia and Endymion* (1697) and *The Wonders of the Sun* (1706), a burlesque pasticcio. He also used music extensively in other plays: indeed, his three *Don Quixote* plays (1694-5) are virtually semi-operas, and the first two (with music mainly by Purcell and John Eccles) took the place of an opera in the 1693-4 season. Nor were his songs confined to plays, for he was a prolific writer of odes and lyrics of all kinds, noted for his ability to fit words to pre-existing tunes; a collection of them, with tunes, *Wit and Mirth, or Pills to Purge Melancholy*, appeared in London in 1699-1700 and was much expanded in subsequent editions. He set some of his poems himself, though the melodies for only three - *How vile are the sordid intrigues*, *The Lady Devoted* and *Valiant Eugene* - are extant.

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MARGARET LAURIE

Durić-Klajn [Djurić-Klajn], **Stana** (b Belgrade, 5 May 1908), Yugoslav musicologist. She studied the piano in Belgrade and music history with Miloje Milojević at

Belgrade University (1923-7), and continued with the piano under Lazare Lévy in Paris (1927-8). Between 1929 and 1941 she was active as a pianist. Between 1937 and 1945 she taught at the Stanković music school in Belgrade and in 1945 was appointed professor of the history of Yugoslav music at the Belgrade Academy, a post she occupied until 1970. In 1948 she became an associate of the musicology institute of the Serbian Academy of Arts and Sciences, and was appointed its director in 1960. She edited the periodical *Zvuk* from 1932 to 1936 and from 1955 to 1965.

Most of her studies have been devoted to the history of music in Serbia. In particular she has discussed many details of the development of Serbian music in the late 18th and the 19th centuries, when after the long Turkish occupation cultural life in Serbia greatly intensified. She has also drawn attention to various links between Yugoslav musicians and some prominent figures in European music of the 19th century. Her writings present the first survey of the history of Serbian music.

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Muzika i muzičari (Music and musicians) (Belgrade, 1956)

'Un contemporain de Mozart, I. M. Jarnović', *Kongressbericht Wien Mozartjahr 1956*, 134

'Correspondance inédite de Johannes Brahms', *IMSCR*, vii Cologne 1958, 88

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Serbian Music Through the Ages (Belgrade, 1972)

ed. *La musique serbe à travers les siècles* (Budapest, 1973) [incl. 'Sur le trace de la musique de XVIII^e siècle', 169]

BOJAN BUJIC

Durkó, Zsolt (b Szeged, 10 April 1934). Hungarian composer. He began his composition studies at the secondary music school in Szeged, and then moved to the Bartók Secondary Music School in Budapest as a pupil of Sugár; his studies were continued under Farkas at the Budapest Academy of Music from which he graduated in 1960. Since attending Petrassi's master classes at the Accademia di S. Cecilia, Rome (1961-3), he has lived in Hungary as a freelance composer. Awards that have been made to him include the Atn Prize for *Episodi sul tema BACH* in 1963, the third prize in the Jeunesses Musicales competition at the Montreal Expo '67 for his String Quartet no.1, the Erkel Prize (1968) for that same work and for *Una rapsodia ungherese*, the second prize in the Bartók Competition for the String Quartet no.2 in 1970 and a Koussevitzky special citation (1971) for the recording of his *Fioriiture*. During the 1960s and early 1970s foreign broadcasts and performances established him as the best-known Hungarian composer of his generation.

The year 1959 marked an important turning-point in Hungarian music, when composers began to follow new technical directions, casting aside the slavish imitation of Kodály that had been the dominant trend. Durkó, after his studies in Rome, was well placed to take a leading part in the foundation of a style drawing on international developments, just as Kodály and Bartók had evolved a national style in an earlier period. The foundation of Durkó's own music may be taken from ideas 'that have been scattered in history and in our consciousness'; such ideas, or 'relics', may be medieval

melodic formulae or rhythms or ornaments taken from folk traditions, they may be employed as a *cantus firmus* or, more frequently, present as a less tangible influence. For example, the rubato of gypsy musicians, the melisma of peasant dirges and the ornamentation of the *verbunkos* style are transmuted in *Fioriture*, affecting melody, rhythm and orchestration. Indeed, the characteristic folk timbres of clarinet, violin and cimbalom are often present in Durkó's work. The one aspect of peasant music that has not influenced him is its modality, since all of his music is atonal.

There is a clear line of development in Durkó's output from the predominantly instrumental early works, in which textless voices were used merely as another timbral resource (e.g. *Fioriture*, *Altamira* and *Colloides*), through the culmination of the Second Quartet (1969–70) to a series of works setting Hungarian poetry. The literary link is a further tie with the national tradition (two of the cantatas have texts by Ady, a favoured poet of Bartók), and the evolution has been accompanied by changes in Durkó's treatment of melody and harmony. His earlier music was characterized by webs of tiny motifs moving within narrow ranges and in constant variation, while the later work replaces these with broad melodic planes, more attuned to vocal possibilities. Similarly the early cluster-like harmonies have given place to chords dominated by certain intervals. In form, Durkó's earlier works consist of strings of short structures built on identical cells; these structures may follow a determined order, which Durkó terms 'organismo', or the order may be variable, the form in this case being termed 'psicogramme'. On the other hand, the overall form takes greater importance in his music after *Cantilene* and the Second Quartet. Within the broad development of Durkó's music, however, there is considerable variety of genre and style. His handling of rhythm remains wide in scope: some works, such as *Altamira*, have a clear, fluid pulse, while in others the perception of metre is lessened through the intervention of chance in the small-scale structure (e.g. the wind quintet and *Fioriture*), although in these works dynamics and articulation are marked precisely. Durkó's essential position is that of a classical artist, holding a balance between tradition and novelty, his emotional expression marked by noble reserve.

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(selective list)

VOCAL AND ORCHESTRAL

Dartmouth Conc. (Masfield), S, chamber orch, 1966, *Altamira*, chorus, orch, 1967–8, *Colloides*, 5A, fl + pic + a fl, bn, str qnt, 1969; 4 studies, male chorus, 1970, *Cantata no. 1* (Ady), Bar, chorus, orch, 1971–2, *Cantata no. 2* (Ady), double chorus, orch, 1972, *Burial Prayer*, oratorio, T. Bar, chorus, orch, 1967–72, *Moses*, opera, 1977, *Episodi sul tema BACH*, 1962–3, *Organismi*, vn, orch, 1964, *Una rapsodia ungherese*, 2 cl, orch, 1964–5, *Fioriture*, 1965–6, *Cantilene*, pf, orch, 1968–9, rev 1970–73, *Conc.*, 1969, *Turner Illustrations*, 1976.

CHAMBER AND INSTRUMENTAL

11 pezzi, str qt, 1962, *Psicogramma*, pf, 1964; *Improvvisazioni*, wind qnt, 1964–5, *Str Qt no 1*, 1966; *Symbols*, hn, pf, 1968–9, *Str Qt no 2*, 1969, rev 1970; *Qt*, 2 tpt, 2 trbn, 1970; *Iconography no 1*, 2 b viols, hpd, 1970, *Iconography no 2*, hn, 7 insts, 1971; *Fire Music*, fl, cl, pf, str trio, 1970–71, *Chamber Music*, 2 pf, 11 str, 1973, *Assonanze*, org, 1973, *Microstructure*, pf, 1972–3; *Rubato cantabile*, pf, 1973; *Serenata*, 4 harps, 1973; *Dwarfs and Giants*, pf, 1974, *Varianti*, va, pf, 1974.

Principal publishers: Editio musica (Budapest), Boosey & Hawkes (London).

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G. Kroó: *Twenty-five Years of Hungarian Music* (Budapest, 1971).
M. Pándi: *Hangversenykalauz* [Concert Guide] (Budapest, 1972).

GYÖRGY KROÓ

Durlach. South-west German city; see KARLSRUHE.

Durme, Jef [Jozef] van (b Kemzeke-Waas, 7 May 1907, d Brussels, 28 Jan 1965). Belgian composer. He studied harmony with Louis de Vocht and counterpoint with Alpaerts at the Antwerp Conservatory. For further studies he went to Vienna where he received advice from Alban Berg. After that composer's death he wrote *In memoriam Alban Berg* for orchestra, and for a long time his style and technique were influenced by Berg. From 1941 he reverted to more characteristically Flemish traits of style.

WORKS

(selective list)

Operas: *Remous* (J. Weterings), 1937, *Death of a Salesman* (after A. Miller), 1954–5, *King Lear* (after Shakespeare), 1955–7, *Richard III* (after Shakespeare), 1960–61, *Antony and Cleopatra* (after Shakespeare), 1962–4.
Ballets: *De Dageraad*, 1933, *Orestes*, 1936–40.
Vocal: *De 14 stonden*, oratorio, 1931, 3 poèmes de Baudelaire, 1v orch, songs.
Orch: 7 sym., 1934–53, 4 sym. poems, *Hamlet*, 1929, *Beatrijs*, 1930, *Poème héroïque*, 1935, *Poème*, 1953, 2 elegies, 1933, 1938, *In memoriam Alban Berg*, *Breugel Sym.*, 1942, 2 pf concs., 1943, 1945 *Vn Conc.*, 1946, *Van Gogh Suite*, 1954.
Chamber: *Wind Sextet*, 1930, *Wind Qnt*, 1952, 5 str qts, 1932–53, *Pt Qt*, 1934, 4 pf trios, 1928–49, vn sonatas, pf pieces.
Principal publisher: CeBeDeM.

CORNEL MERTENS

Durocher (fl 1733). French organist and composer. He was author of one of the very few collections of French harpsichord music to be set in type, *Pièces de clavecin . . . première suite* (Paris, 1733); according to the title-page, he was organist at St Jean de Luz. Most of the pieces in his only known work are in two-part texture, melody and accompaniment, reducing the traditional French harpsichord style to its simplest terms. A late example of the unmeasured prelude, printed throughout in alternating semibreves and minims, begins the book.

DAVID FULLER

Durollet [Du Rollet], **Marie François Louis Gand Leblanc.** See ROULET, MARIÉ FRANÇOIS LOUIS GAND LEBLANC.

Durón, Diego (b Brihuega, c1658, d Las Palmas, 15 March 1731). Spanish composer. He was the elder half brother of Sebastián Durón, with whom he has been often confused. He studied at Cuenca with Alonso Xuárez until 1675, the next year he became *maestro de capilla* of Las Palmas Cathedral, where he remained until his death despite frequent invitations back to the peninsula, beginning with Teruel Cathedral in 1684.

Ironically his enormous surviving repertory of 422 villancicos and 38 Latin works (including three Masses, two *Salve regina* settings and three Lamentations; all in *E-LPA*) preceded his more famous half-brother's in being catalogued and in beginning to be recorded. The superb élan and richness of the instrumentation of his eight-voice Christmas villancico of 1690 *Ya rompen sus velos* reveal one facet of his genius, while the expressiveness of his contrasting four-voice Latin motets *Adjuva nos* and *Hodie nobis* shows equal power.

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 ROBERT STEVENSON

Durón, Sebastián (b Brihuega, baptized 19 April 1660; d Cambó, 3 Aug 1716). Spanish organist and composer. He was the first child of the church sacristan of Brihuega, Sebastián Durón (1626–68), and his second wife Margarita Picazo (1634–after 1685). He had two younger brothers, Francisco and Alonso (both born before November 1662) and three sisters, two of whom became Jeronymite nuns in the convent of S Ildefonso in Brihuega. Sebastián Durón was not *maestro de capilla* at Las Palmas as has been stated: that position was occupied by DIEGO DURÓN, his half-brother.

Durón's first known organ teacher was Andrés de Sola, who on 12 January 1672 succeeded his uncle Joseph Ximénas as first organist of Saragossa Cathedral. On 19 June 1679 Sola's recommendation that Durón be his paid assistant was approved, but Durón held that position for only nine months before being appointed second organist at Seville Cathedral, with an annual salary of 600 ducats. The *maestro de capilla* there was Alonso Xuarez, who had taught Diego Durón, and who promoted Sebastián as a suitable candidate for the vacant position. At the competition, held on 14 March before three judges, Durón secured the post by a majority of 38 votes. He remained in Seville until 24 September 1685, during which time he composed several villancicos and liturgical works for the cathedral choir, and also took minor ecclesiastical orders. In autumn 1684 he began to negotiate for the post of organist at the cathedral of Burgo de Osma which, although less wealthy than Seville, offered a prebend (which Durón as a deacon was entitled to hold) with the organistship. His application, supported by Xuarez, was accepted and he took up the post in October 1685. His annual salary was 150 ducats; presumably the prebend brought him additional income. In December 1686 he left Burgo de Osma for a more lucrative appointment at Palencia Cathedral, where he spent five years teaching, composing and building up his reputation as a virtuoso.

On 23 September 1691, seven months after José Sanz's retirement, Durón succeeded him as organist at the royal chapel in Madrid under the principal organist José de Torres. In 1702 he became royal *maestro de capilla* and rector of the royal choir school. He composed numerous zarzuelas and operas for the royal theatre, of which he was director. However, he sided against Philip V during the War of the Spanish Succession and consequently was forced across the border into exile in 1706. The rest of his life was spent mostly at Bayonne, France, but from 1712 to 1714 he was in nearby Pau. He seems to have acted as chief almoner to Mariana of Neuburg from 25 October 1715 until his death. His will directed that the income from his considerable estate be used to endow the chapel of Nuestra Señora de la Zarza in the Brihuega church where he was baptized.

Durón wrote a vast amount of both sacred and secular music. His organ music and Latin liturgical works are predictably conservative, but his zarzuelas and other works show marked Italian influence, as well as a fondness for native music such as *seguidillas*. He

was among the first in Spain to write cantatas with da capo arias and recitative. His Italian-orientated style made him the subject of a bitter attack by the Benedictine monk Benito Jerónimo Feijóo published in 1726: Feijóo accused Durón of corrupting Spanish music with 'foreign admixtures', of trying to illustrate musically every word in a text and extending the technical demands on string players, thus inspiring 'childlike transports far distant from the sober attention due to the sacred mysteries'. The virulence of Feijóo's attack is a measure of Durón's importance as an innovator. He was highly esteemed by his contemporaries: Pedro Vaz Rego, the retired *mestre de capela* of Évora Cathedral, Portugal, called him 'the wonder of his time'; and references to him in Pedro Joseph Bermúdez de la Torre's *Triunfos del Santo Oficio Pervano* (Lima, 1737) make it clear that his reputation had travelled to Peru.

WORKS

SACRED

- Missa sobre el 'Ave maris stella', 8vv, E-E, *PAM*, Misa, 3 choruses, E; Misa de difuntos, 3 choruses, orch, E, *Mp*, gradual, Qui haviat, 8vv, *CU*, E, funeral motet, Ego sum resurrectio, 4vv, bc, E; funeral lessons, Taedet, 10vv, orch, Pelli mei, 8vv, orch *Mp* Vespers, 8vv, E, Letania de los santos, 8vv, orch, org, *Mp*, Letania, 8vv, E, Completas, 8vv, orch, E, *Mp* (by Durón and F. Correll), 4 Lamentations, 4vv, 8vv, with and without orch, E, Mexico City Cathedral Archive, Guatemala City Cathedral Archive, De pasión, 3vv, ed in Solar Quintes (1958), Escuch e de su llanto, chorus, str, org Convento de las descalzas reales, Madrid
 Credidi, Letatus sum, Lauda Jerusalem, Responsión generale, 3 psalms, 8vv, Miserere, 8vv, viols, vn, bc, Miserere, 12vv orch *E*
 Cum invocamus, Nunc dimittis, Hymnote lucis, 8vv, *CU*, Salve, 12vv, orch, Regina celi, 8vv *E, CU*, Laudate pueri Dominum, 4vv, 1694, San Antonio Abad Seminary Library, Cuzco, Peru
 c15 sacred villancicos for Christmas and the Blessed Sacrament, 4–9vv, E-E, Guatemala City Cathedral Archive

ZARZUELAS AND OPERAS

(all in E-Mn)

- Salir el amor al mundo (hesta da zarzuela), 1680, ? Veneno es de amor la envidia (zarzuela), ?1697, Jupiter y Yoo (comedia), 1699; Las nuevas armas de amor (zarzuela), 1711, ed in Hart, Apolo y Dafne (zarzuela), collab J de Nuevas, Muerte en amor es la ausencia (comedia), La guerra de los gigantes (opera)

OTHER WORKS

- 4 villancicos Paxarillos cantad, 5vv, Misera barquilla, 2vv, Y pues de tu error suspiras, 3vv, Pues say zagaleja que canto, *Bc*
 5 duets Dígalo yo que en las alas, El día grande, Resuene en el pecho; El picaro de Cupido, Óyeme Deyanira *Bc*
 Songs, incl Corazón, no suspiréis, *Mn*; A la rosa más bella, 4vv, *CU*, 8 songs, 1v, 4 with bc, *SE*, 2 duets, 3 villancicos, 4vv, bc, 2 cantatas, 4vv, vns, bc, *PAL*, 2 songs, 4vv, *VAC*, 4 villancicos, 4–5vv, San Antonio Abad Seminary Library, Cuzco, Peru, 4 villancicos, 1–4vv, Mexico City, Bellas Artes, 5 solo tonadas or villancicos with bc, 5 villancicos, 4vv, bc, Guatemala City Cathedral Archive
 8 songs, 1v, 4 with bc, *SE*, 2 duos, 3 villancicos, 4vv, bc, 2 cantatas, 4vv, vns, bc *PAL*, 10 villancicos, 1v, vns, 4, 8–9vv, *E*, 2 tonos, 4vv, *VAC*, 4 villancicos, 4–5vv, San Antonio Abad Seminary Library, Cuzco, Peru, 4 villancicos, 1–4vv, Mexico City, Bellas Artes; 5 solo tonadas or villancicos, bc, 5 villancicos, 4vv, bc, 5 accompanied solos for Christmas and the Blessed Sacrament, Guatemala City Cathedral Archive, 7 villancicos, 2–4vv, Sucre, Bolivia
 Trebole [por] Durón, *US-Nyp* *Mn2
 Org works, *P-Pm*, see also Orgue et liturgie, lxiv (Paris, 1967)

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 JACK SAGE, JOHN H BARON

Duronceray, Marie Justine Benoîte. French singer, actress, dancer and dramatist; see FAVART family.

Dürr, Alfred (b Charlottenburg, Berlin, 3 March 1918). German musicologist. After 1945 he studied musicology under Rudolf Gerber and classics under W.-H. Friedrich and K. Latte at the University of Göttingen; he gained his doctorate there in 1950 with a dissertation on Bach's early cantatas. From 1951 he was a research assistant at the Johann-Sebastian-Bach-Institut in Göttingen and from 1962 he has been acting director there. Since 1953 he has edited the *Bach-Jahrbuch* with W. Neumann. As a Bach scholar, Dürr is a principal contributor to the Bach Neue Ausgabe sämtlicher Werke of which he has edited several volumes. His standard works on Bach (particularly on the chronology of his output and on the cantatas) are the result not only of purely musical research, but also of the investigation of other considerations such as the theological and historical aspects of Bach's work and detailed analysis of the sources.

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- Studien über die frühen Kantaten J. S. Bachs* (diss., U of Göttingen, 1950, Leipzig, 1951, 2/in preparation)
 'Neues über die Möller'sche Handschrift', *BJh*, xli (1954), 75
 'Gedanken zu J. S. Bachs Umarbeitungen eigener Werke', *BJh*, xliii (1956) and *GfMKB, Hamburg* 1956, 75
 'Zur Chronologie der Leipziger Vokalwerke J. S. Bachs', *BJh*, xlix (1957), 5-162
J. S. Bach, Weihnachtsoratorium (Munich, 1967)
 'Editionsprobleme bei Gesamtausgaben', *Musik und Verlag Karl Votterle zum 65. Geburtstag* (Kassel, 1968), 232
 'Eine Handschriftensammlung des 18. Jahrhunderts in Göttingen', *AMw*, xxv (1968), 308
Die Kantaten von J. S. Bach (Kassel and Munich, 1971)
 'De vita cum imperfectis', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel* (Kassel and Hackensack, 1974), 243 [on Bach sources]
 'Zur Entstehungsgeschichte des 5. Brandenburgischen Konzerts', *BJh*, lxi (1975), 63

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 G Kirchhoff and J G Goldberg *Kirchenkantaten*, EDM, 1st ser., xxxv (1957)

HANS HEINRICH EGGBRECHT

Dürr, Walther (b Berlin, 27 March 1932). German musicologist. He studied musicology under Gerstenberg from 1951 to 1952 at the Free University of Berlin and at Tübingen University, where he took his doctorate in 1956 with a dissertation on rhythm and metre in the Italian madrigal. In 1956 he held a scholarship at the institute of German language and literature at Bologna University; from 1957 to 1962 he was research assistant and lecturer there. He then became research assistant and lecturer at the department for foreigners at Tübingen University until 1965, when he joined the

editorial board of the Neue Schubert-Ausgabe in Tübingen. In 1977 he was made an honorary professor of the University of Tübingen.

WRITINGS

- Studien zu Rhythmus und Metrum im italienischen Madrigal, insbesondere bei Luca Marenzio* (diss., U of Tübingen, 1956)
 'Zum Verhältnis von Wort und Ton im Rhythmus des Cinquecento-Madrigals', *AMw*, xv (1958), 89
 'Die italienische Canzonette und das deutsche Lied im Ausgang des XVI. Jahrhunderts', *Studi in onore di Lorenzo Bianchi* (Bologna, 1960), 71
 'Auftakt und Taktschlag in der Musik um 1600', *Festschrift Walter Gerstenberg* (Wolfenbüttel, 1964), 26
 'Rhythm in Music: a Formal Scaffolding of Time', *The Voices of Time*, ed. J. T. Fraser (New York, 1966), 180
 'Formen und Möglichkeiten des musikalischen Vortrages', *Mf*, xxi (1968), 182
 with A. Feil 'Die Neue Schubert-Ausgabe: über einige Probleme des Herausgebens von Musik', *ÖMz*, xxiv (1969), 553
 'Überlegungen zu einer Übersetzung des Don Giovanni', *MJh* 1971 2, 81
 "'Idomeneo" Sprache und Musik', *MJh* 1973 4, 180
 'Manier und Veränderung in Kompositionen Franz Schuberts', *Kongress Wien* 1974
Franz Schuberts Werke in Abschriften. Liederalteln und Sammlungen. Neue Ausgabe sämtlicher Werke, viii/8, pt 2 (Kassel, 1975)

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- F. Schubert, Lieder*. Neue Ausgabe sämtlicher Werke, iv/1 2, 6 7 (Kassel, 1968-)
F. Schubert, Fantasie für Klavier (Kassel, 1969)

HANS HEINRICH EGGBRECHT

Dürrner, Johann (Rupprecht Julius). German 19th-century Kantor; see ANSBACH

Dürschmied, Carl. See TÜRSCHMIED, CARL.

Duruflé, Maurice (b Louviers, 11 Jan 1902). French organist and composer. From the age of ten he attended a choir school, where he was taught the piano and organ by J. Haelling. In 1919 he moved to Paris and studied with Tournemire, whose deputy at Ste Clotilde he later became. He entered the Conservatoire in 1920 and took lessons with Gigout (organ, *premier prix*, 1922), Jean Gallon (harmony, *premier prix*, 1924), Esty (accompaniment, *premier prix*, 1926), Caussade (fugue, *premier prix*, 1924) and Dukas (composition, 1928). In 1930 he was appointed organist of St Etienne-du-Mont and his *Prélude, adagio et choral varié sur le 'Veni Creator'* won a prize from the Amis de l'Orgue. He attracted further notice with the *Trois danses* and the *Organ Suite*; in 1936 he received the Blumenthal Foundation Prize. Duruflé deputized for Dupré in the organ class at the Paris Conservatoire in 1943 and was appointed professor of harmony, a position he held until 1969. In 1947 Désormière conducted the première of the Requiem, Duruflé's finest and most frequently performed work. Duruflé's music shows an ability to maintain the suppleness of Gregorian melody while decking it with brilliant modal harmonies or surrounding it with polyphony. As an organist he has toured Europe, Russia and the USA. His long-standing admiration for Vierne and Tournemire is demonstrated in his transcriptions of some of their improvisations.

WORKS

(selective list)

- Org. Scherzo, op. 2, 1924; *Prélude, adagio et choral varié sur le 'Veni Creator'*, op. 4, 1930; *Suite*, op. 5, 1933, *Prélude et fugue sur le nom d'Alain*, op. 7, 1942
 Choral. Requiem, op. 9, solo vv, chorus, org, orch, 1947; 4 *Moëts Ubi caritas, Tota pulchra es, Tu es Petrus, Tantum ergo*, op. 10, chorus, 1960; *Mass 'Cum júbilo'*, op. 11, Bar, Bar chorus, orch, 1966
 Inst. Tryptique, pf, 1926, *Prélude, récitatif et variations*, op. 3, fl, va, pf.

1928; 3 dances, op.6, orch, 1932, Andante et scherzo, op.8, orch, 1940, Tambourin [from 3 dances], pf, 1961
Edn C Tournemire 5 improvisations (Paris, 1958)
Principal publisher Durand

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'USA-USSR', *Orgue* (1967), nos 122-3, p.191
'Une table ronde sur la musique religieuse', *Orgue* (1969), no 130, p.33

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G Beechey 'The Music of Maurice Durufle', *MR*, xxxii (1971), 146
XAVIER DARASSE

Du Sablon, Antoine. See ARENA, ANTONIUS DE.

Duschmalui, Joseph. See TOUCHEMOULIN, JOSEPH.

Dušek, František (b Dolní Dobrouč, 1 Sept 1780; d Dolní Dobrouč, 18 May 1844). Czech choirmaster, sometimes confused with FRANTIŠEK XAVER DUŠEK

Dušek [Duscek, Duscheck, Dussek], **František Xaver** (b Chotěborky, nr. Jaroměř, Bohemia, baptized 8 Dec 1731; d Prague, 12 Feb 1799). Czech composer, pianist and music teacher. The son of a peasant, he was enabled by his patron, Count Johann Karl Sporck, to attend the Jesuit Gymnasium at Hradec Králové. Later he studied music in Prague with F. Habermann and in Vienna with Wagenseil. Not later than 1770 he settled in Prague, where he became very influential as a music teacher and pianist. The most outstanding of his pupils were Kozeluch, J. Vítěšek and V. Mašek. As a composer he appears to have had some connection with the orchestras of Count Pachtá and Count Clam-Gallas. Dušek's house was an important centre of Prague musical life and was visited by many musicians from abroad. He and his wife were probably among those who invited Mozart to witness the Prague success of *Le nozze di Figaro* (January 1787). In the Dušek's summer residence, the villa Bertramka at Smíchov near Prague, Mozart completed *Don Giovanni* (October 1787) and probably also *La clemenza di Tito* (September 1791).

Of the native Bohemian musicians of the second half of the 18th century Dušek was the most prominent composer of secular music. Most of his works were written between 1761 and 1796, their style varies between the *galant* and high Classical, but some Baroque traits also occur. His symphonies and string quartets date mostly from the 1760s. The symphonies are in either three movements, fast slow fast, or four in Classical order; the string quartets have mostly four movements. The first movements are in sonata form with two subject groups, usually without marked contrast, and short development sections. Some of the finales are remarkable as early specimens of elaborate rondo form. His concertos and concertinos, as well as his sonatas, show a transition from harpsichord toward piano style; their melodic figurations are much like those of Wagenseil, but in the solo part the hands are more equally balanced. The solo keyboard works were written mainly as teaching material. Most of them are three-movement cycles of sonatina proportions with the accent on expressiveness. Dušek's melodic inspiration is notable for its occasional use of Czech idioms and slight tinges of melancholy in the minor-key movements.

WORKS

If not otherwise indicated, all are MS (mostly in CS-Pnm, some dated 1761-8); fuller list of compositions in Patera (1948), 123ff; thematic catalogue in Sýkora (1958), 195-283
Br cat - listed in *Breitkopf catalogue(s)*

ORCHESTRAL

Orch 40 syms (ovs), several Br cat (1774, 1776-7), sym, F, in 6 symphonies a grand orchestre par Mr Hayden, op 9 (Paris, c1770), sym, A, Br cat (1773), lost, 2 serenatas, F, D, 13 menuetti
Concs., hpd/pf, orch/chamber ensemble: 6 concs., 2 Br cat (1773), Adagio, Bp, 3 concs., Br cat (1778, 1781, 1785-7), lost
Concertinos G, hpd, 2 vn, va, b (Linz, c1784), G, hpd, vn, va, b, 4 for hpd, vn, vc, Br cat (1773, 1779-80), 1 movt ed in DCHP, cxxvi (1958), A, hpd, fl, vn, vc, b, Br cat (1774), lost; Bp, hpd, vn, b, Br cat (1782-4), lost

CHAMBER

For ww 37 parthias (partitas), 2 ob, 2 hn, 2 bn, 6 parthias, 2 ob, 2 hn, bn, 1 ed in MAB, xxxv (1958); 5 parthias, 2 ob, hn
Foi sts 20 str qts (quadr., divertimentos), 6 pubd as 6 quartetti dal signore Giorgio Hayden, op 18 (Paris, 1774), 7 ed E Gross (Sydney, 1972), Serenata, C, str qt, str qt, Bp, Br cat (1771), lost, 21 trios (divertimentos), 2 vn, b, Notturmo, a, 2 vn, b, Serenata, A, 7 vn, b
Other works Divertimento, f, 2 vn, 2 hn, va, b, 2 divertimentos, D, Bp, vn, va, 2 hn, b, Serenata, Bp, vn, eng hn, va, hn, bn

KEYBOARD

For 2 hands Sonata (Prague, 1771), Sonata, Bp (Prague, 1774), 1 movt ed in MAB, xvi (1954), MVH, v (1961), Sonata, Bp, pf (Prague, 1796), 1 movt ed in MAB, xvi (1954), MVH, v (1961), Andante mit Variationen, pf (Prague, c1796), Andante con menuetto, G, sonata, autograph, D-Bds, 14 sonatas, some Br cat (1773), 8 ed in MAB, viii (1951), 1 ed in MVH, xxxi (1974), 2 movts ed in MAB, xiv (1953), 6 sonatas, ed in Edice Medallón, I (Prague, 1973), 4 sets of variations, several other sonatas, Br cat (1773-4), lost
For 4 hands 2 sonatas, C, Bp (Vienna, 1788), Sonata, G (n p, c1796); 2 sonatas, 2 divertimentos, 2 sets of variations, Menuetto, C
Diversae pates, hpd (Sýkora no 11), spurious, by F Dušek

VOCAL

5 songs in XXV Lieder für Kinder und Kinderfreunde von F A Spielman mit Melodien von Vinzenz Maschek and Franz Duscheck (Prague, c1792)
Sacred works attrib Dušek by Sýkora, mostly doubtful Sýkora nos 11, 180-81, 183 7 by F Dušek, others by B Dušek (b1801), F B Dussek, 1 L Dussek

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Jh der Tonkunst von Wien und Prag (Prague, 1796), 113f
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J F Reichardt *Vertraute Briefe, geschrieben auf einer Reise nach Wien*, i (Amsterdam, 1810), 132
G J Dlabac *Allgemeines historisches Künstler-Lexikon* (Prague, 1815), i, 341ff, 534, ii, 269, 277, iii, 336, 391
O Teuber *Geschichte des Prager Theaters*, ii (Prague, 1885), 142f, 202ff, 217ff, 264, 274f
-- 'W A Mozart und J Duscheck', *Beilage zur Bohemia* (1887), nos 93, 96
O Kamper *Hudební Praha v xviii věku* [Music in 18th-century Prague] (Prague, 1936), 182, 184, 186ff
P Nettl *Mozart in Böhmen* (Prague, 1938)
E Anderson, ed *The Letters of Mozart and his Family* (London, 1938, 2/1966)
J Patera *Bertramka v Praze* [Bertramka at Prague] (Prague, 1948)
M Očadlík *Svět orchestru*, ii (Prague, 2/1953), 93ff
H Abert *W A Mozart*, ii (Leipzig, 3/1956), 338ff
H C Robbins Landon 'Doubtful and Spurious Quartets and Quintets attributed to Haydn', *MR*, xvii (1957), 213
V J Sýkora *František Xaver Dušek život a dílo* [Dušek: life and works] (Prague, 1958)
T Volek 'Über den Ursprung von Mozarts Oper *La clemenza di Tito*', *MJh* 1959, 274
O E Deutsch *Mozart die Dokumente seines Lebens* (Kassel, 1961, Eng trans, 1955, as *Mozart a Documentary Biography*)
W S Newman *The Sonata in the Classic Era* (Chapel Hill, 1963), 774f
B S Brook, ed *The Breitkopf Thematic Catalogue, 1762-1787* (New York, 1966)
E Gross 'Background and Problems for an Historical and Critical Edition of the String Quartets of F. X Dušek', *MM A*, vi (1972), 437

MILAN POŠTOLKA

Dušek [Dušková] [née Hambacher], **Josefa** [Duscheck, Josepha] (b Prague, baptized 6 March 1754; d Prague, 8 Jan 1824). Czech soprano. She was a pupil of F. X.

Dušek and married him on 21 October 1776. The Dušeks occasionally visited Salzburg, the home town of Josefa's mother, and a result of their meeting the Mozart family there in August 1777 was the recitative and aria *Ah, lo previdi* K272, composed for Josefa. In spring 1786 Mozart accompanied her at a private concert before the Viennese court and in 1787 wrote for her the recitative and aria *Bella mia fiamma, addio* K528 (dated Prague, 3 November 1787). In 1789 she sang at Mozart's concerts in Dresden and Leipzig.

During her long career, which lasted from the 1770s to the first decade of the 19th century, Dušek sang at various concerts and academies in Prague, Vienna (1786, 1798), Salzburg (1777, 1786), Dresden (1785–9), Weimar (1788), Leipzig (1789, 1796), Warsaw and Berlin. Her repertory included operatic and concert arias by Mozart, J. G. Naumann (*Amphion, Orpheus*), Beethoven (she gave the first performance of *Ah, perfido* op.65 on 21 November 1796 in Leipzig), F. D. Weber (*König der Genien*) and others. She also sang in the Prague performances of Kozeluch's Coronation Cantata (1791), Haydn's *The Creation* (16 March 1800, 10 April 1803) and *The Seasons* (December 1803) and Handel's *Messiah* (1 April 1804). She was appreciated for the sonority, range and flexibility of her voice, for her musicianship and superb execution of both bravura arias and recitatives. Even her detractors Schiller and Leopold Mozart agreed on the dramatic expressiveness of her singing.

For bibliography see DUŠEK, FRANTIŠEK XAVER

MILAN POŠTOLKA

Dushkin, Samuel (b Suwalki, 13 Dec 1891, d New York, 24 June 1976) American violinist of Polish birth. After being taken to the USA as a child, his talent was discovered at the Music School Settlement of New York, and he became a protégé of the American composer, Blair Fairchild, who brought about his studies with Rémy (violin) and Ganaye (composition) at the Paris Conservatoire, and with Auer and Kreisler in New York. Dushkin began to tour in Europe from 1918, and in the USA from 1924, when he first appeared with the New York SO. As well as making a number of successful transcriptions of works by other composers for his own use, he became known as a persuasive advocate of contemporary music, a reputation consolidated by his friendship with Stravinsky, who composed for him his Violin Concerto (1931) and *Duo concertante* (1932). Stravinsky, in his autobiography, praised Dushkin's 'remarkable gifts as a violinist, a delicate understanding and, in the exercise of his profession, an abnegation that is very rare'. With the composer's collaboration, Dushkin made several transcriptions from Stravinsky's stage works and, with these and the *Duo concertante*, undertook extensive European tours with Stravinsky as pianist between 1932 and 1934. They also recorded these works; Dushkin later described their collaboration (in *Igor Stravinsky*, ed. E. Corle, New York, 1949). He also published teaching manuals for the violin and editions of Baroque and Classical violin works (some of them in fact his own compositions attributed to earlier composers, including (3) Johann Benda and Boccherini).

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- J. Creighton. *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

NOËL GOODWIN

Dusiacki, Kazimierz Stanisław Rudomina (b Dusiat, nr. Dynaburg [now Daugavpils]; fl 1620). Polish or White Russian lutenist and composer. He was in Italy studying the lute and possibly also composition with Donino Garsi in 1620–21 when the latter compiled for him a manuscript of lute pieces in French tablature (formerly *D-Bds* 40153), which has been lost since World War II; it contained several Polish dances by him.

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MIROSLAW PERZ

Dusik. See DUSSEK family.

Dusikova, Veronika Elisabeta. Bohemian musician, see DUSSEK family, (4).

Dusinello, Giuseppe (b Venice, ? between 1540 and 1550; d after 1574). Italian composer and instrumentalist. He was engaged on 1 November 1567 as trumpeter at the court of Emperor Maximilian II, and several gifts of money indicate that he was esteemed there. One of them probably relates to a composition that he dedicated to the emperor in 1570 and another to a trip to Venice in 1574, made on the emperor's instructions, to obtain musical instruments. His name does not appear in court records after Maximilian's death (12 October 1576). His only known composition is a four-voice mass (in *A-Wn*, ed. W. Pass, TM, xlviii, in preparation).

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- W. Pass. *Musik und Musiker am Hof Maximilians II* (diss., U of Vienna, 1973)

WALTER PASS

Dušková, Josefa. See DUŠEK, JOSEFA.

Dussek [Dusik, Dussik]. Bohemian family of musicians. The spelling 'Dussek' is the normal one in English and German literature, and was the form used by the most important member of the family, (2) Jan Ladislav, the original Bohemian spelling is 'Dussik' and present-day Czech 'Dusik'.

(1) **Jan (Josef)** [Johann Joseph] **Dussek** (b Mlázovice nr. Hořice, 16 Aug 1738, d Čáslav, 24 June 1818). Organist and composer. A well-known musician in his day, he was an organist and elementary school teacher in Čáslav, where he married the daughter of the local judge, Veronika Štěbetová, a talented harpist. He was responsible for the early musical training of the three of his eight children who became noted musicians.

(2) **Jan Ladislav** [Johann Ladislaus (Ludwig)] **Dussek** [Dusik] (b Čáslav, 12 Feb 1760; d St Germain-en-Laye or Paris, 20 March 1812). Pianist and composer, son of (1) Jan Dussek.

1. **LIFE.** Despite conflicting evidence, the date of birth given above is confirmed by baptismal records. He began to learn the piano at the age of five and the organ at nine. Because of his fine voice he was sent as a chorister to the Minorite church in Iglau (now Jihlava) and later he was a pupil at the Jesuit Gymnasien there and at Kutná Hora. Later in Prague he attended the New City Gymnasium for the school year 1776–7, and the University of Prague for one term in 1778.

Under the patronage of a captain of the Austrian artillery, Count Männer, Dussek travelled in 1779 to Malines (now Mechelen), where he stayed as a piano teacher (for an undertermined period) and also appeared in public as a pianist (16 December 1779). He then went to Bergen op Zoom and Amsterdam, and to The Hague, where he seems to have stayed for about a year giving lessons to the children of the Stadtholder, William V. During all this time his playing was winning him a brilliant reputation. In 1782 he arrived in Hamburg, where he gave a concert on 12 July and met C. P. E. Bach, who is said to have advised or actually taught him. In 1783 Dussek was in St Petersburg, where he performed at the court of Catherine II. There is a story that he was later implicated in a plot against the empress and had to flee to Lithuania, where he became Kapellmeister to Prince Karl Radziwill for about two years. On leaving the service of Prince Radziwill, probably towards the end of 1784, he made an extended concert tour of Germany, performing on the glass harmonica as well as the piano. This tour included performances in Berlin, Mainz, Kassel, Frankfurt am Main, and possibly Dresden and Ludwigslust. Towards the end of 1786, in the company of the steward (*Hofmeister*) of the French ambassador to Berlin, he travelled to Paris, where he appeared before the court and was particularly noticed by Marie Antoinette; he also made the acquaintance of Napoleon. He remained in Paris performing and teaching until early 1789, except for a short trip to Milan to perform and to visit his brother (3) Franz Benedikt Dussek.

At the time of the French Revolution Dussek fled to England. Because of his connections with the aristocracy in Paris he was unpopular with the Revolutionary regime, and like many musicians of the time he took refuge in London. He spent the next 11 years in London, where he became very popular as a piano teacher and appeared frequently in concerts, first at the Hanover Square Rooms on 1 June 1789. He was a frequent performer at Salomon's concerts, and appeared with Haydn during his two visits to London. In a letter to Dussek's father (26 February 1792) Haydn paid him one of the highest compliments he ever received:

I consider myself fortunate in being able to assure you that you have one of the most upright, moral, and, in music, most eminent of men for a son. I love him just as you do, for he fully deserves it. Give him, then, daily a father's blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents.

On 31 August 1792 in St Anne's Church, Westminster, Dussek married Sophia Corri (see §(5) below), who became famous as a singer, pianist and harpist. During the remainder of his stay in London, he was associated with his father-in-law, Domenico Corri, in a music publishing business (Corri, Dussek & Co.), which printed many of his works. While in London he also encouraged the firm of Broadwood to extend the range of the piano - in 1791 from five to five and a half octaves, and in 1794 to six octaves. Compositions written for the extended keyboard were said to be for 'piano with additional keys'; many compositions of this period were published with two versions for the right hand, so that they could be performed 'with or without the additional keys'.

Neither Dussek nor Corri was a businessman, and when the publishing business ran hopelessly into debt Dussek fled to Hamburg (late 1799), leaving his father-in-law to be jailed for bankruptcy. Although Dussek

wrote to his wife later, there is no evidence that he ever saw her or their daughter, Olivia, again.

Dussek appeared in concerts in Hamburg and met the violinist Ludwig Spohr. In mid-1802 he made a long-projected trip to Čáslav to visit his parents and to give a concert; he played there twice (14 and 15 September), with the horn player Giovanni Punto. In October he gave three concerts in Prague with great success. The pianist and composer Václav Jan Tomášek was much impressed by his playing, and reported that Dussek was the first to place the piano sideways on the stage so that the audience could see the performer's profile.

From October 1804 to October 1806 Dussek was Kapellmeister to Prince Louis Ferdinand of Prussia, himself an excellent musician and composer. Spohr, in his autobiography, reported on the wild and reckless life they led together as they travelled with the prince from one battlefield to another. The prince's death at the battle of Saalfeld (10 October 1806) occasioned Dussek's well-known piano sonata *Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse* op.61 (c211). Early editions of this work published by Pleyel and by Breitkopf & Härtel were annotated: 'L'auteur, qui a eu le bonheur de jouir du commerce très intime de S. A. R. ne l'a quitté qu'au moment, où il a versé son précieux sang pour sa patrie'. After the prince's death Dussek briefly served Prince Isenburg, and then in September 1807 accepted a position with Talleyrand in Paris, where he remained until his death. During this period he taught a few piano pupils and gave numerous concerts, often at the Odéon, with the violinists Rode and Baillot and the cellist Lamare. In a review of one such concert, on 22 December 1808, Méreaux wrote:

In 1808, in one of the concerts given at the Odéon by Rode and Lamare, he obtained a triumph without precedent. The violin and violoncello, accustomed to being kings of all concerts, were eclipsed this time by an Erard piano under the enchanted fingers of Dussek, who had a magic of performance, a power and a charm of expression which were truly irrevocable.

During the last months of his life Dussek was obese and spent much of his time in bed. He also drank too much; he died of gout. His burial place is not known. The *Allgemeine musikalische Zeitung* carried a lengthy obituary by its Paris correspondent eulogizing Dussek's abilities as a pianist and composer.

2. WORKS. Dussek is an unjustly neglected composer. Admittedly some of his more insignificant works (e.g. rondos and variations on popular tunes of the day) are trivial and deservedly forgotten, but there is a body of piano sonatas, piano concertos and chamber works that are of sufficient musical worth to be performed and enjoyed today. His music seems to have been received with enthusiasm in his own time; reviews of the original editions in the Leipzig *Allgemeine musikalische Zeitung* praise Dussek's originality and expressiveness, and the appropriateness to the piano of his melody, harmony and scoring - though they do point out such irregularities as consecutive 5ths and octaves and improper dissonances.

Dussek was one of the early touring concert pianists, so it is not surprising that most of his works are for piano or include piano. In view of the time at which he lived it might be expected that his music would be primarily Classical in style. This is true of the early works, but those composed in the last 20 years of his life show definite Romantic characteristics in the expression markings, the use of full chords, the choice of keys, and



Jan Ladislav Dussek stipple engraving by Jean Godefroy

the frequent modulations to remote keys and in the use of altered chords and non-harmonic notes. His harmony includes a wider variety of chords and is considerably more chromatic than that of Mozart, Haydn and even Beethoven. His piano music is in general fuller in texture than that of C. P. E. Bach, Mozart or Haydn. He showed a predilection for modulating to the key a semitone above or below.

Dussek's piano style, as might be expected, is often brilliant and virtuosic in character: octaves, 3rds, double 3rds, rapid scale passages and all types of pianistic figuration are exploited, some of which anticipate piano writing later in the 19th century. The music is always pianistic. Although his early piano works are only moderately difficult, the technical demands became much greater from about 1797, with the Sonata in B \flat C149. Specific pedal indications appeared occasionally from about 1798, the date of the 'Military' Concerto op.40 (C153), though doubtless these markings indicated only special effects, and the ordinary pedalling of the piece was left unmarked.

As has been frequently observed, much of Dussek's music resembles that of other composers. Most often, however, these composers are later than Dussek, and such resemblances show him to have been very much ahead of his time in the development of a Romantic piano style. The second movement of C166 and the first of C179 anticipate Schubert, for example, and the first movements of C151 and C168 and the second of C62 Beethoven. Other works foreshadow Weber (first movement of C149), Rossini (second of C59), Mendelssohn (C80 and C211, second movements), Chopin (fourth movement of C221, second of C259) and Schumann (C178 and C259, fourth movements); still

others suggest styles as late as Liszt's, Smetana's, Dvořák's and Brahms's.

Dussek's works were remarkably popular in his lifetime; most were reprinted at least once, and some as many as ten times (some important works appeared in as many as three different editions by Breitkopf & Härtel alone, who issued a 12-volume collected edition of his works just after his death). He quickly fell into disregard, however, and his name does not appear at all in the letters of Beethoven, Mendelssohn, Schumann, Chopin or Moscheles. Between 1860 and 1880 a revival of interest in Dussek brought about new editions of the piano sonatas by Breitkopf & Härtel and Litolf, as well as many performances of them, particularly in London

WORKS

For fuller list with thematic index, including editions and arrangements of works by other composers, see *Craw*. Dates in parentheses show year of earliest known edition. Manuscripts are all autograph unless otherwise stated. Numbers assigned by *Craw* are indicated by c; doubtful or spurious works by d.

Editions *Oeuvres de J. L. Dussek* (Leipzig, 1813) 17/R1976 [OD]

J. L. Dussek Selected Piano Works, ed H A *Craw* (Madison, Wisc 1977) [SP]

VOCAL AND STAGE

- | | | |
|--------|---|--|
| c | | |
| 26 | Auszug aus einer Oster-Cantate (K W Ramler), 1786 | |
| | <i>D-SW1</i> | |
| 155 | The Captive of Spilberg (musical drama, Prince Hoare) | |
| | London, Drury Lane, 14 Nov 1798, selections (1798) | |
| 159 | Op to M Kelly Feudal Times, London, Drury Lane 19 Jan | |
| | 1799 (1799) | |
| 173 | Op and characteristic pieces to M Kelly Pizarro, London | |
| | Drury Lane, 24 May 1799, arr. pf (1799) | |
| 200 05 | 6 Canzonets (Eng., It and Ger.), 1v, pf, op 52 (1804), also | |
| | without op no | |
| 215 20 | 6 Canons, 3-4vv (1807) | |
| 256 | Solemn Mass, solo vv, 4vv, orch, 1811, <i>F-Fc</i> | |
| 262 | Il escorcismo della podagra, canon, 4vv, <i>F-Pc</i> | |

CONCERTOS

(pf, orch unless otherwise stated)

- | | | |
|---------|----|--|
| 1 | 0 | B \flat , 1779, lost |
| 2 4 | 1 | 3 in C, E \flat , G (before 1783) |
| 14 | 3 | E \flat (1787) |
| 53/265 | 15 | E \flat , for harp/pf, orch, 1789, 1st movt autograph frag in private collection of Mrs W M Dussek, Guildford, Surrey, as op 15 (1791) also as op 26 and without op no |
| 77 | 14 | F (1791) |
| 78/266 | 17 | F, for pf/harp, orch (c1792) [last movt also arr as Duetto c102] |
| 97 | 22 | B \flat (1793) [2nd movt also pubd with movts from c104 as op.66, 3rd movt also as Rondo, pf solo OD vj] |
| 104 | 27 | F (1794) [1st, 3rd movts also pubd with movt from c97 as op 66] |
| 125 | 29 | C (1795), MS copy in <i>B-Bc</i> , mentioned in <i>Etienne</i> Q as op 20 |
| 129/267 | 30 | C, for pf/harp, orch (1795) |
| 153 | 40 | B \flat , 'Military' (1798) |
| 158 | | The Favourite Concerto, F, pf/harp, orch (1798) |
| 187 | 49 | G (1801), also as op 50 |
| 206 | 63 | B \flat , for 2 pf, orch, 1805 6, <i>F-Pc</i> (1807) |
| 238 | 70 | E \flat (1810) |
| 264 | - | B \flat , for harp, orch, lost; arr S Dussek Moralt for harp solo (1813) |

ACCOMPANIED SONATAS

(pf, vn, unless otherwise stated)

- | | | |
|-------|---|---|
| 5-7 | 1 | B \flat , G, C (1782) |
| 11 13 | 1 | 3 for pf, vn, vc (1786), lost |
| 14 16 | 2 | C, F, c (c1786) |
| 17-22 | 3 | C, F, B \flat , C, D, G (c1786), OD iv, also as op 46 |
| 23 5 | 4 | G, D, C for pf, fl/vn (c1786), OD x, also as op 51 |
| 27-9 | 1 | C, B \flat , F (1787) |
| 30-32 | 2 | C, B \flat , e for pf, vn, vc (1787) |
| 34-6 | 1 | 3 for pf, vn, vc (1787), lost |
| 37-9 | 4 | F, E \flat , f (1787) |
| 41 3 | 5 | G, B \flat , A \flat (1788) [no.3 for pf] |
| 54-6 | 8 | C, F, A (c1789), with vc as op.20/21, pf, vn in OD vi |
| 57-9 | 9 | B \flat , C, D (c1789) [also arr as pf sonatas] |

- 60-62 10 A, g, E (c1789) [also arr. as pf sonatas]
 64 6 12 F, Bb, C (1790), OD xii
 67 9 13 Bb, D, G (1790)
 71 3 14 C, G, F (1791) [also arr. as pf sonatas]
 74 6 16 C, F, G (1791), also as opp.17 and 18
 79-81 18 Bb, a, Eb (c1792) [no.2 for pf], also as op 19
 88-93 19 6 Sonatinas, G, C, F, A, C, Eb, pf, fl/vn (1793),
 also as op 20 [also arr pf], 1 movt of no 3 ed.
 pf, vn in MAB, xi (1953)
 96 24 Bb [arr. from pf sonata], also as opp 23 and 27
 118-23 28 C, F, Bb, D, g, Eb (1795), OD iv
 126-8 25 F, D, G for pf, vn/fl (1795) [no.2 for pf], OD x
 132-4 31 Bb, D, C for pf, vn/fl, vc (c1795) [no 2 for pf],
 also as op.61
 141-3 - F, D, Bb for pf, vn, vc (1796), also as opp 24 and
 29
 154 36 C (1798)
 169 37 Favourite Sonata, Eb, pf, vn, vc (1799)
 240-42 69 Bb, G, D (1811) [no 3 for pf], also as op 72,
 nos 1-2 ed in MAB, xli (1959)
 260 61 posth Eb, Bb for pf, vn, db (1812), no 2 completed by S
 Neukomm
- OTHER CHAMBER
 (sonatas unless otherwise stated)
 50 52 7 C, G, Eb for pf, fl (1789)
 63 11 Duo, F, pf/harp, pf (c1789), also as op 26 [2
 movts arr c102]
 94 21 C, for pf, fl, vc (1793)
 102 26 Duetto, F, pf/harp, pf (1794) [movts 1 2 from
 c63, movt 3 arr from pf conc c78], ed 2 pf, M
 Madden and O Rees (London, 1957)
 147 8 34 Eb, Bb, for harp, vn, vc (1797)
 152 -- The Naval Battle and Total Defeat of the Dutch
 Fleet by Admiral Duncan, 11 Oct 1797, pf, vn,
 vc, perc (1797)
 170 38 Duet, Eb, pf/harp, pf, 2 3 hn ad lib (1799), also
 as op 36
 172 41 Ont, f, pf, vn, va, vc, db, 1799 (1803), also as
 op 47
 189-90 2 duettinos, C, F, pf/harp, pf (c1802)
 197 56 Pf Qt, Eb (1804), also as op 53 and without op
 no. 1st movt pf part as op 46, 1803, in *F-Pc*
 208 10 60 3 str qts, G, Bb, Eb (1807), nos 2 3, 1806, *Pc*
 214 65 Trio, F, pf, fl, vc, 1807, *Pc* (1807)
 213 68 Notturmo concertante, Eb, pf, vn, hn ad lib
 (1809), also as op 69
 214 69/1 Bb, for harp, pf (1810), also as op 74 [also arr pf
 4 hands]
 219 69/2 Eb for harp, pf (1811) [arr from pf 4 hands], also
 as op 72
 243 69/3 F for harp, pf (1811), also as op.73 [also arr pf 4
 hands]
 250 55 58 6 duos, 2 vn (1811), lost
 261 34 Serenade, Eb, 2 vn, 2 ob/cl, 2 hn, va, vc, db, by F
 B Dussek
- PIANO SONATAS
 (pf solo unless otherwise stated)
 40 G for pf/hpd (1788)
 43 5/3 Ap (1788) [nos.1 2 for pf, vn], no 3 ed in MAB,
 lxiii (1963)
 57 9 9 Bb, C, D [arr from accompanied sonatas], OD i,
 ed in MAB, xlvi (1960)
 60-62 10 A, g, E [arr from accompanied sonatas], OD i,
 ed in MAB, xlvi (1960)
 71 3 14 C, G, F [arr from accompanied sonatas]
 80 18/2 a (c1792), also as op 19 no 2, ed in MAB, xlv
 (1960)
 96 24 Bb (1793), also as opp.23 and 27 [also arr pf, vn],
 OD viii, ed in MAB, liii (1961)
 127 25/2 D (1795), [nos 1, 3 for pf, vn/fl], OD x, ed in
 MAB, liii (1961)
 133 31/2 D (c1795) [nos 1, 3 for pf, vn/fl, vc], ed. in MAB,
 liii (1961)
 144 - Sonata (Grande Overture), C, pf 4 hands (1796),
 also as opp 32 and 33, OD vii, SP i
 149 51 35 Bb, G, c (1797), OD ii, ed. in MAB, liii (1961)
 166 8 39 G, C, Bb (1799), OD viii, ed. in MAB, liii (1961)
 177 43 A (1800), OD ii, ed. in MAB, lix (1962)
 178 44 Eb, 'The Farewell' (1800), OD v, ed in MAB, lix
 (1962)
 179-81 45 Bb, G, D, 1800 (1802), OD v, ed in MAB, lix
 (1962)
 182 45 Bb for microchordon/pf (c1800)
 184 5 47 D, G (1801), OD viii, ed in MAB, lix (1962)
 186 48 C, for pf 4 hands (c1801), OD vii
- 207 Sonata (Sonatina), C, pf 4 hands (1806)
 211 f#, 'Elegie harmonique sur la mort du Prince
 Louis Ferdinand de Prusse', 1806-7, 1st movt
 autograph, *D-W/RI* (1807), ed in MAB, xx
 (1954), lxiii (1963)
 221 64 Ab, 'Le retour à Paris', 'Plus ultra' (1807), also as
 opp 70, 71 and 77, OD xi, ed in MAB, lxiii
 (1963)
 230-32 66 C, F, Bb, for pf 4 hands (1809), also as op 67, OD
 iv
 234 74 Bb, for pf 4 hands (1811) [arr. from harp, pf], OD
 vii
 239 72 Eb, for pf 4 hands (1810) [also arr harp, pf], OD
 ix
 242 69/3 D (1811) [nos 1 2 for pf, vn], also as op 72/3, ed
 in MAB, lxiii (1963)
 243 73 F, for pf 4 hands (1813) [arr from harp, pf], SP i
 247 75 Eb (1811), OD xi, ed in MAB, lxiii (1963)
 259 77 f, 'L'invocation' (1812), ed in MAB, lxiii (1963)
- OTHER KEYBOARD AND HARP
 General Suwarrow's Original Military March, pf,
 Eb, 1783 (c1795)
 44 9 6 [6] Airs variés, Eb, F, A, d, g, g, pf (1788), OD iii
 88 93 19 6 sonatinas, pf [arr from Sonatinas, pf, fl/vn],
 also as op 20
 98 23 The Sufferings of the Queen of France, pf (1793),
 also as op 44 and without op no
 106 17 - 12 progressive lessons, pf (c1794), also as opp.16,
 32 and 30, ed in MAB, xxi (1954)
 135 7 31 3 preludes, Bb, D, C, pf (c1795) [to precede sona-
 tinas c132-4], nos 2-3 ed in MAB, xx (1954)
 146 -- La chasse, F, pf, 1796 (1797), also as op.22, OD
 vi
 156 - A Complete Delineation of the Ceremony
 from St James's to St Paul's 19 Dec 1797, pf
 (1798)
 160 65 - 6 sonatinas, C, F, G, Bb, F, Eb, harp (1799), ed
 in MAB, xxii (1956)
 183 - Sonata with The Lass of Richmond Hill, F, harp
 (c1800)
 188 50 Duet polonoise, Eb, pf 3 hands (c1802)
 199 Fantasia and Fugue, f, pf (1804), also as opp 50
 and 55, OD xi, SP ii
 212 62 La consolation Bb, pf (1807), also as op 61
 227-9 64 3 fugues a la camera, D, g, F, pf 4 hands (1808),
 OD ix
 235-7 71 (bk i) Recueil d'3jairs connus variés, Bb, F, C, pf
 (1810), OD iii, SP ii
 244 6 71 (bk ii) Recueil d'3jairs connus variés, G, c, Bb, pf
 (1811), OD iii, SP ii
 248 76 Fantaisie, f, pf (1811), OD xii, SP ii, 4th movt ed
 in MAB, xvii (1954) and in MVH, v (1961)
 249 -- Partant pour la Syrie, with variations, Eb pf
 (1811), OD i
 212-14 2 3 sonatas, Bb, G, c, harp (1797)
- THEORETICAL WORKS
 284 Instructions on the Art of Playing the Piano Forte
 or Harpsichord (London, 1796, and many later
 edns., Fr edn as *Méthode pour le piano forte*,
 Paris, 1799, c285, Ger edn as *Pianoforte-*
Schule, Leipzig, 1802, 4/21815, c287)
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Musikzeitung, xxxv (1914)
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(3) **Franz Benedikt Dussek** [František Josef Dusík] (b Čáslav, 22 March 1766; d Zatičina, after 1816). Composer, son of (1) Jan Dussek. He was taught music by his father for whom, at quite an early age, he was proficient enough to deputize at the organ. He played the violin, cello and piano. Later he went to Italy, where he wrote a number of serious and comic operas (including *La caffettiera di spirito*, *La feudataria*, *L'impostore* and *Roma salvata*), an oratorio (*Gerusalemme distrutta*), piano and violin concertos and several chamber works (of which a Serenade, a Trio ou Notturmo for three flutes, and a Sonata for violin and piano op.2 were published).

(4) **Kateřina Veronika Anna Dusíková** [Veronika Rosalia Dussek; Veronika Elisabetha Dusikova; Veronica Cianchettini] (b Čáslav, 8 March 1769; d London, 1833). Singer, pianist and harpist, daughter of (1) Jan Dussek. A pupil of her father, she went to London about 1795 to perform at the invitation of her brother (2) Jan Ladislav Dussek. She married Francesco Cianchettini, a music dealer and publisher who in association with Sperati had the English rights for J. L. Dussek's works from 1807 to 1811. She was a successful teacher and performer, and composed two concertos and some solo piano works. Her son Pio Cianchettini was a pianist and composer.

(5) **Sophia (Giustina) Dussek** [née Corri] (b Edinburgh, 1 May 1775, d London, 1847). English singer, pianist, harpist and composer of Italian descent, wife of (2) Jan Ladislav Dussek. She was taught by her father, Domenico Corri, and played the piano in public at an early age. The family moved to London in 1788 and she often appeared there as a singer, her singing teachers were Marchesi, Viganoni and Cimarosa. After her marriage she performed with Dussek in concerts as a singer, pianist or harpist. After his death she married John Alvis Moralt, a violist, in 1812; they lived in Paddington, where she established a music school. Her compositions are mainly sonatas, rondos and variations for the piano or harp. Her daughter, Olivia Dussek (dates uncertain), also musically gifted, played the piano, harp and organ. She married a man by the name of Buckley and is reported to have been organist of Kensington parish church, although her name does not appear in the registers of the period.

HOWARD ALLEN CRAW

Dussek, Franz Xaver. See DUŠEK, FRANTIŠEK XAVĚR.

Düsseldorf. City in the Federal Republic of Germany. Originally a village on the Düssel, now a large city on the Rhine. The musical history of Düsseldorf is characterized by the cultivation of music at the court (15th–18th centuries) and by the civic Niederrheinisches Musikfest (since 1818). Documents relating to the earliest period of musical culture are now lost; the earliest important church is St Lambert's (1390), but the first record of musical activity is a 15th-century Easter play with vernacular songs from Gerresheim, a suburb. Various 16th-century works were printed in Düsseldorf: motets by the Flemish composer Martin Peudargent in

1555 and 1561, an introduction to music by his pupil Johann Oridryus and *Die Psalmen Davids* by Konrad Hagius from Westphalia in 1589. The town was also visited by the Flemish composer Jean de Castro.

In 1614 Düsseldorf became the residence of the Count Palatine, and many musicians were attracted from Italy. The Roman Giovanni Giacomo Neri and Gilles Hayne from Liège worked together there. Biagio Marini lived in Düsseldorf for 22 years, and in the middle of the century Carissimi had charge of the town's musical life. His pupil Giovanni Battista Mocchi wrote incidental music for school plays and operas. During this period two of the most important churches were founded, St Andrew's (1629) and the Neanderkirche (1684), named after the pastor and hymn writer Joachim Neander. Under the Elector Johann Wilhelm (1692–1716) music in Düsseldorf had an international reputation. Corelli dedicated his last opus (12 concerti grossi) to the prince, and the opera was directed by Steffani, who performed five new works. The fullest account of the period is a panegyric by the librettist Georgio Maria Rapparini (1709), which mentions Johann Hugo von Wilderer (a pupil of Legrenzi), Georg Kraft, Johannes Schenck, Johann Sigismund Weiss, Carlo Luigi Pietro Grua (from Milan), noted for his chamber cantatas, Stefano Benedetto Pallavicino (from Venice), and Sebastiano Moratelli (whose compositions are lost). In 1711 Handel went to Düsseldorf to secure the castrato Baldassari for the London opera, and in 1715 the violinist Francesco Veracini played in Düsseldorf.

In 1720 the court moved to Mannheim. After the Napoleonic wars local music lovers founded a municipal music society to perform concerts and church music and to promote large-scale musical performances, especially at Whitsuntide. The Niederrheinische Musikfest opened with Haydn's oratorios. The leading musicians at this time were A. Friedrich Burgmüller and his son Norbert. In 1833 Mendelssohn, while enjoying great success as a conductor in Düsseldorf, composed and conducted his first oratorio, *St Paul*, and his activities gave the orchestra a leading position in the city's musical life. His association with Düsseldorf ended after three years through controversy with Immermann, the director of the theatre. Meanwhile musical life continued to flourish. In 1849 the conductorship was offered to Schumann, but his tenure was unsuccessful and he was induced to resign in 1853. While in Düsseldorf he wrote his Third Symphony and his famous essay about the young Brahms. In 1864 the municipal orchestra was founded, and in 1866 the Tonhalle concert hall (destroyed in World War II) was inaugurated by Clara Schumann, Jenny Lind and Julius Stockhausen. In 1890 Julius Butts was appointed conductor; he promoted contemporary music (Richard Strauss, Mahler and Reger) and performed choral works by Elgar, translating the English texts into German. Butts and his friend Otto Neitzel founded a conservatory which became the Robert Schumann-Institut der Musikhochschule Rheinland; the city also has a music school.

The opera house was rebuilt in 1958 and houses the Deutsche Oper am Rhein, which performs classical and modern works and has its own ballet. The Städtische SO gives 12 concerts during the year, some with choral societies; the concerts of the Bach-Verein are generally of early music. The city's other cultural organizations including the Musikverein, promote concerts with inter-

national soloists and orchestras, and jazz and folk music concerts. The two main concert halls are the Rheinhalle and the Schumannsaal. The hall of the Academy of Art and the orangery of the Chateau Benrath (1773) are used for chamber music.

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WOLFDIETR MEINARDUS

Dussik. See DUSSEK family.

Dutar [dutār]. Long-necked two-string fretted lute which occurs in various forms in western and central Asia, see AFGHANISTAN, §§3, 6, 8-9; CENTRAL ASIA, §§1, 2, 5, IRAN, §§1, 3, 5, TĀR, UNION OF SOVIET SOCIALIST REPUBLICS, §§1, 3, 6-8, 9(iii-iv)

Du Tartre [Dutartre], **Jean-Baptiste** (d Paris, 1749). French composer. His date of death was given by Fétis. He worked in Paris as *maître de musique*, and may have been associated with the household of the Prince de Vaudémont, to whom most of his larger works are dedicated. Du Tartre's music became known in 1714 when his *Miserere mei Deus*, a motet for three soloists, choir and instruments, was twice performed by the Musique du Roi in the presence of the king. A few weeks later the cantata-like *Divertissement pour la paix* was sung before the Prince de Vaudémont, the following year receiving a performance at the Opéra, where shortly afterwards some of his *airs* were sung at a performance of *Zéphire et Flore* (presumably the opera by Lully's two sons which, written in 1688, enjoyed a single revival in 1715). His cantata *La paix* was twice performed at Philidor's concerts at the Tuileries (2 April 1728, 4 July 1729). Within the limits of an urbane, Rococo style, Du Tartre's music reveals a genuine melodic gift, seen at its best in *Divertissement pour la paix*, *Homage funèbre*, the cantata *La volupté*, and above all in the many *airs sérieux et à boire* which appeared in his own collections and in anthologies published in France and Holland up to the middle of the century.

WORKS

(all printed works published in Paris)

- Divertissement pour la paix* (1714)
 Cantatas: *Sensibles cœurs*, in *Airs nouveaux sérieux et à boire* (1719),
La paix (c1728), *La volupté* (1738)
 Motets etc. *Miserere mei Deus* (1717), *Homage funèbre sur la mort d'une jeune dame* (1738); *Laudate Dominum in sanctis ejus*, F-Pn le [Te] Recueil d'airs nouveaux sérieux et à boire (1715-22)
Airs ajoutés à l'opéra de Zéphire et Flore (1715)
 Recueil des plus beaux airs et vaudevilles, 1/2vv (n.d.)
 Numerous *airs* publ singly and in 18th-century anthologies, also in MSS, Pn

DAVID TUNLEY

Dutch Guinea. See SURINAM.

Dutch organ. See BARREL ORGAN.

Du Tertre, Estienne (fl Paris, mid-16th century). French composer. Only a few details have come down to us concerning his life. In Laborde's *fichier*, Du Tertre is listed as an organist; this entry also tells that in 1556 he and the lutenist Brayssing acted as godfathers at the christening of the son of a court musician, Pierre Joly. Other information about Du Tertre, who appears to have passed all his creative years in Paris, comes from title-pages of the publications in which his works appeared.

Du Tertre's output includes 57 complete four-part chansons, and 14 more which survive in incomplete form. He served as editor, composer and arranger for Attaignant's final collection of ensemble dances, the *VII^{me} livre de danceries*, printed by Attaignant's widow in 1557. Since his chansons came out between 1543 and 1568, some changes in his musical style can be observed. The four earliest chansons are densely contrapuntal, low in tessitura and serious in nature. They show certain musical and poetic interrelationships with other contemporary chansons of Sandrin and Claudin. But the great bulk of Du Tertre's chansons formed part of a huge number published in the late 1540s and early 1550s, when Du Chemin's output rivalled Attaignant's. In the 26 chansons which Du Tertre published with Attaignant, and the 26 published with Du Chemin, Du Tertre used a more homophonic texture and clear-cut form. Most of the poems which he set were *huitains*, concerning unfulfilled love. Several are lively, bawdy rondeaux set contrapuntally. Two chansons are homophonic, homorhythmic and dance-like, closely resembling the branles in the *VII^{me} livre de danceries*.

The 14 incomplete chansons, all published after 1552, display great stylistic diversity. Two are *chansons spirituelles*, one is a setting of a Ronsard ode, seven are light, bawdy patter songs, three are serious love songs, and one is a homophonic *chanson à danser*.

Du Tertre set many of the same chanson texts as Certon, Gervaise and Goudimel. Janequin set 25 of the same texts as Du Tertre, and the musical style of the two composers' settings is often remarkably similar. Most of these texts are anonymous; it is possible that the composers wrote them.

Du Tertre became Attaignant's dance editor in 1557, and, like Claude Gervaise, who had preceded him, Du Tertre made use of the musical style of the chanson in the 33 pavans, galliards and branles of the seventh book. In particular, he used varied writing for each of the four or five parts, clear phrasing and well-defined form.

Du Tertre was the first editor to use the term 'suytte', indicating a group of branles. Vocal and instrumental styles are close in both the chansons and dances of Du Tertre.

WORKS
CHANSONS

(all for 4vv, * = incomplete)

- Aussy tost, 1549¹⁰. Avant que partiez, 1549³. Ca ces beaux yeux, 1550⁸. Ce disoit une jeune dame, 1550¹³. Cent baisers, 1550¹¹. Cent mille fois, 1550¹². Ce qui pour moy, 1549²³. Ces deux flambeaux *, 1559¹². Coeur ennobly *, 1553¹⁰ (chanson spirituelle)
 Dieu doit le bon jour, 1549²³. Elle a pour vrai, 1550¹. En esperant, 1549²⁰. En l'eau, 1547⁶. Et vray dieu, 1550¹⁰. Ferret un jour *, 1557¹⁰. Il n'est que d'estre, 1549²³
 J'ay d'un costé, 1550⁷. Je ly au cueur, edn in *15 chansons* (Paris, 1926). Je ne cognois, 1549¹⁰. Je ne suis de vin, 1550¹⁰. Je ne veux tant, 1549²³. Je sentz en moy *, 1559¹⁰. Je suis a vous, 1550¹⁰. Jeunes espritz, 1552⁷. Je voudrois ce gentil clerc, 1549²⁷
 La nuit passée, 1548⁷. Las, si tu as plaisir, 1551⁶. Las si tu veux, 1549²². Las voudriez vous, 1549²³. La terre les eaux *, 1559¹².

L'autr'hier m'i cheminoye*, 1557¹¹; Le mal que sent, 1547¹²; Le noir a noirci*, 1557¹¹; Le petit peton*, 1557¹¹
 Malade si fut, 1549²³; M'amye a bien, 1557¹⁵; Mon amy est, 1548⁴; Mon pere, 1553²⁰; Mon pere m'y marie*, 1557¹¹; Ne vous faschez, 1551⁹; Or me vois-tu*, 1553¹⁹ (Chanson spirituelle); Or perdz je celle, 1549²³; Or suis-je bien, 1550¹¹; Or sus, or sus, 1549²³; Ou est ce temps, 1550¹¹
 Par un matin*, 1557¹²; Passible corps, 1553²⁰; Petit bonhomme*, 1556²⁰; Petite damoiselle, 1550¹¹; Petit jardin, 1550¹¹; Petite fille, 1550⁹; Plus que je desire, 1554²²; Puis qu'amour, 1547⁹; Puisque je n'ay*, 1568¹⁰; Puyx que je n'ay, 1549²¹
 Quand tant me meoltz, 1550¹⁰; Quel Dieu du ciel, 1549²¹; Quel playsant songe, 1549²⁰; Qu'est-ce qu'amour, 1549²⁰; Qu'on m'appelle, 1549²³; Si l'amitie, 1548³; Si a te veoir, 1550¹²; Si Dieu vouloyt, 1549²¹; Si j'ay grand desire, 1549²⁷; Si je n'avois, 1550¹⁰; Si me voyez, 1549²⁷
 Un jour dormoit, 1550⁹; Un jour Tassin*, 1557¹⁰; Viva sera, 1543¹¹; Voici le printemps, 1552⁷; Vous souvient, 1549²¹

DANCES

33 pavans, galliards and branles in VII^{me} livre de danceries (Paris, 1557)

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— 'E. Du Tertre and the mid-16th century Parisian Chanson', *MD*, xxv (1971), 127-70 [contains edn. of 7 of Du Tertre's works]

CAROLINE M. CUNNINGHAM

Dutilleux, Henri (b Angers, 22 Jan 1916). French composer. His ancestors include a painter and lithographer, Constant Dutilleux, who was a personal friend of Delacroix and Corot. Among his maternal ancestors was Julien Koszul, a friend and co-pupil at the Ecole Niedermeyer of Fauré. Koszul was for a long time the director of the Roubaix Conservatory; here one of his pupils was Roussel, whom he persuaded to leave the navy and devote himself exclusively to music.

While at secondary school, Dutilleux studied piano, harmony and counterpoint at the Douai Conservatory with V. Gallois; then, from 1933 to 1938, he attended the Paris Conservatoire, following the courses of J. and N. Gallon for harmony, counterpoint and fugue, and studying with Busser for composition, Emmanuel for history of music and P. Gaubert for conducting. In 1938 he won the Prix de Rome. Director of singing at the Paris Opéra in 1942, he moved to a similar appointment with French Radio (1943-4), for whom he was director of music productions from 1945 to 1963. He was appointed professor of composition at the Ecole Normale de Musique in 1961, and at the Paris Conservatoire in 1970; for a long time he was on the committee of the French section of the ISCM, and has been a member of the executive committee of the International Music Council of UNESCO. In 1967 he was awarded the Major National Music Prize.

Dutilleux's first works bear the stamp of various influences (notably Ravel's) through which he passed; this derivativeness has driven him to destroy the greater part of his earlier music, and he has expressed reservations about the published works that date from this period. Thus the individual qualities of Dutilleux's music have to be sought principally in the six major works written since World War II. The Piano Sonata (1947) was first performed by Dutilleux's wife, Geneviève Joy, and his First Symphony (1950) received its première under Désormière. Two later orchestral works were first heard in the USA: Münch conducted the Second Symphony (1958-9), subtitled *Le double*, in Boston and *Métaboles* (1964) was conducted by Szell in Cleveland. A ballet score, *Le loup* (1953), was written

for Petit, and *Tout un monde lointain...* (1968-70) has a concertante cello part written for Rostropovich.

A man of wide culture, open to every new development but opposed to dogmatism and intensive systematization, Dutilleux is above all an isolated and independent composer, keeping his distance from any aesthetic school. His distinctive art, at once carefully crafted and free in thought, measured and clear, follows on directly from the music of Debussy, Ravel and Roussel. In 1966 he defined the very specific characteristics which can be found in all his works:

First, in the realm of form, a careful avoidance of prefabricated formal scaffolding, with an evident predilection for the spirit of variation. Further, a penchant towards a certain type of sonority (with priority given to what might be called 'the joy of sound'). Again, an avoidance of so-called programme music, or indeed of any music containing a 'message', even though I do not of course deny in our art a meaning of a spiritual order. And finally, at a more technical level, the absolute necessity of *choix*, of economy of means.

One of the most characteristic elements of the composer's symphonic style is the type of instrumental writing he adopts. In the First Symphony, above all in the first and last movements, he tended to split the orchestra into small instrumental groups which become separated from the whole, with each instrument being treated as a soloist and placed in opposition to an often very dense orchestral sound. This tendency reappeared in the later works, and particularly in the Second Symphony, where the orchestra is divided into two bodies of unequal size: a large orchestra constituted in the normal way, and a small chamber orchestra of 12 players placed in a circle around the conductor. At moments these two bodies confront each other, but they also combine or they may be superposed, with the one sometimes appearing as the mirror of the other. This use of space gives the orchestra a highly individual sound and produces quite new sonorities, while at the same time facilitating effects of polytonality and polyrhythm.

But the composer's originality is equally in evidence in the field of agogics. His musical ideas are never presented at a single stroke; they impose themselves only gradually by a sort of continuous thematic growth, constantly undergoing infinitesimal modifications which foreshadow an idea yet to come or partially refer back to those already heard. Thus the thematic material is continually renewed, giving the musical material that fluidity and improvisatory character which are peculiar to Dutilleux's works. This sort of continuous metamorphosis of sound, to be found in all the composer's major scores, constitutes the underlying formal principle of *Métaboles* and of certain passages in *Tout un monde lointain...*

Dutilleux's works are few, but they are of great breadth, are highly elaborated, and reflect his entire creative personality. He remains attentive to the most diverse musical trends, but rejects anything which might distract him from his own ideas and sensibility; each new work represents a deepening of his thought, an attempt to go further. Yet the guiding principles remain always the same, making Dutilleux's art a shining example of diversity within unity.

WORKS

STAGE

L'anneau du roi, scène lyrique, 1938; *Les hauts de Hurlevent*, incidental music, 1945; *La princesse d'Elide*, incidental music, 1946; *Monsieur de Pourcagnac*, incidental music, 1948; *Hernani*, incidental music, 1952; *Le loup*, ballet, 1953

ORCHESTRAL

Sarabande, 1941, Symphony no 1, 1950, Serenade [for La couronne de Marguerite Long], 1956; Symphony no.2 'Le double', 1958-9, Métaboles, 1964, 'Tout un monde lointain', vc, orch, 1968-70

INSTRUMENTAL

Sonatine, fl, pf, 1942, Sarabande et cortège, bn, pf, 1942, Au gré des ondes [6 pieces], pf, 1946, Berge, pf, 1947, Sonata, pf, 1947, Sonata, ob, pf, 1947; Choral, cadence et fugato, trbn, pf, 1950, Resonances, pf, 1965; Deux figures de resonances, 2 pf, 1970; 2 preludes, pf, 1974; Thus the Night, str qt, 1975-6

SONGS

4 songs, Bar/Mez [no 2 alternatively for T/S], pf/orch, 1942, La geôle, Bar/Mez, orch, 1944, 3 sonnets de Jean Cassou, Bar, orch, 1954, San Francisco Night, S, pf, 1964

ARRANGEMENTS

A Roussel Des fleurs font une broderie, orch, 1941-2
J Alain Prière pour nous autres charnels, orch, 1944
Chansons de bord, 3-part children's chorus, 1959

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F Bayer 'Une nouvelle oeuvre d'Henri Dutilleux', *Revue d'esthétique*, m iv (1970), 429
D Humbert 'L'oeuvre d'Henri Dutilleux' (diss., U of Paris, 1972)
J Roy 'Henri Dutilleux', *Musique de notre temps* (Paris, 1973), 93ff
R Jacobs *Henri Dutilleux* (Paris, 1974)
P Mari *Henri Dutilleux* (Paris, 1974)

FRANCIS BAYER

Dutillieu [Dutilleu, Du Tilleul], **Pierre** (b Lyons, 15 May 1754, d Vienna, 28 June 1798). Italian composer of French descent. He was educated in Naples and worked in Italy, mainly at the Teatro del Fondo in Naples. In 1791 he and his wife, the singer Irene Tomeoni, were engaged at the Burgtheater in Vienna. He achieved little success with his operas in Vienna (though *Gli accidenti della villa* was performed many times in Naples up to 1814); his ballets were more favourably received

WORKS

(lost, unless otherwise indicated)

Opere buffe (all first perf. Vienna, Burgtheater). Il trionfo d'amore (C. Marzola), 14 Nov 1791, Nannerina e Pandolino, ossia Gli sposi in cimento (G. Bertati), 15 Dec 1792, excerpts in *A-Wgm*, Gli accidenti della villa (S. Zini), 19 Sept 1794, *I-Nc*, excerpts publ, extant; La superba corretta (Z), 30 April 1795, Il nemico delle donne (Zini), 17 Aug 1797, mentioned by Borrel
Ballets. Pizzarro, Naples, 1784, Il Beverlei, ossia Il giocatore inglese, Venice, 1787; Astarbea, o sia Pimmahone vendicato, Naples, 1788, I Curlandesi, Naples, 1790, Armimo, Vienna, 1792, Die Freywilligen, Vienna, 1793, at least 5 others
Other works. Vn Conc. mentioned by Gerber and others; 6 vn duos, op 1 (Vienna, 1800), extant; trios, kbd works, ariettes, romances, canzonettas, some extant

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GERNOT GRUBER

Dutoit, Charles (b Lausanne, 7 Oct 1936). Swiss conductor. At the Lausanne Conservatory he studied the violin with Wachsmuth and theory of music with Mermoud and Haug, from whom he also acquired his early education in conducting. Then he went to Geneva to Baud-Bovy (obtaining a diploma in conducting), and studied the viola with Golan and instrumentation with Marescotti; he took further studies with Galliera and, in 1959, with Münch at Tanglewood. He conducted an amateur orchestra in Renans, 1957-8; in 1959 he became conductor of the choir at the University of Lausanne and, in 1963, of the Lausanne Bach Choir. He became second conductor of the Berne SO in 1964, and in 1967 succeeded Kletzki as principal. He is a regular guest-conductor with the Zurich Tonhalle Orchestra and undertakes many concert tours in Europe and South America, where he has often appeared with his former wife, the pianist Martha Argerich. 20th-century classics form the backbone of his unusually extensive repertoire, particularly works by Stravinsky, which he interprets in an authentic and ever fresh manner.

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JÜRGEN STENZL

Dütsch [Dyutsh], **Georgy Ottonovich** (b St Petersburg, 20 Jan 1857, d St Petersburg, 28 Sept 1891). Conductor and folksong collector, son of Otto Johann Anton Dütsch. He studied at the St Petersburg Conservatory (1866-75). After Borodin's death he assisted with the preparation for publication of the vocal score of *Prince Igor*. From 1886 he was principal conductor of Belyayev's Russian Symphony Concerts, and from 1889 he was in charge of the orchestral class at the conservatory. In 1886 he collected the music of 114 folksongs *Pesni russkogo naroda, sobrani v guberniyakh Arkhangel'skoy i Olonetskoy v 1886 godu* ('Songs of the Russian people, collected in the Arkhangel and Olonets governments in 1886'); F. M. Istomin was responsible for the words, and the collection was published in St Petersburg in 1894. Later, Balakirev, Rakhmaninov and Prokofiev all made arrangements of songs in his edition.

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N F Findeyzen 'Dyutshi - otets i sin' [The Dütsches - father and son], *RMG*, m (1896)

EDWARD GARDEN

Dütsch, Otto Johann Anton (b Copenhagen, c1823; d Frankfurt am Main, 21 April 1863). Danish composer and conductor, probably of German descent, father of Georgy Ottonovich Dütsch. He was educated at the Leipzig Conservatory (1842-7) and went to Russia in 1848. He became well known as a conductor and chorus master in St Petersburg and taught theory at the conservatory there from 1862. His most notable composition is the opera *Kroatka* ('The Croatian girl', 1860), of which Rimsky-Korsakov and Balakirev thought highly, in spite of its inadequate libretto. He also wrote incidental music, two operettas, 70 songs, a sonata for two pianos and orchestra, and piano pieces.

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EDWARD GARDEN

Duval, Mlle (first name unknown) (b early 18th century; d Paris, ?1769). French composer, dancer, ?singer and harpsichordist. Little is known about her life. We learn from the dedication page of her *Les Génies ou les caractères de l'Amour* that the Prince of Carignan was her 'Protecteur'. She may have been the Mlle Duval who danced secondary roles in Stuck's *Polydore* (1720), Desmarest's *Renaud* (1722) and Mouret's *Pirithoüs* (1723). There is no evidence that she was an 'actrice de l'Opéra' in 1720, as Fétis claimed; and the treatise, *Méthode agréable et utile pour apprendre facilement à chanter juste*, which he attributed to her, was by Abbé Pierre Duval. She may have been the Mlle Duval who composed the air 'Tout ce que vois me rappelle' (*Mercur de France*, June 1776); if so, her death date as given by Fétis, Eitner and others must be questioned.

Her *Les Génies*, a ballet-héroïque in a prologue and four entrées ('Les Nymphes ou l'Amour indiscret'; 'Les Gnomes ou l'Amour ambitieux'; 'Les Salamandres ou l'Amour violent'; 'Les Sylphes ou l'Amour vengé') was first performed at the Paris Opéra on 18 October 1736. Although heard only nine times, its music was praised by many. Desfontaines, for one, found some pieces 'worthy of the harmony of *Les Indes galantes*'. Parfaict described how the audience, with astonishment and pleasure, observed Mlle Duval in the orchestra accompanying her opera on the harpsichord 'from beginning to end'.

JAMES R. ANTHONY

Duval, Denise (b Paris, 23 Oct 1921). French soprano. At first she was undecided between a career in opera or musical comedy. Neither her Bordeaux début in 1947 nor her first Opéra-Comique appearance, as Cio-cio-san the same year, was entirely convincing; but Poulenc selected her for the première of *Les mamelles de Tirésias* (3 June 1947), in which she triumphed. At the Opéra-Comique she also created Hahn's *Le oui des jeunes filles*, with the retiring Gabrielle Ritter-Ciampi. At the Opéra (where she made her début on 20 September 1947 as Salomé in *Hérodiade*), she found parts suited to her beauty and dramatic intelligence such as Thais, the Princess in Rabaud's *Marouf*, Portia in Hahn's *Le marchand de Venise* and Ravel's *Concepción*. The 1957 Paris première of Poulenc's *Les dialogues des Carmélites*, in which she was Blanche, proved a decisive step in her career, and was soon followed by his monodrama *La voix humaine*, in which her performance became widely celebrated (it was seen at the 1960 Edinburgh Festival). In the early 1960s she was an indispensable Mélisande for the Debussy centenary celebrations, notably in Italy and at Vienna and Glyndebourne (1962-3). With her slim figure and irresistible Parisian charm she was among the most gifted singing actresses of her time; she was vocally unfitted for the conventional repertory, and had to abandon the prospect of becoming the first French Lulu because of declining health. She retired in 1965.

ANDRÉ TUBEUF

Duval, François (b Paris, 1672 or 1673; d Versailles, 27 Jan 1728). French violinist and composer. He was the son of a Parisian dancing-master of the same name. It is probably the senior Duval who was listed in the highest rank of the 'Communauté des maîtres à danser

et jouer d'instruments de la ville et faubourgs de Paris' in 1695 and who danced at the Paris Opéra in 1711 in a revival of Lully's *Cadmus*. François senior had died by 13 November 1713. It is not known how or whether this branch of the family was related to the other Duvals (nearly a dozen) who practised music in Paris in the 17th and 18th centuries.

An *air nouveau, Monde trompeur, esperance mortelle*, published in *Le Mercure galant* in December 1699, is probably the first evidence known of the younger Duval's existence. By 1704 he was in the service of the Duke of Orleans, an enthusiastic musical amateur to whom he dedicated his first opus. This was a set of violin sonatas, the first to be published in France; they show a knowledge of the style and technique of Corelli, subtly mixed with the style of the French harpsichord *pièce*. The sonata was regarded by the French at that time as an Italian genre, the few composed in France in the 1690s were circulated in manuscript to a small circle of professionals and connoisseurs. Between the appearance of Duval's op. 1 and that in 1723 of Leclair's op. 1, the earliest French sonatas to earn a permanent place in the repertory, more than two dozen volumes of violin sonatas were published.

Duval had another patron, the Duke of Noailles, to whom he dedicated his op. 2. The duke brought Duval to court to play for Louis XIV, and shortly afterwards Duval brought out an op. 3, dedicating it to the king: in his letter of dedication he stated, 'The most ardent of my wishes is to be able to provide Your Majesty with a few moments of diversion'. His wish was granted in 1714 when he became a member of the Vingt-quatre Violons du Roy and played for the king Couperin's *Concerts royaux* with the composer at the harpsichord, Hilaire Verloge on the viola da gamba and Dubois on the bassoon.

On 13 November 1713 Duval had married Monique Augustine de Behague; the couple apparently had no children, for after his death the only heirs named were his widow and two sisters. Duval spent his last 14 years at the French court, where his contemporaries considered him one of the best of the king's violinists. His music, although not technically advanced when compared to that of Vivaldi or of the slightly later generation of Locatelli, Geminiani, Veracini and Leclair, shows a full grasp of the idiomatic possibilities of the violin as found in the works of such Italians as Corelli and Torelli. Duval's performances of Corelli's sonatas were praised, but how he came by his knowledge of Italian music remains unknown.

WORKS

(all published in Paris)

op

- 1 Sonates et autres pièces, vn, bc (1704)
- 2 Sonates a 3 parties, 2 vn, bc (1706)
- 3 Sonates, vn, bc (1707)
- 4 Sonates, vn, bc (1708)
- 5 Sonates, vn, bc (1715)
- 6 Amusemens pour la chambre. sonates, vn, bc (1718)
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NEAL ZASLAW

Duvernoy [Duvernois], **Frédéric Nicolas** (b Montbéliard, 16 Oct 1765; d Paris, 19 July 1838). French horn player, teacher and composer. He was the first major figure of the native French school of horn playing and a musician of considerable intelligence. His playing and teaching marked the definitive break from the parent Austro-Bohemian tradition. He was self-taught and probably the first to turn away from the established practice of dividing horn players into two distinct categories, *cor alto* and *cor basse*. Specializing in the middle register, he created a third category, the *cor mixte*, a technique which he brought to a remarkably high standard; he was considered by many to be the leading player of his day.

In 1788 Duvernoy joined the orchestra of the Comédie-Italienne in Paris, and appeared as a soloist at the Concert Spirituel. Two years later he became a second horn player at the Opéra-Comique and joined the band of the National Guard. Entering the Opéra orchestra in 1796 he became solo horn in 1799, with Buch, Kenn, Vandenbroeck and Paillard composing the ordinary quartet. Some measure of his popularity may be gathered from the bill announcing the much publicized first performance of Spontini's *La vestale* in 1807, the words 'M. Frédéric Duvernoy will play the horn solos' are printed at the head of the cast list in type at least half as large again as that accorded to any other artist. He retired from the Opéra with a pension in 1817.

Napoleon is said to have been a great admirer of Duvernoy's playing; after he had become emperor, Duvernoy was appointed first horn of the imperial chapel, he retained the equivalent of this post under Louis XVIII and Charles X until the 1830 Revolution. He was made a Chevalier of the Légion d'honneur in 1815.

Duvernoy was on the original staff of the Paris Conservatoire, remaining there until 1816. His *Méthode pour le cor*, published in 1802, broke new ground by insisting that the student should limit himself to either the 'first horn' or 'second horn' register. Far from being the *cor mixte* tutor that Fétis labelled it, it is a useful point of departure for teaching hand-horn technique. Duvernoy wrote several solo and double concertos, solos with piano, duets and trios. These are in the Bibliothèque Nationale and in the collection of Edmond Lelon. An anonymous contemporary portrait showing Duvernoy seated in a relaxed attitude with a silver horn by L. J. Raoux is in the Opéra library (see HORN, fig.7).

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Féris B

R. Morley-Pegge *The French Horn* (London, 1960, 2/1973)

H. Fitzpatrick *The Horn and Horn-playing and the Austro-Bohemian Tradition 1680-1830* (London, 1970)

R. Cotte 'Duvernoy, Frédéric-Nicolas', *MGG* [incl. detailed list of works]

REGINALD MORLEY-PEGGE/HORACE FITZPATRICK

Duvernoy, Victor Alphonse (b Paris, 30 Aug 1842; d Paris, 7 March 1907). French pianist and composer. He was a pupil at the Paris Conservatoire under Marmontel, Bazin and lastly Barbereau, and at first intended to adopt the career of a virtuoso, but afterwards devoted himself to composition and became master of a piano class at the Conservatoire. His symphonic poem *La tempête* obtained the prize of the City of Paris in 1880. He was for 11 years music critic of the

République française, and in 1891 became a Chevalier de la Légion d'honneur.

WORKS

(selective list, all published in Paris)

THEATRICAL

Sardanapale (opera, 3, P. Berton, after Byron), Paris, Lamoureux Concerts, 1882, Liège, Théâtre Royal, 1892, vocal score (1882)

Le Baron Frick (pastiche operetta, 1, E. Depré, C. Clairville), Paris, 1885

Hellé (opera, 4, DuLocle, Nutter), Paris, Opéra, 1896, vocal score (1896)

Bacchus (ballet, 3, G. Hartmann, J. Hansen, after Mermet), Paris, Opéra, 26 Nov 1902, pf score (1902)

ORCHESTRAL AND VOCAL

La tempête (poème symphonique, A. Silvestre, Berton, after Shakespeare), solo vv, 4vv, orch, vocal score (c.1880)

Cleopâtre (scène lyrique, 1, Gallet), S. 4vv, orch, vocal score (c.1890)

Hernani, dramatic ov., orch (1890)

2 fragments symphoniques, pf, orch, 1876, pf score (1885)

Concertstück, pf, orch, op 20 (1877)

Scène de bal, pf, orch, op 28 (1885)

Fantaisie symphonique, pl, orch (1906)

Concertino, fl, orch/pf (1899)

CHAMBER

Pf trio, c, op 11 (1880), Sonata, G, vn, pf, op 23 (1885), Sérénade, tpt, 2 vn, va, vc, db, pf, op 24 (1906), Str qt, c, op 46 (1899), Lied, va, pf, op 47 (1901), Sonata, c, vn, pf, op 51 (1905)

THEORETICAL WORKS

L'école du mécanisme (Paris, 1903) [100 exercises, pf]

WRITINGS

with L.-E. Gratia 'Le piano et sa technique', *EMDC*, II/iii (1927), 2073-2116

GUSTAVE FERRARI/R

Duvosel, (Seraphien) Lieven (b Ghent, 14 Dec 1877; d Ghent, 20 April 1956). Belgian composer and conductor. He studied at the conservatories of Ghent and Antwerp (1890-1900) and at the Paris Conservatoire with Widor (organ), Lenepveu (counterpoint) and Fauré (composition). While he was in Paris (1904-5, 1907-8) his cantata *Vers la lumière* and several symphonic poems were performed. Returning to Ghent in 1909, he worked as a school music teacher and completed the first part of the *Lieve-cyclus*, his most important orchestral work. Subsequently he lived in Berlin (1918-20) and the Netherlands (1920-40, The Hague and Haarlem), where he conducted amateur choirs, orchestras and brass bands. In 1941 he went back to Belgium. His music is in a late Romantic style, distinguished by Flemish nationalist elements, emotional feeling and polyphonic skill in the choral writing, and impressionist orchestration.

WORKS

(selective list)

Orch. *Lieve-cyclus*, 5 parts, solo vv and chorus in last, 1902-23.

Tristesse et consolation, 1904, Levensschets, 1937

Cantatas: *Salut au drapeau*, 1892, *Wereldwee*, 1903, *Vers la lumière*, 1908, *Aussöhnung* (Goethe), 1930, *Zomer*, 1936, *Vlaamse ode*, 1942

Choral works, unacc./acc., songs (R. de Clercq etc)

Principal publishers: Alsbach (Amsterdam), Breitkopf & Härtel, Davidsfonds (Louvain), Gudrun (Brussels)

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E. Hullebroeck 'Lieven Duvosel', *Muziekwarande*, ix/1 (1930), 1

F. van Durme *Lieven Duvosel* (Antwerp and elsewhere, 1943)

E. Collumbien *Lyst der werken van Duvosel, Seraphien-Lieven* (n.p., 1956)

CORNEEL MERTENS

Dux, Benedictus. See DUCIS, BENEDICTUS.

Dux, Claire (b Witkowicz, 2 Aug 1885; d Chicago, 8 Oct 1967). Polish soprano. She studied in Berlin and made her début in Cologne as Pamina in 1906. She

remained there for five years. From 1911 to 1918 she was a member of the Royal Opera, Berlin. In 1911 she sang in Britain for the first time, with Beecham at His Majesty's Theatre. In 1913 she was Covent Garden's first Sophie in *Der Rosenkavalier*, under Beecham. At that time in Berlin she sang all the leading lyrical roles in the German and Italian repertory. In 1921 she went to the USA, where she appeared frequently with the Chicago Civic Opera, also making concert tours all over the country. After a brief return to Germany she settled in Chicago and retired from the stage, but still sang occasionally in concerts. Dux's voice was a lyric soprano of the utmost purity, controlled by a firm technique, and capable of exquisite *pianissimo*. She was admired as an enchanting and artless actress, whose Sophie, Eva and Pamina were particularly distinguished. In later years her lieder singing was much praised, but on the evidence of her records her style in this field was not as faultless as in opera. Beecham said that her 1914 performance as Pamina at Drury Lane was 'the most exquisite exhibition of *bel canto* that London has heard for more than a generation' (*A Mingled Chime*, London, 1944).

ALAN BLYTH

Dux, comes (Lat., 'leader, follower'). Terms for the antecedent and consequent parts of a canon respectively, (see CANON (i)), apparently coined by Sethus Calvisius (*Melopoeta*, 1592) as translations of the Italian words 'guida' and 'consequente' used by Zarlino and Vicentino. Although the term 'comes' originally referred to the entire answering voice in a canon or fugue, it gradually acquired a narrower meaning. Especially with the growth of fugal form and the development of harmonically defined fugal themes, 'comes' came to designate only the beginning of the answering part, particularly if slight departures from the melodic shape of the 'dux', or theme, were made (the so-called tonal answer; see ANSWER). Because the answer in a tonal fugue is generally associated with dominant harmonies (most fugues beginning on the tonic), the term 'comes' was also associated with the dominant key, regardless of when it appeared. Thus the term was sometimes used to designate the opening of a fugue beginning on the dominant, in contradistinction to its original meaning; this usage was first pointed out by F. W. Marburg in his *Abhandlung von der Fuge* (1753).

See FUGUE, §2

Duyse, Flor [Florimond] van (b Ghent, 4 Aug 1843; d Ghent, 18 May 1910). Belgian musicologist and composer. The son of the poet Prudens van Duyse, he studied the violin from the age of seven. When he was ten he entered the Ghent Conservatory, where he was a pupil of Karel Miry; he won prizes in harmony (1859) and counterpoint (1861–2). His operetta *Teniers te Grimbergen*, on a libretto by his father, was produced in 1860 at the Minardtheater in Ghent, and several short vaudeville followed at the Nationaal Toneel in Antwerp; his *opéra comique Rosalinde* was also produced there in 1864. At about this time he entered the University of Ghent, where he took a degree in law in 1867. While continuing to compose (in 1873 he won second prize in the Belgian Prix de Rome with his cantata *Torquato Tasso's dood*), he made a career as a magistrate and as a musicologist. He played an important part in the cultural education of the working class by organizing evenings of singing, which were highly

successful. However, his greatest musical achievements lie in his researches into folksong, in which connection he did epoch-making work. His last monograph, *Het oude nederlandse lied* (1903–8), remains today the principal reference work on early Dutch song.

WRITINGS

- Het eenstemmig Frans en Nederlandsch wereldlijk lied in de Belgische gewesten* (Ghent, 1896)
De melodie van het Nederlandsch lied en hare rhythmische vormen (The Hague, 1902)
Een Duytsch musiek-boek naar de uitgave van 1572 (Amsterdam, 1903)
Het oude Nederlandse lied (The Hague, 1903–8)

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- P Bergmans *Notice sur Florimond Van Duyse* (Brussels, 1919)
 ERIC BLOM/ANNE-MARIE RIESSAUW

Dvarionas, Balys (b Liepāja, Latvia, 19 June 1904, d Vilnius, 23 Aug 1972). Lithuanian composer, pianist and conductor. He was a son of an instrument maker and younger brother of the soprano Julia Dvarionaitė (1893–1947) and of the choral director A. Dvarionas. In 1920 he completed his studies at the Leipzig and Berlin conservatories under Abendroth, Karg-Elert and Petri. He was then a piano teacher in Kaunas (1926–40) while working as a concert pianist throughout Europe. Thereafter he founded and conducted (1940–41, 1958–61) the Vilnius SO, and in 1947 he was appointed professor at the Lithuanian Conservatory. He received the Order of Lenin and the title People's Artist of the USSR in 1964. His major works were produced in the decade after World War II, when his melodious, folk based style conformed with the requirements of the new Lithuanian Soviet republic, whose national anthem he composed. His daughter Margarita Dvarionaitė (b Liepāja, 1928), who was educated at the Leningrad Conservatory, has been conductor of both the Lithuanian Opera and the Lithuanian PO.

WORKS

(selective list)

- Stage and vocal Piršlybos [Match making], ballet, 1931, Pasveikimas Maskvai [Salute to Moscow], cantata, 1953, Dalia, opera, 1956
 Orch. Prie gintaro kranto [At the amber shore], ov., 1946, Sym., 1947, Vn Conc., 1948, 2 pf concs., 1960, 1962, Hn Conc., 1963
 Pf 15 Pieces, 1949–51, Žiemos eskizai [Winter sketches], 1954

Principal publishers Muzgiz, Vaga

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- Yu Gaudrimas *Balis Dvarionas* (Moscow, 1960)
 JOACHIM BRAUN

Dvořák, Jiří (b Vamberk, eastern Bohemia, 8 June 1878). Czech composer and teacher. He studied at the Prague Conservatory (1943–7) and at the Prague Academy (1949–53), where his composition teachers were Řídský and Dobiáš. From 1953 he worked at the academy, at first as secretary to the composition department and then as lecturer in composition theory. The centre of his extensive and varied output is the chamber and instrumental music, which calls for new performing techniques. He has progressed from a romantic, folkloric style (as in the *Dubnové skizzy*, 'April sketches', for piano on a Moravian theme) to a dodecaphony that is only exceptionally atonal.

WORKS

(selective list)

- Opera: *Ostrov Afrodity* [The island of Aphrodite] (Dvořák, after A Parnis), 1967; Dresden, 1971
 Orch. Symfonická suita, 1958; Koncertantní suita, 1962; Ex post. pf. orch, 1963; 4 episodi, 1970
 Vocal: Zpěvy [Songs], C. Bar, pf/orch, 1959–60; Z deníku vězně [From the diary of a prisoner] (Ho Chi Minh), chorus, 1960; Nové jaro [A new spring], S. female chorus, 1962; Zpěv rodné zemi [Song of the homeland] (J. Hora), chorus, 1968

Inst. Dubnové skizzy [April sketches], pf, 1955, Sonata capricciosa, vn, pf, 1956; 3 etudy, pf, 1959; Sonatina di bravura, pf, 1960, Invence, (rhn, pf, 1961; Klarinetové medlace, cl, perc, 1964, Due rondi, hn, pf, 1970; Hudba pro harfu [Music for harp], 1970

Principal publishers: Dilia, Panton, Supraphon

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OLDŘICH PUKL

Dvořák, Antonín (Leopold) (b Nelahozeves, nr. Kralupy, 8 Sept 1841; d Prague, 1 May 1904) Czech composer. With Smetana and Janáček, he is regarded as one of the greatest composers of the nationalist movement in what is now Czechoslovakia. Of the three, he made the fullest reconciliation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them in orchestral, choral, chamber and (if less distinctively) operatic music. There was scarcely a medium he did not attempt; and throughout, his music is characterized by a remarkable fertility of invention coupled with an apparent, yet deceptive, ease and spontaneity of expression

1 Early years, 1841–73 2 From first recognition to international fame, 1873–84 3 Vintage years, 1884–92 4 The American period, 1892–5 5 Final years, 1895–1904 6 Teaching and character 7 Dvořák's style and its origins 8 Working methods 9 Operas 10 Choral works 11 Orchestral works 12 Chamber music 13 Piano music 14 Songs and duets

1 **EARLY YEARS, 1841–73.** The musical achievements of Dvořák's father, František, amounted to an ability to play the zither and compose a few simple dances. Antonín was first taught music by the village schoolmaster. Before long he was playing his violin at his father's inn, in neighbouring churches and in the village band. He left school shortly before his 12th birthday and rather reluctantly began to learn butchery, the trade of his father and grandfather. A year later he left home for Zlonice, a town in which he could learn German and which provided greater musical opportunities. It is not certain that he completed his apprenticeship; but he made good progress with his musical studies, especially under the guidance of Antonín Liehmann, the school German teacher who was also the church organist. Liehmann taught him the violin, viola, piano, organ and keyboard harmony. Eventually Liehmann's pleading and an uncle's offer of financial assistance combined to persuade František Dvořák to let his son risk taking up a musical career. Whatever future career he envisaged, František was certainly wise to send the boy to school at Česká Kamenice in northern Bohemia for a year in 1856 to learn German. There he continued his studies of harmony and the organ under the tutelage of Franz Hancke

In 1857 Dvořák entered the Prague Organ School, where he received the orthodox training of a church musician and had organ lessons from the principal, K. F. Pitsch. During his first year he also attended a nearby school in order to improve his German. Pitsch died in 1858 and was succeeded by Josef Krejčí, whose more modern interests extended to Mendelssohn and even Liszt. Dvořák had become a capable viola player, and was able to take part (without payment) in the St Cecilia Society concerts: their programmes included a number of contemporary works. He also played in the important golden jubilee celebrations of the Prague Conservatory, and when the Estates Theatre orchestra was augmented for performances of *Tannhäuser* and *Lohengrin*, and

possibly for Meyerbeer productions as well, he almost certainly played in it. No doubt he sometimes saved enough money to attend concerts when Liszt, Bülow or Clara Schumann appeared, but he could not afford to buy scores, and there was no piano at his lodgings, so his close friendship with Karel Bendl (a third-year student and a gifted conductor and composer) was very valuable to him; Bendl allowed him to study his large collection of scores and to have free access to his piano. When Dvořák graduated in 1859 he was awarded only the second prize, and told that he was excellent but less gifted in theory than in practical work.

Dvořák's first professional post on leaving the school was with a small band, directed by Karel Komzák (i), which played at restaurants and for balls and which, in 1862, during the great upsurge of national culture in Bohemia, became the nucleus of the new Provisional Theatre orchestra. For the next nine years Dvořák was principal violist in the orchestra, first under J. N. Maýr and from 1866 under Smetana; when Wagner conducted a programme of his own music in Prague early in February 1863, Dvořák had the experience of playing the overture to *Tannhäuser*, extracts from *Die Meistersinger* and *Die Walküre* and the prelude to *Tristan und Isolde*. His earliest serious compositions date from this period: some chamber music, two symphonies (1865), a cello concerto, and a song cycle inspired by his unrequited love for one of his pupils, Josefina Čermáková. He had probably begun teaching in the early 1860s; his pupils included Anna Čermáková – Josefina's younger sister, his future wife. He completed his first two operas, *Alfred and Kral u uhlíř* ('King and charcoal burner'), in 1870 and 1871, and was promised that the second, a comic opera on the Wagnerian model, would be staged at the theatre; but eventually it was declared to be 'too complicated' (Smetana had conducted the overture at a Philharmonic concert on 14 April 1872, when it was well received). At about the same time some songs and the slow movement of a piano trio were performed at the semi-private free musical evenings initiated by Ludevít Procházka; a few months later the Piano Quintet op.5 was played at a matinée. Since relinquishing his position at the theatre (1871) he had been able to devote more time to composition. But it was a struggle to make ends meet until early in 1873, when Jan Neff, a wealthy wholesale merchant, engaged him to accompany his own and his wife's singing and to teach the piano to their children. Dvořák relied on teaching as the main source of his income until at least 1878.

2. **FROM FIRST RECOGNITION TO INTERNATIONAL FAME, 1873–84.** Dvořák began to attract attention at the age of 31, when his patriotic cantata *Hymnus: Dědicové bílé hory* ('The heirs of the White Mountain') was performed on 9 March 1873 with striking success. Greatly encouraged, he set to work on a third symphony. A few months later *King and Charcoal Burner* was rejected; but the effect on him was salutary. It forced him to become severely self-critical, to the extent that he not only destroyed a considerable number of his early works, but in the summer of 1874 took the unusual step of resetting the libretto of the ill-fated opera using none of the original music. At the same time he was abandoning his former Wagnerian inclinations. In November 1873 he married Anna Čermáková, and three months later he became organist of St Adalbert's, Prague. It was

a useful experience to hear his Third Symphony performed at a Philharmonic concert on 29 March 1874, conducted by Smetana, though he had already completed his Fourth. His second setting of *King and Charcoal Burner* was produced on 24 November.

By July 1874 Dvořák had both enough confidence and enough new works to enter 15 compositions, including his two most recent symphonies, some overtures and the Songs from the Dvůr Králové Manuscript op. 7, for the Austrian State Stipendium, established to assist young, poor and talented artists. The adjudicators were Johann Herbeck (director of the Imperial Opera), Hanslick and Brahms, and Dvořák received the prize of 400 gulden. This gave him fresh encouragement: as well as some chamber music and other smaller works, he wrote a five-act grand opera, *Vanda* (rather over-ambitiously, in view of his lack of technical ability and experience), and the Symphony no. 5 in F major, which represents a great advance on anything he had previously written. He competed for the stipendium several more times, winning in 1876 and 1877.

From 1873 onwards a few of Dvořák's compositions were published, almost all of them by Stary of Prague; but the firm was small, and no large sales were expected. On 30 November 1877, Hanslick wrote to inform him that he had just won 600 gulden, and told him how interested Brahms was in his music. He then added:

The sympathy of an artist as important and famous as Brahms should not only be pleasant but also useful to you, and I think you should write to him and perhaps send him some of your music. He has kept the vocal duets [the Moravian Duets] in order to show them to his publisher and to recommend them to him. If you could provide a good German translation, he would certainly arrange for their publication. Perhaps you might send him a copy of these and some other manuscripts. After all, it would be advantageous for your things to become known beyond your narrow Czech fatherland, which in any case does not do much for you.

Brahms wrote to Simrock on 12 December and the direct result was that the publisher accepted the duets, commissioned the Slavonic Dances, and published both works in 1878. They were favourably reviewed by

Louis Ehlert in the Berlin *National-Zeitung* on 15 November that year. Simrock then went on to publish the three new Slavonic Rhapsodies, the Serenade for wind instruments, the String Sextet and String Quartet in E♭, two sets of songs, more Moravian Duets and other works, all within 12 months. Simultaneously Bote & Bock issued five of Dvořák's compositions, including the Theme and Variations for piano, the Serenade for strings and the Piano Trio in G minor.

With so much of Dvořák's music becoming available, foreign performances followed one another in rapid succession. Some of the Slavonic Dances were played at Hamburg and Nice in January 1879, and at the Crystal Palace on 15 February by August Manns. The Slavonic Rhapsody no. 2 was presented at Dresden on 3 September 1879, no. 3 had its world première in Berlin on 24 September, and no. 1 was performed at Baltimore on 21 February 1880. The Joachim Quartet, with Jacobsen and Dechert, gave the first performance of the Sextet in Berlin on 9 November 1879, and Bargheer played the E♭ String Quartet at Hamburg on 7 January 1880. The Serenade in D minor was presented at Breslau on 18 November 1879, and on 24 April 1880 at Hamburg, the G minor Piano Trio, the Serenade and the Romance in F minor for violin and orchestra appeared in a programme devoted to Dvořák's music. Performances of his music took place in many other cities, including Riga, Cincinnati and New York. Hans Richter was anxious to give the first performance of the Symphony no. 6 in D in Vienna, but anti-Czech feeling prevented this (Dvořák dedicated the work to him). Paul Klengel gave its first foreign performance at Leipzig on 14 February 1882, and on 22 April Manns conducted it at the Crystal Palace. However, as a result of this rapidly awakening interest in Dvořák's music, publishers and others began to make excessive demands on the composer. Simrock acquired first option on each new work he wrote, leaving Dvořák free to offer works not completely new to Bote & Bock or Schlesinger.

Programm
zur grossen Musikaufführung
unter persönlicher Leitung
von
Richard Wagner.
8. Februar 1863.

1. Eine Faustouvertüre.
2. a) *Versammlung der Meistersingerstadt.* (für Orchester allein) neu.
b) *Pugners Arie an die Versammlung,* gesungen von Herrn Rokitanetzky, neu.
3. *Vorspiel zu den „Meistersingern“*, neu.
4. *Vorspiel zu „Tristan und Isolde“.*
5. *Siegmonds Liebesnachtung,* (gesungen von Herrn Bernard) neu.
6. *Ouverture zu „Tannhäuser“.*

Die Herren Rokitanetzky und

Program
k velké hudební produkci
usobným Hzením
Richarda Wagnera.
8. února 1863.

1. *Ouvertura k Faustu.*
2. a) *Shromáždění rechu mistrůvých pěvců,* (pro samý) nová
b) *Poguerova eslovani shromáždění,* nová, zpívá pan Rokitanetzky
3. *Předehra k „mistrům pěvcům,“ nová;*
4. *Předehra k „Tristanu a Isolde.“*
5. *Milestaj zpěv Siegmunda,* zpívá pan Bernard, nová.
6. *Ouvertura k „Tannhäuseru.“*

Vedoucí skladby Richarda Wagnera.

Pánové Rokitanetzky a Bernard přerazili s obzvláštní odvahou nadměrné dlohy

At no period of his life did Dvořák allow much time to elapse without searching for a new opera libretto, composing an opera or revising one he had already written. Thus two years after *Vanda* he completed the comic opera *Šelma sedlák* ('The cunning peasant' is a more appropriate title than the customary translation 'The peasant a rogue'); and after another five years, now with a great deal more experience, he wrote a relatively successful grand opera in four acts, *Dimitrij*. By now the Prague productions of his operas were arousing interest abroad, especially those of *The Cunning Peasant* and an earlier one-act comedy, *Tvrď palice* ('The stubborn lovers', or 'The pigheaded peasants'), both published by Simrock in 1882. The confidence of Schuch (conductor of the Dresden Opera) in the former was justified by a highly successful performance at Dresden on 24 October 1882, while a Hamburg production followed on 3 January 1883. At about this time too, Baron Hoffmann, the Generalintendant of the Vienna Imperial Opera, was trying to tempt Dvořák with a German libretto; but the composer was in no hurry to decide whether he, a Czech, would be justified in making use of one.

Brahms was the chief agent of Dvořák's success. He interested Joachim in Dvořák's music and arranged for Dvořák to visit Jauner, the director of the Imperial Opera; and his contacts with Hellmesberger (the solo violinist of the Imperial Opera) very probably led the latter to commission the String Quartet in C op.61. Brahms and Hanslick were both firmly convinced that it would be wise for Dvořák to move away from 'provincial Prague' to a musical centre such as Vienna, with its powerful musical tradition. As Hanslick expressed it in a letter of 11 June 1882: 'After such great initial successes, your art requires a wider horizon, a German environment, a bigger, non-Czech public'. While Dvořák was extremely grateful for his friends' assistance, he was acutely aware of the way his people had suffered under the Habsburgs, and of the continuing animosity and condescension of German-speaking people towards the Czech nation; and he found it difficult to accept the well-intentioned advice of his friends when it took this form.

The first performance of Dvořák's *Stabat mater* did not take place until 23 December 1880, three years after its completion. It was published the following year and performed by Janáček at Brno and Bellowitz at Budapest in April 1882. When Barnby presented it in London on 10 March 1883 it was given an enthusiastic welcome, which may well have contributed to the Philharmonic Society's subsequent decision to invite the composer to London to conduct some of his own music. This was Dvořák's first opportunity to conduct outside Bohemia. He had received great ovations when Richter introduced the Slavonic Rhapsody no.3 in Vienna and when *The Cunning Peasant* was performed at Dresden, but the London welcome was even warmer. At his three public appearances in March 1884 he conducted first the *Stabat mater* at the Royal Albert Hall, then his Hussite Overture, Slavonic Rhapsody no.2 and Sixth Symphony at St James's Hall, and finally his *Scherzo capriccioso* op.66 and Nocturne for strings op.40 at the Crystal Palace, where he also appeared as accompanist in two of his *Cigánské melodie* ('Gypsy melodies'). He was immediately invited to conduct the *Stabat mater* and the same symphony at the Three Choirs Festival at Worcester, and to write large choral works for the



2 Antonín Dvořák photograph, c1877–8

Birmingham and Leeds festivals and a new symphony for the Philharmonic Society. The prospect of a period with no financial worries made him decide to buy a cottage and some land at Vysoká, near Píbram – a welcome country retreat in which he could compose in peace.

3 VINTAGE YEARS, 1884–92 During the years 1884–6 preparations for visits to England were uppermost in Dvořák's mind. Towards the end of 1884 he travelled to Berlin to conduct the Berlin PO in a concert that included his Piano Concerto, played by Anna Grosser-Rilke, and the Hussite Overture, shortly afterwards Hans von Bülow, who was to become an enthusiast for this overture and for the Seventh Symphony, brought the Meiningen Orchestra to Prague, and invited Dvořák to conduct the overture *Domov můj* ('My home'). The English commissions constituted a major challenge to Dvořák, and one he was prepared to face. While working on the dramatic cantata *Svatební košile* (literally 'The wedding shift' but always known as 'The spectre's bride') for Birmingham, he grew convinced that this was his finest work; and turning to his Symphony no.7 in D minor, which he was composing for the Philharmonic Society, he resolved to make it, with God's help, 'a work which would shake the world'.

It has been suggested that the symphony owes its particular noble qualities to its having been written during a period of considerable crisis. Baron Hoffmann was attempting to persuade Dvořák to write a German opera for Vienna. Having already won international fame with his orchestral, choral and chamber music, Dvořák was keen to attempt to match these achievements in the theatre. He wanted the Vienna Opera to take one of his Czech operas, but the management turned down both *The Cunning Peasant* and *Dimitrij*.

The rejection of *Dimitrij* deeply wounded him, for it had been a success in Prague, and its Russo-Polish subject seemed suitable for Vienna; but he was told that the Viennese were 'rather tired of big five-act tragedies'. The main reason for Dvořák's reluctance to comply with the baron's wishes was his feeling that to do so would be to betray his fellow Czechs. Ironically, the Imperial Opera finally revoked the decision on *The Cunning Peasant* and staged it on 19 November 1885 – but at a time of intense political tension, so that there was no enthusiasm for the production and the performance was a fiasco.

With his next three visits to England Dvořák added to his reputation as one of the most important contemporary composers. The English première of *The Spectre's Bride* at Birmingham was notable for the audience's enthusiasm; and on his fifth visit the first performance of the oratorio *Svatá Ludmila* ('St Ludmilla') at Leeds on 15 October 1886 provided another triumph. However, audiences were smaller when Dvořák conducted the work at St James's Hall and the Crystal Palace in the following weeks, and provincial choral societies were discouraged from taking it up. Nevertheless, Dvořák's choral music was proving more welcome in England than anywhere else.

During this period some friction began to develop between the composer and his publisher. The first disagreement concerned the price to be paid for the Seventh Symphony; there followed an argument over Simrock's insistence on printing the titles of the works and Dvořák's first name in German. The composer demanded that the titles should be in both Czech and German and that his name should appear as 'Ant', which would serve as an abbreviation for either the Czech 'Antonín' or the German 'Anton', and Simrock, failing to understand how sensitive the composer was on this issue, eventually provoked Dvořák into writing on 10 September 1885:

Your last letter, in which you launched forth into national political explanations, amused me greatly, but I am sorry you are so badly informed. All our enemies speak like that, or rather, some individual journalists are obliged to write like that, in accordance with the policy and tendencies of this or that political newspaper. But *what have we two to do with politics*? let us be glad that we can *dedicate our services solely to the beautiful art!* And let us hope that nations who represent and possess art will never perish, even though they may be small. Forgive me for this, but I just wanted to tell you that an artist too has a fatherland in which he must also have a firm faith and which he must love.

For a long time Simrock had been urging Dvořák to give him a second set of Slavonic Dances; but while the composer's mind was set on large-scale works, this was out of the question. A new chance came in the summer of 1886, while Dvořák was in a relaxed mood. When František Ondříček played the Violin Concerto with the Vienna PO at a Slavonic Singers' Union jubilee concert, Dvořák went there to conduct. At about this time, too, he began looking through earlier works and revising some of them to help meet the demands being made on him. It occurred to him that Richter might be interested in his Symphonic Variations, which had lain unperformed for ten years. He was right: Richter was delighted with this forgotten work, and after introducing it at a London concert on 16 May 1887 he was able to report that in his entire conducting experience no other new work had been so successful. Three months later Dvořák began work on the Piano Quintet in A op.81, and before the end of the year he was engaged on another opera, *Jakobín* ('The Jacobin'), which was not finished until a year later.

Dvořák was invited to conduct the *Stabat mater* in Budapest in March 1888, and the Fifth Symphony at Dresden a year later. In 1889 he was twice asked to join the professorial staff of the Prague Conservatory, then directed by Antonín Bennewitz; but he was not prepared to commit himself to teaching at the time, and did not accept until two years later. In June he was awarded the Order of the Iron Crown (from Austria), and a few months later he was received in audience by the emperor. He launched the Eighth Symphony in Prague on 2 February 1890.

Dvořák's visit to Russia in March 1890 was a result of his friendship with Tchaikovsky, formed during Tchaikovsky's stay in Prague in February 1888 and renewed upon his return in November. Tchaikovsky invited Dvořák to Russia on the second visit but had to wait a few weeks for a firm reply: he was delighted when Dvořák accepted but was away on a foreign tour during the whole of Dvořák's visit. In Moscow on 11 March 1890 Dvořák conducted a programme comprising his Fifth Symphony, the Adagio from the Serenade in D minor, the *Scherzo capriccioso*, Slavonic Rhapsody no.1 and the Symphonic Variations. Having had virtually no previous opportunity of hearing any of Dvořák's music, and being faced with works completely new to them (apart from the Rhapsody), many Russians left before the concert was over, and the critics were lukewarm; it was left to the Czech and German communities to lend their support. The arrangements at the Russian Musical Society concert at St Petersburg on 22 March were rather better on this occasion Dvořák presented only two works, the Symphony no.6 and, again, the *Scherzo capriccioso*.

On his return home Dvořák was elected a member of the Czech Academy of Sciences and Arts. A few days later he left for London to introduce his Eighth Symphony at the Philharmonic Society concert (24 April 1890). During most of that year he was fully occupied with a Requiem Mass commissioned by the Birmingham Festival. There were further disagreements with Simrock, who was reluctant to offer sufficient remuneration for the new symphony, arguing that only small works made a profit; he was also very dilatory over deciding to take the small Mass in D. Since the dispute was not resolved by October, Dvořák severed his relations with Simrock and later sold both works to Novello. In November 1890 he was in Frankfurt am Main conducting the Eighth Symphony and the Hussite Overture. Two months later he began giving composition classes at the Conservatory, his pupils including Josef Suk (i) and Oskar Nedbal. In March 1891 Prague University conferred on him an honorary PhD, and in June he went to Cambridge to receive an honorary MusD. On 15 June, the day before the ceremony, he conducted the Symphony no.8 and the *Stabat mater*, and Albani sang 'Where art thou, father dear?' from *The Spectre's Bride*. Dvořák's 50th birthday was celebrated in Prague, but he preferred to remain quietly at Vysoká. A month later, on 9 October, he conducted the première of his Requiem at Birmingham, where it made a much more lasting impression than *St Ludmilla* had done at Leeds.

In June 1891 Dvořák was invited by Mrs Jeannette Thurber to take up the directorship of the National Conservatory of Music, New York, at a salary of \$15,000 a year. Although he found the idea attractive, he needed to make sure that the conditions were satisfac-

tory, and so the negotiations were not completed or the contract signed until December. The agreement was for him to take the post for two years from 1 October 1892. For five months at the beginning of that year Dvořák spent much of the time on a farewell tour of Bohemia and Moravia with the violinist Ferdinand Lachner and the cellist Hanuš Wihan, playing his new *Dumky* Trio at 40 concerts. At a special farewell concert in Prague on 28 April he conducted the première of his recently completed cycle of three overtures opp.91 3: *V přírodě* ('In nature's realm'), *Karneval* and *Othello*. At the time of the International Exhibition in Vienna, the National Theatre

to the most talented students three mornings a week, and on the other three mornings to conduct the choir and orchestra, and be available if necessary for business consultations with Mrs Thurber. During the first winter he conducted his *Te Deum*, Triple Overture, Symphony no.6 and Hussite Overture in New York and the Requiem at Boston, and between January and May 1893 he composed the Symphony no.9 in E minor, *Z Nového světa* ('From the New World'). Being keenly interested in the music of black Americans, Dvořák seized the opportunity of inviting a gifted black singer to sing spirituals to him. This was Harry T. Burleigh, a student at the National Conservatory, but not one of his own pupils.

Dvořák spent his summer holiday with his family at Spillville, a Czech community in north-east Iowa; during his stay there he composed his String Quartet in F and String Quintet in E \flat , each known as 'The American'. He went to Chicago for the World Exhibition, and on its 'Czech Day', 12 August, he conducted the Symphony no.8, three Slavonic Dances from the op.72 set and *My Home*. He was invited to Omaha by Edward Rosewater, an American Czech newspaper proprietor, who arranged a banquet for him at the beginning of September. From there he went to St Paul to see Pastor P. J. Rynda, a Moravian, and was given another banquet by the Czechs of that city. On the return journey to New York he stopped at Buffalo and Niagara Falls. Towards the end of the year relations were resumed with Simrock, who was then able to publish the Ninth Symphony, the cycle of three overtures opp.91-3, the 'American' Quartet and Quintet and the Violin Sonatina in 1894. The Sonatina, his op.100, was dedicated to his six children. Publication was speeded up when Brahms generously offered to correct the proofs, a gesture of friendship for which Dvořák was deeply grateful. The Symphony 'From the New World' was first presented (to an eager and very enthusiastic audience) by Dvořák's friend Anton Seidl at Carnegie Hall, New York, on 16 December 1893, and the Kneisel Quartet gave the premières of the Quartet in F at Boston on 1 January and the new Quintet in New York on 12 January.

For nearly a year Mrs Thurber had been urging Dvořák to sign a new contract to take effect after their current agreement expired in May 1894. He was in no hurry to do so, apart from having fits of nostalgia, he was seriously worried about the financial position. As a result of the panic of 1893, Mrs Thurber's husband, formerly a millionaire, was on the verge of bankruptcy, and consequently she was well in arrears with Dvořák's salary. However, after receiving a promissory note, he signed a two-year contract on 28 April 1894. He returned to Bohemia for the summer, and spent a quiet and happy time at his beloved country retreat. Although Mrs Thurber did not fully honour her promise, he left home in time to resume his duties as director of the National Conservatory on 1 November.

For some considerable time Dvořák had composed comparatively little, his two most significant works being the Violin Sonatina and the *Biblické písně* ('Biblical songs'). In April and July 1894 he revised Acts 2 and 4 of *Dimitrij*, making them in the process rather more Wagnerian, a result of his renewed interest in Wagner following discussions with Seidl. On returning to the conservatory for his third year (which in the event lasted only six months) he settled down to writing



3 Hanuš Wihan, Dvořák, and Ferdinand Lachner, who toured together between January and May 1892 playing the 'Dumky' Trio

company used the opportunity of visiting the city to present two works in Czech which had never been performed there. On 1 June 1892 they performed *The Bartered Bride* and on the following day *Dimitrij*, the work the Imperial Opera had rejected eight years earlier.

4 THE AMERICAN PERIOD, 1892-5 Dvořák's arrival in New York was timed to coincide with the celebrations commemorating the fourth centenary of the discovery of America. Since Rodman Drake's poem *The American Flag* failed to reach him in time, he wrote instead a *Te Deum* for the musical programme before leaving home. Mrs Thurber's aim in inviting him was twofold: she expected him to found an American school of composition; and she wanted a figurehead, rather than an administrator, for her conservatory. She was also keen for Dvořák to write an American opera on the subject of Hiawatha, but the project never advanced beyond a few preliminary sketches. Her conservatory was run on philanthropic lines, and she controlled the finances; Dvořák was expected to teach composition and instrumentation

the Cello Concerto in B minor. He finished it three months later, just before he heard that he had been made an honorary member of the Gesellschaft der Musikfreunde in Vienna. In the summer he felt compelled to replace the brilliant closing bars with a long contemplative coda, reintroducing a reminiscence of his song 'Leave me alone', which had already been worked into the Andante; he had just attended Josefina Čermáková's funeral and this song was a favourite of hers. He dedicated the work to Wihan.

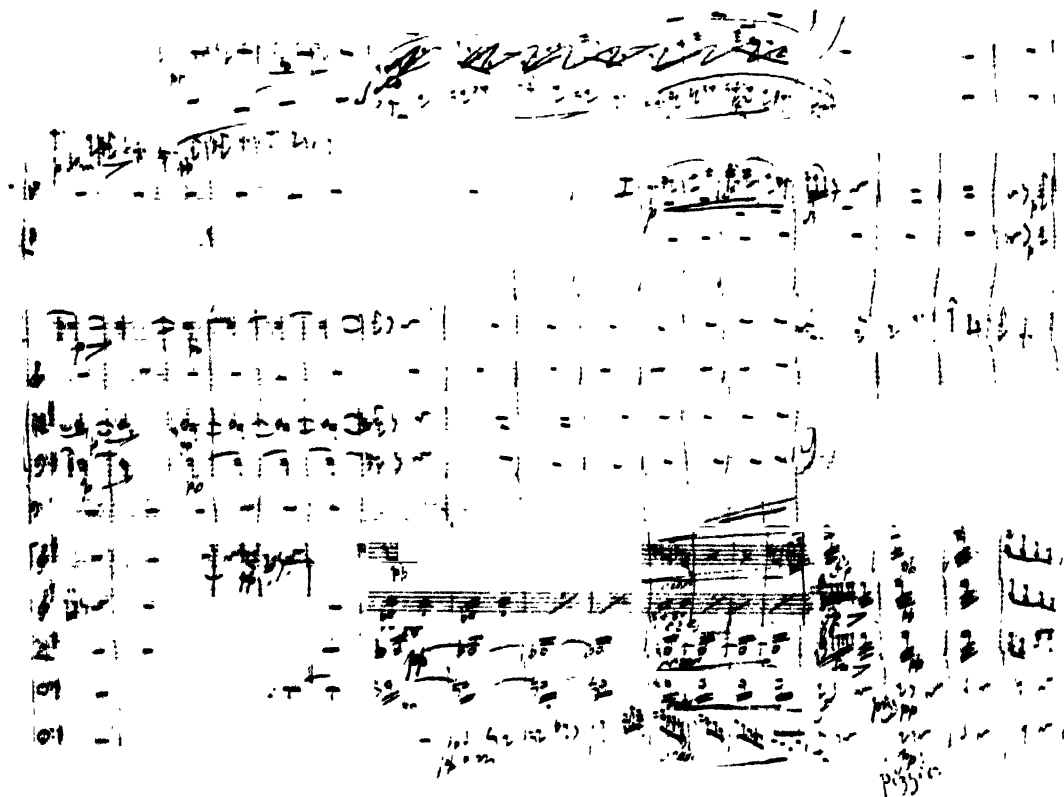
After consultation with several of his more influential friends, including Tragy, director of the Prague Conservatory, Dvořák wrote to Mrs Thurber on 17 August 1895 to say that he regretted very much that it was impossible to return to New York for the agreed eight months in 1895–6. He gave several family reasons for this decision, and refrained from making any reference to the overdue portion of his salary. He evidently felt that he was no longer bound by the terms of his contract since Mrs Thurber had found it impossible to keep her part of the bargain. Six months later he returned to the Prague Conservatory to resume his duties as professor of composition.

5 FINAL YEARS. 1895–1904. In the best of humours, surrounded by his family again, near to his friends and permanently established in the country he loved, Dvořák settled down to writing two string quartets, in G and A♭, finishing the second on 30 December 1895

Next he explored some unfamiliar musical territory, the symphonic poem, and from K. J. Erben's *Kytice z pověstí národních* ('A bouquet of folk tales'), the source of *The Spectre's Bride*, he chose four more ballads: *Vodník* ('The water goblin'), *Polednice* ('The noon witch'), *Zlatý kolovrat* ('The golden spinning-wheel') and *Holoubek* ('The wild dove'); working simultaneously on the first three, he finished them in four months. After they had been privately performed at the Prague Conservatory (3 June) he made a few alterations. Immediately they had been published Richter and Henry Wood performed them in London during October and November of the same year. By that time Dvořák was already working on *The Wild Dove*.

Dvořák visited London for the last time for the world première of the Cello Concerto, which Leo Stern played at the Philharmonic Society concert on 19 March 1896. In Vienna a few days later he visited the aging Brahms, who was most concerned about the necessity to counteract Bruckner's growing influence at the conservatory. He tried hard to persuade Dvořák to move to Vienna with his family, and even offered to place his entire fortune at his friend's disposal to make this possible. Dvořák saw him only once more, on his deathbed.

In 1897 Dvořák made extensive revisions to *The Jacobin* and composed another symphonic poem, *Píseň bohatýrská* ('Heroic song'), which has no programme. The first performance was given in Vienna by Mahler on 4 December 1898. At the end of 1897 Dvořák was



4. Autograph score of part of the first movement of Dvořák's Symphony no.9 ('From the New World'), composed 10 January–24 May 1893

appointed a judge for the Austrian State Prize. On his silver wedding day his daughter Oulie married his pupil Josef Suk. For the rest of his life, opera was his principal concern: as soon as he completed one, he began looking for a libretto for the next. *Čert a Káča* ('Kate and the Devil'), a comic opera based on an old Czech fairy tale, was followed by *Rusalka*, a tragic fairy-tale opera treated on broad symphonic lines and based on a subject derived from Hans Andersen's *Little Mermaid*, Fouqué's *Undine* and other sources. It was performed at the National Theatre on 31 March 1901 and was extremely successful: at last the composer was satisfied that he had written a stage work which had won the hearts of his countrymen. Mahler planned to present *Rusalka* in Vienna in 1902 and in May that year Dvořák signed the contract, but something went wrong, the opera was not performed there until 1910.

During these last years recognition and honours came to Dvořák from all sides. At the emperor's jubilee celebrations he was awarded a large gold medal 'per litteris et artibus', an honour that had previously been conferred on only one musician, Brahms. He was elected a member of the Austro-Hungarian House of Peers, but attended only one session. On 6 July 1901 he became the director of the Prague Conservatory, though he had no administrative duties. To commemorate his 60th birthday the National Theatre mounted a cycle of his operas and a stage version of *St Ludmilla*, and the Umělecká Beseda (Artistic Society) arranged a series of musical programmes and a banquet.

Still fascinated by opera, Dvořák spent the 17 months to August 1903 working on the well-tryed subject of *Armida*. Probably in choosing this subject he was consciously making a bid for success on the international stage. It was a great blow to him that this last of his operas proved a failure, even though an inadequate production was partly to blame. During the first performance on 25 March 1904, he was forced to leave early because of a pain in his side. He was ill for five weeks and died on 1 May. He was given a national funeral and was buried at the Vyšehrad cemetery, where the nation's leading men are laid to rest.

6 TEACHING AND CHARACTER. Dvořák's teaching was empirical rather than systematic, and included frequent references to the works of his great predecessors by way of illustration. Josef Suk, Vítězslav Novák (who later established himself as his country's most gifted teacher of composition) and Oskar Nedbal (who conducted Dvořák's music at home and abroad) were his most talented composition pupils at the Prague Conservatory; his American pupils were much less distinguished. He encouraged them to develop a personal style, and only in their earliest music, and in the early music of Dvořák's friend Janáček, is it possible to see a close relationship with that of their teacher and friend.

While Dvořák did not identify himself with any patriotic or political group or faction, his Czech nationality was of great importance to him, and he was deeply hurt by disparaging remarks about his fellow countrymen. In his business dealings he showed both loyalty and trust, but also on occasions extreme caution, as in the lengthy negotiations leading to his first American contract, and his apparent suspicion about a successful outcome if *Rusalka* were staged in Vienna.

Dvořák was essentially a family man; his separation from his children during the American period was a

18th Feb 1896

My dear friend, Sergei

I am sorry to announce you
that I cannot conduct
the piece of the
Cello concerto, I am
I have promised my
friend Wiham - he will
play it.

If you just be content to
include the program of
come at all, and will be glad
to come another time.

With kindest regards
sincerely yours
Anton Dvořák

5 Autograph letter (14 February 1896) from Dvořák to the secretary of the Philharmonic Society, London, objecting to Leo Stern being engaged to perform the world première of his Cello Concerto

cause of his nostalgia. He loved wandering in the woods and forests of his native land, and enjoyed meeting Vysoká peasants, Příbram miners and expatriate Czechs at Spillville. He bred pigeons, welcomed a game of *darda* (a card game) and took a keen interest in train spotting. He retained the simple tastes that came naturally to a man of peasant origin, and held firmly to his unquestioning religious faith. His modesty when experiencing outstanding triumphs abroad provoked comment, and he made no pretensions to be other than 'a simple Czech musician'.

7 DVOŘÁK'S STYLE AND ITS ORIGINS. As a musician Dvořák was neither a conservative nor a radical. He combined a profound admiration for the Classical composers with a keen interest in contemporary musical developments and succeeded in writing music that appealed equally to people with strong leanings towards tradition and to those who welcomed change. His music displays a number of influences: folk music, mainly Czech but also American; earlier composers whom he particularly admired, notably Mozart, Haydn, Beethoven and Schubert; Wagner; and his close friend Brahms.

Nationalist feelings first stirred in Bohemia shortly after the French Revolution, but no strong political movement developed until the revolutions of 1830 and 1848. Smetana was the first to channel these nationalist



6. Family group at Vysoká, c1901, including Dvořák (centre), his wife Anna (centre right), and his children Aloisie and Antonín (front left and centre), Anna and Magda (back left and right)

aspirations into music, and he alone was responsible for establishing a broadly based Czech musical style, which embraced far more than the basic elements of Czech art music and folksong but did not rely on specific folk-songs. He accomplished this in his first four operas, years before Dvořák's music became strongly national in colour. Dvořák absorbed some of the essence of Smetana's style but made no attempt to imitate its characteristic personal traits. He seems to have developed a national style without a conscious effort. It flowered in 1878, the year of the Serenade for wind, the Sextet op.48 and the Slavonic Dances and Rhapsodies. Czech dance rhythms appeared more frequently in his music, and some of his scherzos – for example that of the Sixth Symphony – became *furianty*. Certain slow movements took on the character of a melancholy *dumka*, for example those of the String Quartet in E \flat op.51, the Piano Quintet op.81 and the String Sextet, in which the slow movement is presented in polka rhythm (see ex 1)

Ex.1 String Sextet op.48
Poco allegretto



Dvořák's marked preference for trochaic and dactylic (rather than iambic and anapaestic) metres can be clearly seen even in his earliest compositions, particularly the String Quartet op.2. The stress given to the initial syllable of a word or phrase in Czech speech provides justification for this, but it seems likelier that he developed it subconsciously from Czech folksong.

Dvořák also absorbed a number of characteristic melodic elements of native folksong into his musical thinking. One of these, the immediate repetition of an initial bar or figure before the normal continuation of

the phrase, occurs in works from the whole of his creative life. There are two examples in the Adagio molto of the Third Symphony and another in the finale. The theme for variations in the String Quintet op.97 illustrates this practice splendidly, and there are more familiar examples among the subsidiary themes of the first movement of the Eighth Symphony, in the 'nature theme' of the three overtures opp.91–3 and in the Largo and finale of the Ninth Symphony (the second theme in each case). The motif of an initial upward leap, followed either by a leap back to the first note, as in the Slavonic Dance no.3 (the theme of which was borrowed from an authentic dance-song) and the *dumka* of the String Quartet op.51, or by a gradual descent towards the first note, as in the A major theme of the Slavonic Dance no.1 and the main theme of the Piano Quintet op.81, almost certainly emanated from folk sources. The traditional lullaby *Hajej, můj andělku*, used by Smetana in *The Kiss*, is an example of the first type, *Sil jsem prosa*, a very well-known folksong twice used for variations by Smetana, is an example of the second. Dvořák used only for a limited period the so-called 'Three blind mice' figure of three descending notes, a common feature of west Slavonic folksong, it is extremely prominent in the Symphony no.8. He also made infrequent but effective use of the Lydian (augmented) 4th, which he sometimes associated with the Czech *dudy* or bagpipes, and, like Schubert, he occasionally suggested the sound of the cimbalom.

Dvořák was less audacious in his harmony than Smetana, but he showed an interest in dissonance, which he employed to produce an effect of considerable power towards the end of the Ninth Symphony (see ex 2). He

Ex.2 Symphony no.9 op.95 4th movt. final section



did not roam from key to key, as Smetana and Wagner often did, tonality in his works thus tends to be fairly stable. He regarded modulation as a way of leading towards fresh colouring and did not, like Schubert, see it as serving the additional function of providing colour *per se*. He occasionally used a Moravian modulation, leading from a minor key to the major key a whole step lower. The influence of Smetana is evident in the structure of the opening of the 'American' Quartet and the fortississimo grandioso chords in C which form the climax of the Adagio in the Quartet op.106, both of which were suggested by similar passages in Smetana's String Quartet *Z mého života*.

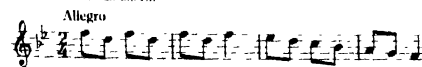
It is impossible to gauge precisely the extent of American influence on the works Dvořák wrote in the USA. He had written pentatonic themes and used flattened 7ths in minor keys before he went there, and he was already familiar with Scotch snaps and the type of syncopation found in the spirituals of black Americans, since both of these elements occur in Slovak and Hungarian folk music. He partly foreshadowed the syncopated main theme of the first movement of the 'American' Quartet as early as 1886 in his Slavonic

Dance no.9. Furthermore, the persistent dotted rhythm both of the first movement of the String Quintet op.97 and of the finale of the Violin Sonata, both of which might be thought to have had an American Indian origin, occurred four years earlier in the Piano Quartet op.87. Yet, pentatonic themes and flattened 7ths are indeed more common in the music Dvořák wrote during his first two years in the USA, and the thematic material now is sometimes more 'primitive'. With regard to Indian music, which Dvořák heard at Spillville, it is known only that he used the melodic outline but not the rhythm of a two-bar fragment of it in the op.97 Quintet. Occasionally, as in the Largo of the Ninth Symphony and in the *Biblical Songs*, his recollection of spirituals affected what he wrote. But by the time he reached the Cello Concerto (1894-5) he appears to have tired of these exotic elements, which in any case were never more than tendencies; much of what he wrote during his years in the USA is either Czech or personal, as is clearly shown by his own continuation of a fragment of *Swing low, sweet chariot* in the G major theme in the Ninth Symphony. Nevertheless he seems not to have dismissed American influence entirely after returning home, for the element of pentatonicism and a cadence avoiding the leading note which appear in *Armida* may well owe something to it.

Unlike Smetana, Dvořák very rarely borrowed from folk music. The main theme of his Slavonic Dance no.7 grew out of borrowing from two or more separate tunes (see ex.3). He tended to take only fragments of folk-

Slavonic Dances nos.11 and 13 he altered the character of the borrowed material by presenting it in the minor mode, in the former case in a modified tempo and with poignant chromaticism added (see ex.4).

Ex.4

(a) *Pod dubem, za dubem*

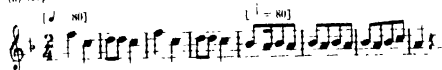
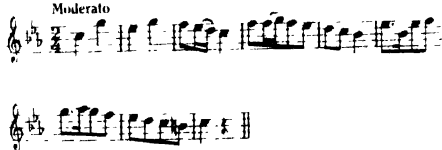
(b) Slavonic Dance op.72 no.3



It is well known that Dvořák had a profound admiration for Mozart, whom he described as 'sunshine' and whose work he compared to a Raphael madonna he saw in London; both were 'so beautifully composed'. He venerated Beethoven when a Beethoven sonata was being played in a class he was taking, he shouted to his pupils, 'Why don't you all kneel!' He owned some of Haydn's string quartets. He felt a close affinity with Schubert (about whom he wrote a long and appreciative article for the *Century Illustrated Monthly* when he was in New York), and like him he delighted in changes from major to minor and vice versa. His love for these four composers, allied to the strong Classical tradition in Prague, made chamber music and the symphony natural outlets for his early music. There is a tendency to diffuseness in his early works, among which the 50-minute Cello Concerto in A is undoubtedly the least satisfactory, he probably realized this, as he did not orchestrate it.

When Dvořák succumbed to the powerful influence of Wagner he wrote amorphous string quartets, and an opera which could not be performed. He soon recognized his mistake and returned to a Classical style, but Wagner always remained a potent influence. Some passages can almost be regarded as direct borrowings from Wagner: the main theme of the Andante sostenuto of the Fourth Symphony opens with an obvious reminiscence of part of the Pilgrims' March in *Tannhäuser*; there are reminders of *Tannhäuser* and *Parsifal* in *Armida*, an echo of the Venusberg music in *Carnival* and a derivative of the 'magic sleep' motif in *Othello*. The Wagnerian character of one motif in *Rusalka* (ex.5) is unmistakable, but Dvořák wrote this kind of harmonic progression only rarely; normally his harmony was not influenced by Wagner. He came round full circle to Wagnerian methods late in his career, by which time he was well equipped to use them successfully. The revision of *Dimitry* (1894-5) meant the loss (which he regretted) of some lyrical passages from the earlier version, but the die was cast, and the revisions of *The Jacobin* (1897) followed similar lines. He retained a good deal of lyricism and relied on the spirit of the dance in his last three operas, but he also wrote declamatory vocal lines more often, and in *Rusalka* and *Armida* he used leit-motifs fairly consistently and treated them symphonically.

Ex.3

(a) *Hopáská Helena*(b) *Lamela na rohu*

Slav. Dance op.46 no.7

Allegro assai



tunes, as, for example, in the *Maličkosti* ('Bagatelles'), where he used the third and fourth bars of *Hrály dudy*, and in the Slavonic Dance no.11, where he used bars 9-12 of *Pod dubem, za dubem* (see ex.4). In the

Other composers who influenced Dvořák at different times include Berlioz, Schumann, Chopin, Mendelssohn, Liszt, Weber, Lortzing, Verdi and, above all, Brahms. The influence of Brahms can be observed in the style of the piano writing in the Violin Sonata and in a more general way in the D major symphony (no.6),

Ex 5 *Rusalka* op.114

Andante sostenuto



the first and last movements of which were affected by Brahms's symphony in the same key. Although Dvořák lacked Brahms's natural inclination for contrapuntal thought, he found little difficulty in writing counterpoint. His textures, however, commonly result from a combination of lines and figures, which have distinctive characters of their own, and he frequently wrote striking counter-melodies that have a contrapuntal function. As an experienced viola player he appreciated the necessity in chamber music and the wisdom in orchestral works of providing every part, however minor, with an intrinsic interest of its own. Brahms's integrity and seriousness of purpose appear to have given him valuable moral support when he was engaged on his two most ambitious works of 1883–5, the Piano Trio op.65 and the Seventh Symphony, both of which display a greatly increased mastery of dynamic and symphonic form. Brahms's influence can also perhaps be detected in the skilful, restrained reference to the first movement in the revised coda of the finale of the Cello Concerto. As the Adagio of this work suggests, Dvořák was inclined to linger over a beautiful slow movement, reluctant to draw it to a close, but the concerto is on the whole superbly assured and demonstrates in innumerable ways his mastery of symphonic form.

8. WORKING METHODS Although many of Dvořák's sketches are lost, enough have survived to provide a valuable insight into his creative processes. He generally showed both starting and finishing dates on his sketches as well as on his scores. Using one or two staves, he normally made an extended sketch of an entire work before beginning to prepare the full score. He also made preliminary and supplementary sketches; in the former he drafted or moulded a theme, and in the latter he corrected or reshaped a passage with which he was dissatisfied. The first sketch for the first theme of the finale of the Eighth Symphony was very different from the definitive version, which emerged only with the seventh sketch and needed two more for its completion. Besides using his American sketchbooks for extended sketches, he jotted down in them many other musical ideas as they occurred to him, most of them in a rather rudimentary state. Numerous themes that went into the American works can be found here, as can the *Rusalka*

motif, which he did not need to use for several years; there are others that he did not use at all. The earliest version of the motto theme of the Ninth Symphony was rather stiff and in F major, not the eventual E minor.

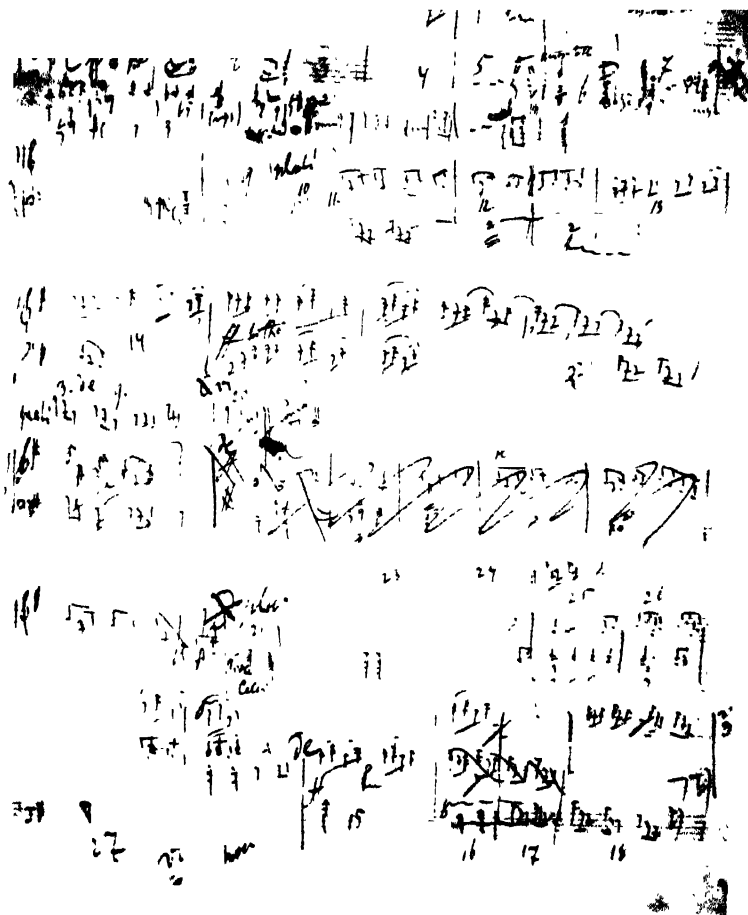
The continuous, extended sketches reveal the way Dvořák shaped and reshaped his movements. Extensive deletions show his dissatisfaction with much of what he had sketched. The Seventh Symphony, for example, caused him a great deal of trouble, and he rejected whole pages of early drafts; the scherzo was originally in 3/4 time, not 6/4, indicating that he conceived it as a *furiant*. He sketched the Largo of the Ninth Symphony in C, but later noticed that a series of chords with which he had been experimenting could be used to modulate from E, the tonic of the first movement, to D \flat , the key of his earliest sketch of the english horn melody; he therefore used the chords as a bridge and rewrote the slow movement in D \flat , an unusual choice of key. He had sketched and scored his Piano Trio in F minor by 31 March 1883, but a comparison with the published version reveals so many differences that it is apparent that he felt the need to revise it completely before he could allow it to be published. Other works came more easily and spontaneously than these. He always had plenty of ideas, though some of them needed polishing, and as a rule he worked relatively quickly. Although he did not find composition a straightforward matter, he had, like Schubert, the enviable gift of making his music sound as if it came naturally to him.

9. OPERAS Dvořák's interest in opera was aroused during his student days and was further stimulated by his participation in performances of the Italian, French, German and the few Czech operas that were in the repertory during his nine-year membership of the Provisional Theatre orchestra. When he resigned from it he was already working on his second opera. His interest in, and appreciation of, opera increased over the years, but because he lacked a natural instinct for drama it was hardly possible for him to portray characters convincingly and handle dramatic situations effectively until he had achieved, through his instrumental music, sufficient mastery in conveying a broad and comprehensive range of mood, expression and emotion. Lyric rather than dramatic elements are thus generally more prominent in his operas. He was never able entirely to overcome his innate handicap, and it is primarily for this reason that, despite their admirable qualities and the great affection in which *Rusalka* is held in Czechoslovakia, his last five operas rank lower than his finest orchestral and chamber works.

Even though there is no spoken dialogue in any of Dvořák's comic operas, he did not often resort to recitative. In most of his operas the music is continuous, although in those of the 1870s the division into numbers is obvious enough, and even in the late works there are some important set pieces. In his first two operas he attempted to follow closely in Wagner's footsteps but then moved sharply in the direction of Weber and Lortzing, only to return, with greater success, to Wagnerian methods when revising *Dimotrij* and *The Jacobin* and composing his last three operas. It was normal for him to employ a limited number of reminiscence themes in his work; in *Rusalka* and *Armida* they can be more accurately described as leitmotifs. He often showed the influence of Smetana, who initiated what is acknowledged as the modern Czech musical style. But

7 Autograph sketch of the beginning of Dvořák's Eighth Symphony, composed 26 August–8 November 1889

Dvořák, Antonín, §9: Operas



with *Libuše* (composed 1869–72, performed 1881) Smetana achieved his self-imposed task of providing the Czech nation with the most strongly national of all their operas, after which Dvořák understandably felt an obligation to do no more than select Czech or Slavonic subjects and compose music that inevitably possessed a Czech flavour. In his later years he was careful, but not always wise, in his choice of librettos, and the necessity for substantial alterations to a work became clear to him only after it had been performed. With experience he was able to respond to the emotional and dramatic demands of a libretto, but his instinctive tendency to create a rounded piece of music characterized by development of a symphonic nature seems to indicate clearly that he was primarily a composer of instrumental music.

When Dvořák wrote his first two operas, Smetana's *The Brandenburgers in Bohemia*, *The Bartered Bride* and *Dalibor* had already been performed in Prague, as had operas by several lesser native composers, including František Škroup, Šebor, Bendl, Skuherský and Rozkošný, but none of these served as a real precedent

for him. Notwithstanding the claims of contemporary critics, *Dalibor* contains scarcely a hint of Wagnerian tendencies. So Dvořák's *Alfred* (1870) and the earliest version of *King and Charcoal Burner* (1871) are the earliest attempts by a Czech composer to write operas in accordance with Wagner's principles. Neither was performed at the time, and they do little more than show his keen interest in the most modern techniques and the daunting task he was prepared to set himself before he had acquired the skill and experience essential for its successful completion.

The first change of style in Dvořák's operatic output came when, in 1874, he set *King and Charcoal Burner* for the second time in a simple folk style, in keeping with the origin of the libretto as a puppet play. He added a splendid ballad for the King in Act 1 for the 1881 performance, and revised the opera in 1887 after the libretto had been redrafted: he rewrote much of Act 3, and since its music became stronger, more dramatic and far more continuous, there are some inconsistencies of style. He showed growing confidence in the one-act comedy *The Stubborn Lovers* (1874) and was reason-

ably successful in matching a witty libretto, notable for its symmetries, with witty music. The conversational style over a continuous orchestral line which informs the two quartets and nearly all of the duet for Toník and Řeřicha was almost certainly suggested by Smetana's *The Two Widows*. The opera is dominated by the *buffo* bass Řeřicha, who has an affinity with Kecal in *The Bartered Bride*. Beneš-Šumavský's libretto for the five-act opera *Vanda* (1875) is trite and its Polish subject unreasonably inflated, so the opera was doomed from the start. By giving the main musical interest to the orchestra rather than to the singers, Dvořák returned to some extent to Wagnerian methods, but the metamorphosis of the *Vanda* theme in various situations is reminiscent of Liszt. The plot of *The Cunning Peasant* (1877) obviously stems from *Le nozze di Figaro* and also owes something to *The Bartered Bride*. It is an exuberant work, with ample opportunities for big ensembles and dances, and the colourful score is strongly influenced by Czech folk music. Five recurring themes are associated with particular characters, most of whom, however, have no distinct, recognizable musical personality.

Until a good and really demanding text came his way, Dvořák had no real incentive to come to grips with the problem of opera, but a few weeks after completing the Sixth Symphony he received such a libretto. Although the libretto of *Dimitry* corresponds in general outline with those of the then outmoded grand operas of Meyerbeer (and there are a few other weaknesses), it is well written, the main characters are clearly drawn and well contrasted, and it provides some strong dramatic situations. The subject forms a sequel to that of *Boris Godunov*, but Dvořák did not know Musorgsky's opera. The score of *Dimitry*, composed in 1881–2, is rich in melody, especially in Xenia's scenes. The chorus and the big ensembles for the main characters are handled well, the conflict between the Poles and the Russians, a double chorus, being particularly vivid. There is far more assurance and musical richness here than in any of the earlier operas. Dvořák at first hesitated over setting Červinková's libretto for *The Jacobin* but warmed to the subject when he realized how strongly Benda, the schoolmaster musician, reminded him of Lichmann, his teacher at Zlonice. He composed the opera in 1887–8 but in 1897 revised and reshaped Act 3, which consequently contains the most mature music. In general a spirit of gaiety and humour prevails in Act 1, and sentimental charm informs the handling of the singing rehearsal in Act 2. The kernel of the plot, however, centres on the count's intention to disinherit his son Bohuš because of his revolutionary tendencies. Dvořák handled this situation with remarkable psychological insight, enhanced by the sparing use of a melodic fragment that becomes an essential part of the lullaby that Julie sings in order to revive in the count memories of his deceased wife and infant son.

Dvořák's reawakened and intensified interest in Wagner can be clearly seen in his last three operas. The last vestiges of formal recitative vanish, and there is far more continuity. Since there is little declamatory writing, these works are still essentially lyrical, and dances have a natural place in them. The leitmotifs are often concise and are used with greater consistency than before. All three of these operas turn to the world of fantasy: fairy tales form the basis of the first two, and magic is prominent in the third.

There is an abundance of animation, wit and gaiety in *Kate and the Devil* (1898–9), even though the oppression of the villagers necessarily casts a deep shadow at times. Dvořák depicted his characters well, from the garrulous Kate to the quaintly comic Lucifer. An exception is the princess, who presented a problem he found difficult to solve: she is regarded with bitterness by her subjects, but she does not appear until Act 3, by which time she is frightened and already in a contrite mood. Following Smetana's example, Dvořák transformed some of his themes to make them serve several different functions. The bagpipe tune is changed to symbolize Kate's sharp tongue and becomes the basis for a waltz at the inn and some dances in Hell. Similarly the motif of Hell and the devils assumes various forms, perhaps the most striking of which accompanies the description of Lucifer's fine red castle. *Rusalka* (1900) is a spaciouly and symphonically conceived work. Dvořák evidently found the spirits of river and lake and of the woods the most fascinating elements in it, for it is they, rather than the prince, the foreign princess or the comic gamekeeper and scullion, who dominate the opera. *Rusalka*, the frail, lovelorn heroine, her grotesque, melancholy father, ruler of the underwater kingdom, and Ježibaba, the witch, who is prepared to invoke her magic arts for *Rusalka* only so long as the penalties are understood, are all more real than the royal pair of humans, and their hopes and fears are expressed against a responsive and colourful backcloth of singing and dancing sprites.

Dvořák wrote his last opera, *Armida* (1902–3), when his enthusiasm for Wagner was at its height. He used in it a large number of leitmotifs, which throughout the work are constantly changed and adapted to new circumstances. The subject offered splendid opportunities for creating rounded characters. The vicissitudes of Rinaldo and his eventually achieving full stature as a Christian warrior are strongly underlined in the music.



8. Růžena Maturová as *Rusalka* in the first performance of Dvořák's opera (Prague, 1901)

as are Armida's principal characteristics, feminine charm and determination to fight for her own cause. The powerful Ismen is vividly portrayed and is given some of the strongest music in the opera, but the lesser characters are not nearly so convincing. Vrchlický's version of the story differs from Tasso's at numerous points; Armida meets her death on the battlefield in precisely the same circumstances as Clorinda did at the hands of Tancred, and there is indeed dramatic justification for this, but the reliance on magic seems excessive and may have caused the opera to be less frequently performed than the high quality of much of the music warrants.

10 CHORAL WORKS A number of Dvořák's large-scale choral works played a significant part in his artistic development and growing reputation. The *Hymn the Heirs of the White Mountain*, which he twice revised as the demand for his music increased abroad, brought him his first public success. The *Stabat mater* was in great demand among choral societies in several countries, and *The Spectre's Bride*, which had its first American performance at Providence, Rhode Island, only three months after its spectacular success at Birmingham in 1885, was much admired in the English-speaking world during Dvořák's lifetime. By contrast, *St. Ludmilla*, on which he had laboured hard and which he considered to be one of his finest works, proved to be a failure with the public.

The *Hymn the Heirs of the White Mountain* (1872) showed promise for the future rather than outstanding achievement. It is a setting of seven verses of a poem by Vítězslav Hálek, the earlier part of which expresses the sorrows of the Czechs in the wake of their defeat of 1620, there follows a call for the loyalty, courage and heroism needed to bring about the rebirth of the nation. The death in September 1875 of Dvořák's second child, when two days old, prompted him to begin sketching his *Stabat mater* five months later, but possibly this was not the only reason, for he was a simple, devout Catholic who by 1892 had set all of the other major liturgical texts, with the exception of the *Magnificat*. He did not score the *Stabat mater* until late in 1877, shortly after losing two more children. His approach to the composition of this work was that of an instrumental composer: he produced a series of balanced forms and reintroduced some of the opening music in the final number but with a dramatic alteration at a climax. The first of the ten numbers is the most impressive and almost certainly the most deeply felt. It begins with rising octaves, which appear to point towards the cross, and then slow and partly chromatic descents lead towards the figure of Mary. Not all the music in other sections matches the words so well, but there are some notable passages, particularly at the end of 'Fac, ut ardeat', in the simple and charming 'Tui nati vulnerati' and in the highly individual 'Inflammat'.

The dramatic cantata *The Spectre's Bride* (1884) came midway between the operas *Dimitri* and *The Jacobin*. It is a setting of a ballad by K. J. Erben whose macabre subject, so characteristic of the early Romantic period, has probably discouraged performances in the 20th century. Dvořák allotted the narrative to a solo bass and the chorus, and the parts of the maiden and the demon bridegroom to a soprano and a tenor. The work is rather more stylized than his operas; as one would expect in an important work by him from this period, it is melodious, colourful and rich in invention. A prom-

inent element is a theme announced at the beginning which helps to unify the cantata but is not used consistently in any specific context.

The oratorio *St. Ludmilla*, written in 1885-6, is planned on a large scale and along monumental lines; the choruses often give strong reminders of Handelian methods. Except for the powerful chorus in Russian style at the beginning of the third part, Dvořák appears to have been less at ease in the Christian choruses than the pagan ones, the first of which is especially fine. He invariably felt a natural sympathy with his heroines, and *Ludmilla* is no exception, for she has the best solo arias. Her personal theme is not heard until after she has been converted, two other motifs symbolize light (both pagan and Christian) and the cross.

Dvořák composed the Mass in D for the consecration of Josef Hlávka's private chapel in 1887. It is a relatively small-scale work, expressing his direct, sincere response to the text, and it is slightly coloured with pastoral elements. The Requiem (1890) was a far greater challenge to him. A four-note chromatic, syn-copated motto theme, reminiscent of the fugue subject of the second Kyrie of Bach's Mass in B minor, appears in almost all sections of the work. Given the awe and solemnity with which Dvořák approached the text, it could perhaps signify a sorrowful questioning of the mystery of life and death, but he made no attempt at the time to express in words his thoughts on the subject. There is more than a touch of drama at appropriate moments, with splendid climaxes in the 'Quam olim Abraham' fugue and in the Agnus Dei at the words 'Cum sanctus tuus in aeternum', after which there is an ethereal close. In general there is a strong vein of lyricism, which is specially telling in the Gradual and 'Recordare', in the quiet sections of the 'Confutatis' and above all in the Offertory. Instead of acknowledging in his *Te Deum* the three natural divisions of the canticle, Dvořák gave it four sections corresponding superficially to the four movements of a symphony. The prayer 'Dignare, Domine' has a particularly expressive melodic line for solo soprano; in several other places the basis of the music is pentatonic or tetratonic. The work opens with a joyful peal of sound over a double pedal which returns at the end of the first section and again in the final 'Alleluia'.

11 ORCHESTRAL WORKS.

(i) *Introduction* Dvořák's admiration for the music of Mozart and Beethoven and his great love for Schubert led him towards symphonic composition on more or less Classical lines before his emergence as a nationalist composer, and this predilection was reinforced by his warm friendship with Brahms. It was only towards the end of his career that, prompted by his sympathetic response to Czech folklore, he turned to the newer and rather more fashionable symphonic poem, which nationalist composers normally preferred. He had, however, found an outlet for his national aspirations much earlier in the Slavonic Dances, Slavonic Rhapsodies and Hussite Overture and in individual movements in the symphonies and Violin Concerto. For all the enormous, and justified, popularity of the Ninth Symphony, a work which has been accepted in areas where the rest of his music is scarcely known, there can be little doubt that the highest achievements of his creative career are the Seventh Symphony and the Cello Concerto.

(ii) *The symphonies.* Even though they have certain

merits, Dvořák's first two symphonies, written in 1865, are unlikely to find a permanent place in the orchestral repertory. The main theme of no.1 became the principal theme of several of the piano *Silhouettes*, completed in 1879, and the finale of no.2 contains a clear anticipation of the important motif of the water sprites in *Rusalka*. Wagnerian influences are prominent in the three-movement Symphony no.3 in E \flat (1873) but are almost wholly absent from no.4 in D minor (1874), except in the Andante sostenuto, where clarinets, bassoons and brass present at the outset a theme that might almost be a direct quotation from Wagner. At this stage Dvořák had not solved the problem of form. The first movement of no.3 is unorthodox -- for instance, in the definitive version the second subject is not recapitulated -- but it has a splendidly broad sweep. Uncomfortable indications that the coda has already begun interrupt progress in the middle of the slow movement of no.4. The finale of no.3 is invigorating thanks to its unceasing animation, but in that of no.4 there are suggestions that too much has been attempted with the main theme. There is a thematic link between the first movement and slow movement of no.3, and the scherzo of no.4 contains a reference to the main theme of the first movement.

The Symphony no.5 in F (1875; published as no.3) provides remarkable evidence of Dvořák's growing mastery; it is significant that he found it unnecessary to alter the design of any of the quick movements when he prepared it for publication 12 years later. The key of the Andante, A minor, is of some structural importance in that the finale begins in it and avoids establishing the tonic for more than 50 bars. The drama of this movement is thus much enhanced, as it also is by a particularly powerful development section. The coda includes subtle hints of the main theme of the first movement, which eventually returns on the trombones. Dvořák wrote the Symphony no.6 in D (published as no.1) on the crest of his first nationalist phase in 1880. As has been mentioned above, the first and last movements owe something to Brahms's symphony in the same key, and Beethoven's influence is felt too, particularly in the opening of the Adagio, which recalls the slow movement of the Choral Symphony. The work is nevertheless highly characteristic of Dvořák himself: it is rich in themes, and although it is planned on classical lines it modulates freely, the second subject group of the first movement being in B minor and major. National colouring is most apparent in the scherzo, which for the first time in a symphony is a *furiant*; it is, moreover, one of Dvořák's finest.

Whereas the D major Symphony can be seen as the work of a contented and confident man with a keen enjoyment of life, the Symphony no.7 in D minor (1884-5; published as no.2) seems to be that of one who has battled with his conscience and experienced tragedy. The Piano Trio in F minor of 1883 was Dvořák's first work in an epic manner, but in the symphony he probed to even greater emotional depths, showed even greater mastery in the design and in the opinion of many produced his greatest work in this form. The strong, concise development, the compression of the recapitulation and the tension in the coda are particular strengths of the first movement. The tranquillity of the opening of the Poco adagio is succeeded by questioning, melancholy and a brief storm. The scherzo, though barred in 6/4 time, retains much of the character of a *furiant*, the prevailing mood of which is relieved by a

charming trio. The heroic spirit that dominates the symphony is instantly apparent in the finale, and it continues almost uninterruptedly until the powerful peroration resolves on a major chord.

The Symphony no.8 in G (1889; published as no.4) is by contrast a genial and relaxed work, abounding in Czech feeling. The sombre mood of the introduction soon passes, and even though the second theme stems from it the first movement is dominated by the delightfully fresh theme announced by the flute. There are contrasts of mood and colour in the Adagio; in the C major section the descending scales suggest a cimbalom. The finale is a set of variations constructed on an experimental and not altogether satisfactory design.

While working on the Symphony no.9 in E minor, 'From the New World' (1893, published as no.5), Dvořák stated: 'The influence of America can be felt by anyone who has "a nose"'. In saying later that it was really 'a study or sketch for a longer work', he had in mind his projected composition on *The Song of Hiawatha*. The dance of Pau-Puk-Keewis lay behind the scherzo, and Minnehaha's funeral may have inspired the Largo. He explained that the title of the work simply signified 'Impressions and greetings from the New World'. Although some American influences are obvious, it remains fundamentally Czech. It is Dvořák's only work with a motto theme in every movement. He has been criticized for introducing into the finale a procession of themes from earlier movements, but the electrifying impact of the climax of this movement -- and of the symphony -- is undeniable the motto theme reappears angrily, the introduction to the Largo 'strides over the world like Wagner's Wotan' (Tovey), the Largo and scherzo themes pair off, and the motto and the finale theme combine to produce extremely astringent harmony.

(iii) *Other orchestral works.* The Piano Concerto in G minor (1876) is written on commendable Beethovenian lines and has a number of attractive features but is not very successful either as a virtuoso composition for the instrument or as a work of art. The Violin Concerto in A minor (1879-80) is more rewarding. Joachim, to whom the work is dedicated, helped Dvořák with the solo part but he never played it. The concerto was a product of the nationalist enthusiasm that coloured the D major Symphony in 1880. The main theme and a subsidiary theme of the final sonata rondo are in *furiante* rhythm, and the central episode is a *dumka*. Dvořák's decision at the end of the first movement to proceed directly to the Adagio after only a few bars of recapitulation (despite having been advised not to do so) was probably unwise; for one thing it prevented the exploitation of the interesting idea of bars 78-85.

A composer normally writes a cello concerto with good cause, and in the case of his B minor concerto (1894-5) Dvořák waited many months before complying with the request for one from Wihan. His being a string player himself was an initial advantage: he had had valuable experience of problems of orchestral balance and blend and thus knew that the quiet playing of the cello in the Adagio could be tellingly supported by three trombones, which he needed elsewhere in that movement for some menacing passages in minor keys. The invention in the concerto is exceptionally rich. In the second subject of the first movement, for example, the soloist takes up the beautiful melody of the horn

from the tutti, plays spiccato arpeggios on an ambiguous harmonic framework, presents a new melodious idea in F# as well as a bold chordal motif, and converses briefly with a trio of horns before leading up to the climax. The omission of the expected first subject and transition in the recapitulation is probably Dvořák's most brilliant and dramatic example of short-circuiting. The coda of the rondo recalls the main theme of this movement.

The Symphonic Variations (1877) are a vivid witness to Dvořák's growing powers, imagination and resource during the years between the fifth and sixth symphonies, and the *Scherzo capriccioso* (1883) is a brilliantly successful exemplar of another of his most productive periods. The Hussite Overture from the same year makes use of two celebrated tunes, the 15th-century *Svatý Václav* ('St Wenceslas') melody and the Hussite hymn *Ktož jsú boží bojovníci* ('Those who are God's warriors'), in addition to original material which absorbs elements from them. The development section represents a battle from which the Czechs emerge triumphant, so the main theme is then recapitulated in C major instead of in the original C minor. The three overtures of 1891 2, *In Nature's Realm*, *Carnival* and *Othello*, are a manifestation of Dvořák's belief that Nature was created by the Almighty, but was in another sense also the giver of life, which can be both beautiful and ugly. A theme representing Nature appears in all three. The exhilaration and verve of *Carnival* have helped to make it one of Dvořák's most familiar works, but the strongly dramatic *Othello* in particular has not received the attention it deserves. The references in the manuscript score to several points in Shakespeare's tragedy show that he conceived the overture programmatically.

In the four symphonic poems based on Erben's ballads (1896), themes are associated with characters or other important elements in the dramas, just as in the operas. Dvořák arrived at those of *The Golden Spinning-wheel* by setting the poet's actual lines to music, following the example of Liszt and Smetana he transformed the king's theme to make it appropriate for the wicked stepmother and also for the mysterious, kindly old man, but notwithstanding such subtleties he appears to have followed the complex tale too faithfully. *The Water Goblin*, which illustrates the tale in seven short scenes and a coda, is planned in the form of a rondo. By contrast, the lengthy repetition at the beginning of *The Noon Witch* shows Dvořák temporarily rejecting a precise representation of the ballad for the sake of an initial musical balance. In the rest of the work he brings the remaining stanzas to life vividly and dramatically. *The Wild Dove*, which adheres closely to the ballad, falls naturally into four scenes and an epilogue.

There is much of interest in Dvořák's other orchestral works, from the two serenades, one for strings, the other mainly for wind, to more overtly nationalist works such as the Czech Suite and the three Slavonic Rhapsodies and the two sets of Slavonic Dances, originally written for piano duet. The latter have a special significance, because they draw attention to his great interest in his country's folk music, and the first set (1878) provided him with the opportunity of developing some important characteristics of his national and personal style. He was not particularly concerned to keep strictly to one type of dance within a single piece, the seventh dance, for instance, starts in the style of a Moravian *tetka* (dance in duple time); when it

becomes more animated it resembles a *kvapík* ('galop'), and it also contains elements of the *skočná* and *vrták* (dance in a rapid 2/4). The finer second set (1886) displays a greater artistry and maturity.

(iv) *Orchestration*. For the most part Dvořák relied on the standard orchestra of the period but augmented it slightly from time to time. The Third, Eighth and Ninth symphonies and several other works besides require an English horn, and the Fifth includes a bass clarinet, but the double bassoon does not appear in the orchestral works until the Suite in A of 1895. He seldom wrote for the harp, but he used it in the *Scherzo capriccioso*. He did not use any of the less common percussion instruments until he reached the symphonic poems. To cite an example from outside the orchestral works, the effective use he made of Fontaine-Besson's improved double bass clarinet in the striking passage for English horn, bass clarinet, bassoons, cellos, two harps and other instruments describing the red castle in Hell in *Kate and the Devil* is an indication that he was alive to new developments. He had an instinctive feeling for orchestral colour. He was particularly successful in his imaginative use of the flute and piccolo as can be seen in *The Golden Spinning-wheel* and the gentle, thoughtful responses made by the piccolo in the trio of the Sixth Symphony. By means of tremolos for the flutes and an oboe and rapidly reiterated notes on the harp he convincingly suggested the cooing of the bird in *The Wild Dove*. The final four-note chord for *pianissimo* divided double basses in the Largo of the Ninth Symphony is most effective, and the felicitous use of *pianissimo* strings, a muted horn (doubling the second violins) and echoes from the flute makes the 14th variation one of the most memorable in the Symphonic Variations (see ex.6).

phlo . . . Variations op 78

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12. CHAMBER MUSIC. Dvořák was strongly drawn towards chamber music, for he was a viola player and greatly admired the work of the Classical masters. It is hardly surprising, then, that his op.1 is a string quintet and his op.2 a string quartet and that he composed chamber works throughout almost the whole of his

creative life. Among them are several that are imperishable and stand worthily alongside the best of his orchestral works. The finest is surely the Piano Trio in F minor, op.65, where he strove to give of his very best and produced one of the most outstanding of all his works. Those from his nationalist phases contain Czech dances and dance rhythms and the characteristic Dvořákian *dumka*; there are notable examples in the String Sextet, the op.51 String Quartet, the perennially fresh Piano Quintet and the highly original *Dumky* Trio. Three works date from his American period.

Dvořák is known to have completed almost 40 chamber works for various combinations. The same kind of problems beset him here as in other areas of his work. He was unable at first to organize his material satisfactorily and avoid prolixity, and until he was able to keep Wagner's influence in check no solution seemed possible. At present the authentic, unedited score of the String Quartet in F minor op.9 (1873) is missing, so there is no evidence at this important stage in his development. But the work that followed in the same year, the String Quartet in A minor op.12, appears to have been the real turning-point. He planned it in five continuous sections but decided to transform it into a conventional four-movement work and then failed to complete it. His next quartet op.16, again in A minor, is orthodox but rather uninteresting. Because of some operatic associations, its unusual textures and the casual arrangement of keys in the first movement, the String Quintet in G op.77 (1875) is rather exceptional for a chamber work, the scherzo is a delightful piece. There followed three works including piano, the first two of which also date from 1875. The piano writing in all three contains an unusually large number of parallel passages in the treble and bass, and there are frequent overtones of salon music. The Trio in B♭ op.21 is well proportioned without a single weak movement, and there is a naturalness about the musical thought. The first movement of the Quartet in D op.23 is attractive, and the plaintive variations have a simple charm, but the experimental third movement, a combination of scherzo (3/8) and finale (4/4), is poorly integrated. The prominence of minor keys in the Trio in G minor op.26 (1876) can be attributed to Dvořák's distress at the death of a daughter, further manifested in the unrest caused by the use of conflicting rhythms in the first movement; the Largo and the scherzo are the most satisfactory movements in this uneven work. There is a wistful charm in the first movement of the String Quartet in E op.80, another work affected by Dvořák's feelings of melancholy in 1876. As in other slow movements of this period, the Andante con moto suggests the mood of a *dumka*; its two themes are effectively combined in the coda. Dvořák's improving craftsmanship is more apparent in the String Quartet in D minor op.34 (1877). The plaintive and slightly Schubertian first movement is finely wrought, and its development, which starts with a beautiful shift of key, rises to an unexpected climax. In this movement and also in the Adagio the second theme grows out of the first, and that of the opening movement is beautifully grafted into the coda of the Adagio. Polka rhythm and the suggestion of a *skočná* had occurred in the finales of the piano trios opp.21 and 26, but in this quartet Dvořák for the first time made a whimsical polka serve as a scherzo.

The String Sextet in A op.48 (1878) is fully repre-

sentative of Dvořák's national style and was his first chamber work to attract attention abroad. The second movement is a highly original *dumka* in D minor with the rhythm of a polka; the scherzo is called a *furiant*, but it is not a very typical one. The finale is an attractive set of variations on a theme which, surprisingly, is in B minor, and it slips into A only towards its final cadence. Dvořák modelled his fourth variation on one from Beethoven's op.74 Quartet. The opening bars of the String Quartet in E♭ op.51 (1878-9) were probably influenced by a recollection of the beginning of Mendelssohn's Octet, which is in the same key; they nevertheless have a marked individuality (see ex 7)

Ex 7 String Quartet in E♭ op.51

Allegretto ma non troppo



National elements are again conspicuous. Polka rhythm soon appears and also forms the basis of the second subject, a contrast of moods occurs in the development when the main theme in augmentation is accompanied by the polka theme. The second movement, with its melancholy tone and scherzo-like interludes, is a typical Dvořákian *dumka*, and the vivacious finale shows the influence of Czech leaping dances.

In his Violin Sonata in F op.57 (1880) Dvořák reversed the normal practice by writing a yearning and questioning first subject and an animated second subject influenced by Czech dances; in the finale the dance element becomes the dominant factor. When writing the String Quartet in C op.61 in 1881 for the Hellmesberger Quartet, Dvořák may have kept national elements to a minimum because he was aware that a section of the Viennese public harboured prejudices against the Czechs; they are confined to the trio of the scherzo and the finale. This modification of his musical standpoint may have been an advantage at that time, for the quartet is one of his best. The Poco adagio, with its fascinatingly syncopated texture, was originally intended to form part of the Violin Sonata. The main theme of the first movement paves the way for a bold

use of key, and Dvořák is at his most audacious in the foreshortened recapitulation, very little of which is in the tonic. The theme of the scherzo is derived from a motif from the first movement.

The Piano Trio in F minor op.65 (1883) marks a decisive step forward in Dvořák's artistic career and offers a foretaste of the epic style that he so splendidly realized two years later in the Seventh Symphony. Its intensity of feeling and seriousness of purpose are unmistakable. He had begun no previous work with a theme possessing such immense possibilities (see ex.8).

Ex 8 Piano Trio in F minor op.65

Allegro ma non troppo

After the striving development, fresh tension is engendered in the recapitulation, and in the coda a new, poignant version of the main theme is heard. A most eloquent reference to this theme occurs at the end of the Poco adagio. In the Allegretto grazioso the tendency towards pathos is ameliorated by some entrancing cross-rhythms. Even the second subject of the finale is in a minor key, though eventually yet another version of the principal theme establishes the tonic major and banishes the last vestiges of conflict.

The Terzetto in C op.74 (1887) is a modest work but beautifully written for the two violins and viola. The scherzo is a splendid *furiant*. The finale is a set of variations based on a theme with constantly shifting tonality, which leads eventually to the tonic minor. The Piano Quintet in A op.81, composed in the same year, epitomizes the quintessential features of Dvořák's music: melody and counter-melody, vital rhythm, varied and colourful scoring, a variety of moods ranging from sorrow to gaiety, and the skill of a craftsman allied to the sensitivity of an artist. In the first movement there are characteristic changes from major to minor, and the second subject is recapitulated in the submediant. The Andante con moto is a particularly fine *dumka*, but the so-called *furiant* that follows has no obvious connection with that dance. The quintet appears to have stolen the limelight from the scarcely less admirable Piano Quartet in E♭ op.87 (1889). The conflict of moods between piano and strings in the first movement is resolved towards the end. The Lento is unusually rich in themes and spans a wide emotional range. Following a procedure foreshadowed in the Terzetto, the good-humoured finale is in the tonic minor. The Piano Trio op.90 (the *Dumky*, 1890-91) consists of a series of six *dumky*, all in different keys and the majority in binary form. Most start with a slow meditative section and continue at a much faster pace. It was bold of Dvořák to adopt this unique, daringly simple plan, and he executed it with keen imagination and considerable resource, giving each *dumka* a distinct individuality and colouring.

The first of the three chamber works Dvořák wrote in the USA, all of them in 1893, is the String Quartet in F op.96 (the 'American'). Although he modelled the opening bars on the beginning of Smetana's First Quartet, he created an entirely different mood. Several of the themes have pentatonic tendencies, but few are strictly pentatonic. The crowning glory of the work is the Lento, which, with its plaintive, soaring violin melody, is a most effective foil to the animation that prevails in the rest of the work. The theme at bars 21-4 in the Scherzo is adapted from a birdsong that Dvořák heard in the Iowa woodlands. The String Quintet in E♭ op.97 also includes some 'primitive' features, for example, the motif at bars 63-4 of the first movement is a transformed fragment of Indian song. The outstanding movement is the Larghetto, a set of variations that follows Haydn's example in having a double theme, in A♭ minor and major. Dvořák had originally drafted the second one as a tune for the American national hymn, *My country, 'tis of thee*. The third work written in America is the delightful Violin Sonata in G op.100, whose themes again tend to be 'primitive'. The Larghetto (the title 'Indian Lament' is unauthorized) is specially appealing, and so is the E major melody in the finale.

Finally there are the two string quartets that Dvořák composed in 1895 after he returned home from the USA, which are among the finest of all his chamber works. The first movement of the Quartet in G op.106 has a number of unexpected features, including a passage in B during the B♭ second subject, and the quaint transformation of the main theme when it is recapitulated after the masterly development section. The Adagio ma non troppo, one of Dvořák's most deeply felt slow movements, is, like the slow movement of op.97, a series of variations on alternating themes, this time in E♭ major and minor. Its climax, a powerful

affirmation in C, was undoubtedly suggested by the similar passage in the same key in Smetana's first quartet. The second subject of the first movement is recalled in the finale. Even if the Quartet in A♭ op.105 has no movement to compare with the Adagio of the G major Quartet, it is a particularly satisfying work as a whole. In the first movement the second limb of the theme attracts attention; it is surely no coincidence that rather similar harmony in the same key had occurred at the end of the slow movement of Smetana's E minor Quartet. The scherzo of op.105 is a superb *furiant*, whose trio makes use of two themes from the opera *The Jacobin*.

In his earlier chamber works Dvořák made no attempt to exploit the potential of the piano in more than a very limited way. By the time he reached the Violin Sonata, however, he had overcome that deficiency, and in the works that followed, the F minor and *Dumky* Trios, the Piano Quintet and the Piano Quartet in E♭, he wrote much more confidently and effectively, with a genuine understanding of keyboard idiom and an appreciation of the vast range of mood and expression of which the piano is capable. His being a viola player was a considerable advantage in that it helped him to write idiomatically for the strings. It does not, however, explain fully why his chamber works possess an indefinable quality, more apparent to the players than to the listener, which is due largely to their strikingly individual textures.

13 PIANO MUSIC Dvořák made no claim to be more than an average pianist, but in that capacity he participated in performances of his own chamber music from time to time, and in particular he undertook a long tour in 1892, during which the *Dumky* Trio was invariably the central item in the programme. In his piano works he shed the salon style which is a conspicuous feature of his early chamber music with piano and eventually showed himself to be a gifted and imaginative composer for the instrument.

Dvořák favoured dances and characteristic or mood pieces in his output for piano and wrote only one longer work, the Theme with Variations in A♭ op.36, dating from 1876, the year of his first significant piano works. He took particular care over it. As is evident in the first and third variations in particular, he borrowed some ideas from the variations in Beethoven's Sonata op.26 in the same key. Since he felt there was no need for the variations to adhere strictly to the form of the theme, he was able to provide them with a natural sense of growth. The outstanding success two years later of the first set of Slavonic Dances, in their original version for piano duet, created a demand for more solo piano music; this included the 12 *Silhouettes*, in which several of the themes are drawn in rejuvenated form from the First Symphony, and an exuberant *Furiant* in D. The Eight Waltzes op.54, completed in 1880, are not intended for dancing, as the cross-rhythms of no.5 make clear, but are attractive concert pieces.

The remaining piano duets, the *Legends* (dedicated to Hanslick), *Ze Šumavy* ('From the Bohemian Forest') and the second set of Slavonic Dances appeared over the next six years. The *Legends* and Dances were soon orchestrated, but the six pieces of *From the Bohemian Forest* remained solely a keyboard work, except for one of the best of them, *Klid* ('Silent woods'), which Dvořák arranged as a cello solo with either piano, or orchestra. The collection of 13 solo piano pieces *Poetické nálad*

('Poetic tone pictures') appeared in 1889, by which time he had a much greater understanding of the potentialities of the piano. There are obvious influences, for example of Brahms in the first piece and Chopin in the last, but Dvořák's lively imagination and individuality emerge strongly. *Rej skřítků* ('Goblins' dance') is perhaps the most successful; in the delightful *Na táckách* ('Tittle-tattle') Czech characteristics are particularly strong. American influence is conspicuous in two works of 1894, the Suite in A op.98 (orchestrated in 1895) and the eight Humoresques, for many of their themes are pentatonic. The reliance in the latter on four-bar phrases becomes rather wearisome, but the seventh quickly became one of Dvořák's most internationally popular pieces. The Suite is conceived on broader lines, with its second movement, *Molto vivace*, possessing a splendid verve.

14 SONGS AND DUETS Dvořák left more than 100 songs and duets, written, with one late exception, over a period of 30 years, from 1865 to 1895. They comprise simple, lively and tuneful settings of folk poetry, deeply felt yet simply conceived love-songs, a few settings of ballads and songs of strikingly distinctive character such as the *Cigánské melodie* ('Gypsy melodies') and the *Biblical Songs*. He showed a preference for strophic and modified strophic forms.

The earliest pieces calling for mention are three sets of *Moravské dvojzpěvy* ('Moravian duets', 1875-7), one op.20, for soprano and tenor, the other two, opp.32 and 38, for soprano and contralto, all are settings of Moravian folk poetry. The 14 pieces of op.32 are the most familiar. All 22 duets are delightfully fresh and often lighthearted but with occasional shadows of melancholy. Op.20 no.4 and op.32 nos.2, 9 and 10 are a few of the more successful and charming ones. The *Trí novověké básně* ('Three modern Greek poems', 1878) are on a much more ambitious scale than any previous songs and were provided with orchestral accompaniment, now lost. The subject of the simplest of them *Nereidy* ('Nereids'), appears to have suited Dvořák best. He seems to have revelled in the *Gypsy Melodies* (1880) for they spring to life and there is hardly a weak song among them; the set includes, as no.4, the well-known *Když mne stará matka zpívá učiva* ('Songs my mother taught me'). His increasing confidence in writing for the voice is perhaps best shown in the third song, *A les je tichý kolem kol* ('All round about the woods are still'). The interesting accompaniments sometimes introduce dance elements. So completely successful a transformation of an early song after revision as is seen in *Mé srdce často v bolestě* ('Downcast am I'), misleadingly published as op.2 no.3, is unusual. The set of four songs to German words, op.82 (1887-8), stands high among Dvořák's songs and the next set, *Písňe milostné* ('Love-songs'), which are again revisions of early compositions, includes such notable songs as *Kol domu se teď potácím* ('I wander oft past yonder house'), with its attractive polka rhythm, and *Zde v lese u potoka* ('In deepest forest glade I stand').

The set of *Biblical Songs* (1894), an intensely personal document, is an affirmation of faith on Dvořák's part after his friends Tchaikovsky and Hans von Bülow had died and while his own father was critically ill. All the songs are settings of verses from the Psalms taken from the Bible of Kralice. Dvořák seems to have been specially inspired by the words of *Při řekách babilon-*

ských ('By the rivers of Babylon'), for the setting is truly memorable, not least for its heartfelt cry to Jerusalem. The most jubilant song, *Zpívejte Hospodinu píseň novou* ('O sing unto the Lord a new song'), is placed at the end.

Dvořák may not have penetrated quite as deeply as a

Schubert or a Wolf into the heart of the poetry he set. Nevertheless in his best songs, as in his most memorable operatic and choral music, he responded acutely, sensitively and with complete sincerity and conviction to the changing moods of the text. Such songs are an expression of his intense inner feeling.

WORKS

Edition *A Dvořák souborné vydání* [Complete edition], ed. O Sourek and others (Prague, 1955) [AD]
B Burghauer thematic catalogue no *S Sourek catalogue no*
 * completed at some time between dates given

SYMPHONIES

<i>B</i>	<i>S</i>	<i>op</i>	<i>Number</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>AD</i>
9			no 1, c	14 Feb 24 March 1865		called 'Zlonické zvony' [The bells of Zlonice], 1st perf. Brno, 4 Oct 1936	m/1
17	7	4	no 2 Bb	1 Aug 9 Oct 1865		rev. 1887, 1st perf. Prague, 11 March 1888	m/2
34	19	10	no 3, E♭	April 4 July 1873	Berlin, 1911	1st perf. Prague, 29 March 1874	m/3
41	27	13	no 4 d	1 Jan 26 March 1874	Berlin, 1912	1st perf. Prague, 6 April 1892, listed variously as opp 18, 19, 24	m/4
54	32	76	no 5 F	15 June 23 July 1875	Berlin, 1888	1st perf. Prague, 25 March 1879, ded. Bulow, rev. 1887, 1st publ as Sym. no 3, once known as op 24	m/5
112	78	60	no 6, D	27 Aug 15 Oct 1880	Berlin, 1882	1st perf. Prague, 25 March 1881, 1st publ as Sym. no 1, formerly called op 58	m/6
141	94	70	no 7 d	13 Dec 1884 17 March 1885	Berlin, 1885	1st perf. London, 22 April 1885, rev. June 1885, 1st publ as Sym. no 2	m/7
163	109	88	no 8 G	26 Aug 8 Nov 1889	London, 1892	1st perf. Prague, 2 Feb 1890, 1st publ as Sym. no 4	m/8
178	117	95	no 9 c	10 Jan 24 May 1893	Berlin, 1894	called 'Z Nového světa' [From the New World], 1st perf. New York, 16 Dec 1893, 1st publ as Sym. no 5	m/9

SOLO INSTRUMENT WITH ORCHESTRA

		<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>AD</i>
20	11	Romance, f. vn	*Oct 1873 9 Dec 1877	Berlin 1879	arr. of Andante from Str Qt B37	m/23
42	33	Piano Concerto g	*Aug 14 Sept 1876	Breslau, 1883		m/10
} 18	49	Mazurek vn	completed 15 Feb 1879	Berlin 1879		m/23
		Violin Concerto a	5 July Sept 1879		partly destroyed	
			4 April 25 May 1880	Berlin 1883	rev 1882, 1st perf Prague, 14 Oct 1883	m/11
	94	Rondo g. vc	16 22 Oct 1893	Berlin 1894	arr from B171	m/23
	68	Klid [Silent woods] vc	28 Oct 1893	Berlin 1894	arr from B133/5	m/23
		Cello Concerto b	8 Nov 1894 9 Feb 1895	Berlin, 1896	rev., completed 11 June 1895, 1st perf London, 19 March 1896	m/12

OTHER ORCHESTRAL

<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	
Hartenke [The woman harpsist], polka	1860			
Polka and Galop Interniezzos	1861 or 1862 12 Jan 5 Feb 1867		lost, ? for orch	m/24
Tragic Overture (Dramatic Overture)	completed 19 Oct 1870	Berlin, 1912	ov. to Alfred (B16), also listed as op 10 op 13	i/1
Concert Overture, f	completed 20 Dec 1871		ov. to King and Charcoal Burner (i) (B21), also listed as op 2, op 12, op 13, op 14 nov 1, 3, lost, also listed as op 18	i/2
Three Nocturnes, no 2 Májová noc [May night]	*Oct 1872		lost, also listed as op.21	
Romeo and Juliet overture	July 1873		also known as op.15, op.18, op.19	m/18
Symphonic Poem, a	Aug 12 Sept 1874	Berlin, 1912		
Nocturne, str. B	*Jan 1875	Berlin, 1883	rev. 1882 or 1883, arr. from Str. Qt. B19 and Str. Qt. B49	m/24
Serenade, str. f	3-14 May 1875	Berlin, 1879	arr. pf 4 hands (Prague, 1877)	m/16
Symphonic Variations	6 Aug 28 Sept 1877	Berlin, 1888	on 'Ja jsem huslař' [I am a fiddler], B66/3	m/22
Serenade, 2 ob, 2 cl, 2 bn, dbn, 3 hn, vc, db, d	4-18 Jan 1878	Berlin, 1879		m/16
Slavonic Dances, 1st ser	April 22 Aug 1878	Berlin, 1878	arr. from B78	m/19
Slavonic Rhapsodies, 1 D, 2 g, 3 a9	13 Feb 3 Dec 1878	Berlin, 1879		m/18

<i>B</i>	<i>S</i>	<i>op</i>	<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>AD</i>
88	65	54	Slavnostní pochod [Festival march]	Jan or Feb 1879	Prague, 1879	for the silver wedding of Franz Josef and Elisabeth of Austria	III/24
93	66	39	Česka suita	? April 1879	Berlin 1881		III/17
97	33	25	Vanda Overture	Aug ? Oct 1879	Leipzig, 1885	for Vanda, n55	III/24
99	72		Pražské valčíky [Prague waltzes]	? 10-12 Dec 1879		arr pf (Prague, 1880)	III/24
100	67		Polonaise, E♭	20-24 Dec 1879		arr pf 4 hands by J. Zubatý, rev. Dvořák (Prague, 1883)	III/24
105	71	54	Two Waltzes, str	? Feb 1880	Berlin, 1911	arr of n101, nos 1, 4	IV/6
114	(3)	53A-1	Polka 'Pražským akademikům' [For Prague students], B♭	14 Dec 1880		arr pf (Prague, 1882)	III/24
119	(3)	53A-2	Kvapík [Galop], E	? Dec 1881		anon arr pf (Prague, 1882)	VII
122	80	59	Legendy [Legends]	13 Nov 9 Dec 1881	Berlin, 1882	arr from n117	III/21
125a	(83)	(62)	Domov můj [My home], overture	21-3 Jan 1882	Berlin, 1882	from Josef Kajetán Tyl, incidental music, n125	I-9
131	88	66	Scherzo capriccioso	4 April-2 May 1883	Berlin 1884		III/22
132	89	67	Husitská dramatická ouvertura (Husite overture)	? Aug 9 Sept 1883	Berlin 1884		III/13
147	98	72	Slavonic Dances, 2nd ser	Nov 1886-5 Jan 1887	Berlin, 1887	arr from n145	III/20
167			Fanfares, 4 tpt, timp	30 April 1891			VII
168	113	91	V přírodě [In nature's realm], concert overture	31 March-8 July 1891	Berlin, 1894	n168-169, 174 composed together as Phroda, Život a Laska [Nature, Life and Love], 1st perf Prague, 28 April 1892, earlier known as op 91, nos 1-3	III/13
169	113	92	Karneval, concert overture	28 July-12 Sept 1891	Berlin 1894		III/13
174	113	93	Othello, concert overture	Nov 1891-18 Jan 1892	Berlin, 1894		III/17
190	121	98b	Suite, A	19 Jan after 25 April 1895	Berlin, 1911	arr from n184	III/17
195	129	107	Vodník [The water goblin], sym. poem after K. J. Erben	6 Jan-11 Feb 1896	Berlin 1896	1st perf London 14 Nov 1896	III/14
196	130	108	Polednice [The noon witch], sym. poem after Liben	11 Jan-27 Feb 1896	Berlin, 1896	1st perf London 21 Nov 1896	III/14
197	131	109	Zlatý kolovrat [The golden spinning-wheel], sym. poem after Erben	15 Jan-25 April 1896	Berlin, 1896	1st perf London 26 Oct 1896	III/14
198	132	110	Holoubek [The wild dove], sym. poem after Liben	22 Oct-18 Nov 1896	Berlin, 1899	1st perf Brno, 20 March 1898	III/14
199	133	111	Píseň bohatýrská [Heroic song], sym. poem	4 Aug-25 Oct 1897	Berlin, 1899	1st perf Vienna, 4 Dec 1898	III/15

CHAMBER

		<i>Title</i>	<i>Composition</i>	<i>Publication</i>	
		String Quintet a, 2 vn, 2 va, vc	begun 6 June 1861	Prague 1943	
8		String Quartet no 1, A	March 1862	Prague 1948	once listed as op 1
10		Cello Concerto, A, pf acc	completed 30 June 1865		not orchd, rev. G. Raphael (Leipzig, 1929)
		Clarinet Quintet, B \flat	*?1865-9		lost, "destroyed, listed as op 5, op 6
17		String Quartet no 2, B \flat	*?1869-70		
18	9	String Quartet no 3, D	*?1869-70		
19	10	String Quartet no 4, c	? Dec 1870		once listed as op 9, Andante religioso adapted in Nocturne n48 and Str Qt n49
20		Cello Sonata, f	?1870-4 Jan 1871		pf part lost, once listed as op 10
25	(13)	Piano Trio	*?1871-2		lost (destroyed), listed as op 13, no 1
26	(13)	Piano Trio	*?1871-2		lost (destroyed), listed as op 13, no 2
28	5	Piano Quintet, A	?Aug 1872		once listed as op 15
33		Violin Sonata, a	Jan 1873		lost (destroyed), once listed as op 19
36	—	Octet (Serenade), 2 vn, va, db, cl, bn, hn, pf	completed Sept 1873		lost (destroyed), once listed as op 22
17	20	9	String Quartet no 5, f	Sept 4 Oct 1873	rev. G. Raphael (Leipzig, 1929), once listed as op 23
38	11	Romance, f, vn, pf	*?Oct 1873-9 Dec 1877		transcr. of Andante con moto from Str Qt n37, rev. for publication by Zubatý (Berlin, 1929)

<i>B</i>	<i>S</i>	<i>op</i>	<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>AD</i>
40	21	12	String Quartet no 6, a	Nov 5 Dec 1873		rev inc. completed by 1	iv/5
40a			Andante appassionato, F, 2 vn, va, vc	?1873		Burghauer once part of Str Qt #40	iv/5
45	25	16	String Quartet no 7, a	?14 24 Sept 1874	Prague, 1875	score (Berlin, 1894)	iv/6
49	27	77	String Quintet, G, 2 vn, va, vc db	?Jan March 1875	Berlin, 1888	original slow movt adapted from Andante religioso Str Qt #19, 1st listed as op 18, rev 1888	iv/8
			Nocturne, B, vn, pf	*?1875 83	Berlin, 1883	adapted from Andante religioso, Str Qt #19	
	30	21	Piano Trio, B♭	14 ?May 1875	Berlin, 1880	rev ?1880	iv/9
	31	23	Piano Quartet D	24 May-10 June 1875	Berlin 1880		iv/10
		26	Piano Trio, g	4 20 Jan 1876	Berlin 1879		iv/9
		80	String Quartet no 8, E	20 Jan 4 Feb 1876	Berlin, 1888	rev 1888, 1st perf Boston, 27 Feb 1889, 1st listed as op 27	iv/6
			String Quartet no 9, d	7 18 Dec 1877	Berlin, 1880	rev 1879, 1st perf. Prague, 27 Feb 1882, ? once listed as op 43	iv/6
	56	47	Mahickosti [Bagatelles], 2 vn vc, harmonium	1 17 May 1878	Berlin 1880		iv.10
	57	48	String Sextet, A, 2 vn, 2 va 2 vc	14 27 May 1878	Berlin, 1879	1st perf Berlin, 9 Nov 1879	iv/8
			Capriccio vn, pf	?June 1878		rev G. Raphael (Leipzig 1929), also known as Concert Rondo, variously listed as opp 24, 27, ? also arr vn, orch, lost	iv/8
64	49		Mazurek vn, pf	Feb 1879	Berlin 1879	arr vn, orch as #90	iv/1
62	51		String Quartet no 10, E♭	25 Dec 1878 28 March 1879	Berlin, 1879	1st perf Prague, 17 Dec 1879	iv/6
			Polonaise, A, vc, pf	?June 1879	Vienna 1925		iv/3
			2 Waltzes, str qt ad 1 v db str orch	? Feb 1880	Berlin 1911	att of nos 1, 4 of #101	iv/6
			Violin Sonata, F	3 17 March 1880	Berlin 1880		iv/1
			Quartet Movement, F, str qt	1 9 Oct 1881	Prague, 1951		iv/6
			String Quartet no 11, C	before 25 Oct 10 Nov 1881	Berlin 1882	1st perf Berlin, 2 Nov 1882	iv/7
			Piano Trio, f	before 4 Feb ?May 1883	Berlin 1883	1st draft completed 31 March 1883, 1st perf Mlada Boleslav, 27 Oct 1883, once listed as op 64	
			Ballad, d vn, pf	*?Sept Oct 1884		1st pubd in <i>Magazine of Music</i> (London, 1884), Christmas suppl	iv 1
			Terzetto C, 2 vn va	7 14 Jan 1887	Berlin, 1887		8v/4
			Drobnosti [Miniatures], 2 vn va	? completed 18 Jan 1887	Prague, 1945	rev as Romantic Pieces, #150	iv/4
			Romantické kusy [Romantic pieces], vn pf	?20 25 Jan 1887	Berlin 1887	rev of Miniatures #149	iv/1
			Cypriske [Cypresses], 2 vn va	21 April 21 May 1887	Prague 1921	arr of nos 6, 3, 2, 8, 12, 7, 9, 14, 4, 16, 17, 18 from #11, nos 16-18 unpubd	iv/7
			Piano Quintet, A	18 Aug 3 Oct 1887	Berlin, 1888	1st perf Prague, 6 Jan 1888, once listed as op 77	iv/11
			Piano Quartet, E♭	10 July 19 Aug 1889	Berlin, 1890	1st perf Prague, 23 Nov 1890	iv/10
	111		Gavotte for 3 vn	19 Aug 1890	Prague, 1890	pubd in <i>Mladý houslista</i>	iv/4
	112	90	Dumky pf vn vc	Nov 1890 12 Feb 1891	Berlin, 1894	1st perf Prague, 11 April 1891	iv/9
		46 2	Slavonic Dance, e vn, pf	? Dec 1891		arr of #78 no 2	iv/1
	114	94	Rondo, g, vc, pf	25 6 Dec 1891	Berlin, 1894	orchd as #181, once listed as op 92	iv/3
(55)	46 8		Slavonic Dance g, vc, pf	27 Dec 1891		arr of #78 no 8	iv/3
(90)	68 5		Klid [Silent woods], vc, pf	28 Dec 1891	Berlin, 1894	arr of #133 no 5	iv/3
118	96		String Quartet no 12, F	8 23 June 1893	Berlin, 1894	'The American', 1st perf Boston, Mass., 1 Jan 1894	iv/7
			String Quintet, F♯, 2 vn 2 va, vc	26 June 1 Aug 1893	Berlin, 1894	'The American', 1st perf New York, 12 Jan 1894	iv/8
120	100		Sonatina G, vn pf	19 Nov 3 Dec 1893	Berlin, 1894		iv/1
128	106		String Quartet no 13, G	before 11 Nov 9 Dec 1895	Berlin, 1896	1st perf Prague, 9 Oct 1896	iv/7
			String Quartet no 14, A♭	26 March 30 Dec 1895	Berlin 1896	1st perf Vienna, 10 Nov 1896	iv/7

AT BOARD
(for pf 2 hands, unless otherwise stated)

<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>AD</i>
Polka pomeněna [Forget-me-not polka], C	*?1855 6		trio by A. Liehmann	

			<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>AD</i>
302			Preludes and Fugues, org. 1-4. Preludes, D, G, a, B \flat . 5 Prelude on a Given Theme, D, [6], Fughetta 1, D, [7], Fugue, D, [8], Fugue, g	1859		nos 1, [7], publ in <i>Ceska varhanní tvorba</i> (Prague, 1954)	vi
3	2		Polka, E	27 Feb 1860		doubtful	
22	(12)		Potpourn from King and Charcoal Burner (i)	*?1871 3	Prague, 1873		vi
43	(23)	—	Potpourn from King and Charcoal Burner (ii)	*?1874 5	Prague, 1875		vii
58	36	28	Two Minuets, A \flat , F	?Feb 1876	Prague, 1879		v, i
64	43	35	Dumka, d	Dec 1876	Berlin, 1879		v, i
65	44	36	Theme with Variations, A \flat	Dec 1876	Berlin, 1879		v, i
74	50	41	Scottish Dances, d	*? Nov-Dec 1877	Prague, 1879		v, i
78	55	46	Slavonic Dances, 1st ser., pl 4 hands C, e, A \flat , F, A, D, c, g	18 March 7 May 1878	Berlin, 1878	orchd as n83	v, s
	50	42	Furianty, D, F	29 May 25 Sept 1878	Berlin, 1879		v, i
	70		[12] Silhouettes c \sharp , D \flat , D \flat , f \sharp , f \sharp B \flat , b, b, B, e, A, c \sharp	*? Oct-Nov 1879	Leipzig, 1880	early drafts made c1870-72, known as n32	v, i
101	71	54	[8] Waltzes A, a, E, d \flat , g, F, d, E \flat	1 Dec 1879 17 Jan 1880	Berlin, 1880	nos 1, 4 arr str qt as n105	v, i
103	74	56	Eclogues 1 Allegro non tanto (quasi polka), 2 Quasi allegretto, 3 Moderato, 4 Allegretto	24 Jan 7 Feb 1880	Prague, 1921		v, 2
			Listky do památníku [Album leaves] 1 Allegretto con moto, 2 Allegro molto, 3 Allegretto	[? 27-31 May] 1880	Prague, 1921	addl frag listed by Burghauer, D	v, 2
110	76		Piano Pieces, 1 Impromptu, 2 Intermezzo, 3 Gigue, 4 Eclogue 5 Allegro molto, 6 Tempo di marcia	?June 1880		nos 1-4 (Leipzig, 1881), no 5 (Prague, 1921)	v, 2
111			Mazurkas A \flat , C, B \flat , d, F, b	13-23 June	Berlin, 1880	1st edn omits no 4, incl inc version of Eclogue n103, no 1	v, i
116			Moderato, A	3 Feb 1881	Prague, 1921		v, 2
117	80	59	[10] Legends, pl 4 hands d, G, g, C, A \flat , c \sharp , A, F, D, b \flat	30 Dec 1880 22 March 1881	Berlin 1881	orchd as n122	v, 6
128a			Otázka [Question]	13 Dec 1882			v, i
129	86		Impromptu, d	16 Jan 1883	Prague, 1883	publ as suppl. to <i>Humoristické listy</i>	v, i
133	90		Ze šumavý [From the Bohemian Forest], pl 4 hands, 1 Na pšátkách [At spinning time], 2 U černého jezera [By the black lake], 3 Nos filipojakubská [Witches' sabbath], 4 Na čekání [On the watch], 5 Klid [Silent woods], 6 Z bouřlivých dob [In stormy times]	*Sept 1883 12 Jan 1884	Berlin 1884		v, i
136	93	12/1	Dumka, c	*Sept 1884	Prague 1885		
137	93	12/2	Furiant, g	*Sept 1884		1st publ in <i>Magazine of Music</i> (London 1884), Christmas suppl	
138	92		Humoresque, F \sharp	1884	Prague, 1884		
145	98		Slavonic Dances, 2nd ser. pl 4 hands B, e, F, D \flat , b \flat , B \flat , C, A \flat	before 8 June 9 July 1886	Berlin, 1886	orchd as n147	
156	104		Dvě perlečky [Two little pearls] 1 Do kola [In a ring], 2 Dědeček tančí s babičkou [Grandpa dances with Grandma]	*Dec 1887	Prague, 1888		
158			Listek do památníku [Album leaf] E \flat	21 July 1888			
161	107		Poetické nálady [Poetic tone pictures] 1 Noční cestou [Nocturnal route], 2 Žertem [Toying], 3 Na starém hrádě [At the old castle], 4 Jarní [Spring song], 5 Selská balada [Peasant ballad], 6 Vzpomínání [Reverie] 7 Furiant, 8 Rej skřítků [Goblins' dance], 9 Serenade, 10 Bakchanale, 11 Na táckách [Tittle-tattle], 12 U Mohyly [By the tumulus], 13 Na svatě hoře [On the holy mountain]	16 April 6 June 1889	Berlin, 1889	once listed as op 84	
303	—		Theme, for variations	?1891	Prague, 1894		
184	121	98	Suite, A	19 Feb 1 March 1894	Berlin, 1894	known earlier as op 101, orchd as n190	
187	123	101	[8] Humoresques e \flat , B, A \flat , F, a, B, G \flat , b \flat	7 27 Aug 1894	Berlin, 1894		
188	124		2 pieces 1 Ukolébavka [Lullaby], 2 Capriccio	28 Aug 7 Sept 1894	Berlin, 1911	op posth	

		Title					
		Alfred (opera, 3, K. T. Körner)	26 May 19 Oct 1870			Text in German, 1st perf Olomouc, Czech Theatre, 10 Dec 1938, listed both as op 1 and op 10	
		Král a uhlíř (i) [King and charcoal burner] (comic opera, 3, B. J. Lobesky)	9 April 20 Dec 1871			1st perf Prague, National, 28 May 1929	
(14)		Král a uhlíř (ii) (comic opera, Lobesky)	17 April-3 Nov 1874			1st perf Prague, Provisional, 24 Nov 1874, with new version of 'Balada Krale Matyase' [Ballad of King Mathias], composed *Dec 1880 Jan 1881 (n115) rev as n151	
		Tvrde palce [The stubborn lovers] (comic opera, 1, I. Štolba)	9 Sept after 24 Dec 1874	vocal score, Berlin, 1882		1st perf Prague, New Czech, 2 Oct 1881	
		Vanda (opera, 5, V. B. Šumavsky, after J. Surzycki)	9 Aug 22 Dec 1875			1st perf Prague, Provisional, 17 April 1876, rev. 1879, 1883, ov. written 1879 as n97	
		Šelma sedlák [The cunning peasant] (comic opera, 2, J. O. Vesely)	Feb July 1877	Berlin, 1882		1st perf Prague, Provisional, 27 Jan 1878, ov., Berlin, 1879	
62		Josef Kaetan Tyl (ov. and incidental music, F. F. Šamberk)	Dec 1881 23 Jan 1882	arr pf 4 hands, Prague, 1882		1st perf Prague, Provisional, 3 Feb 1882, arr Zubaty for pf 4 hands ov. pubd as Domov můj, n125a	
		Dimitri (i) (opera, 4, M. Červinkova-Riegrova)	8 May 1881 23 Sept 1882	vocal score, Prague, 1886		1st perf Prague, New Czech, 8 Oct 1882, rev 1883, 1885 [pubd version arr Zubaty, J. Kaan], rev 1894 5 as n186	
23	14	Král a uhlíř (iii) (comic opera 3, Lobesky, rev. V. J. Novotný)	Feb March 1887	vocal score Prague, 1915		rev of n42, 1st perf Prague, National, 15 June 1887; pubd vocal score arr Dvořák, R. Vesely	
		Jakobín (i) [The Jacobin] (opera, 3, Červinkova-Riegrova)	10 Nov 1887 18 Nov 1888	vocal score Prague, 1911		1st perf Prague, National, 12 Feb 1889, vocal score rev K. Kovarovic, arr Vesely, rev as n200	
		Dimitri (ii) (opera, 4, Červinkova-Riegrova)	9 April 1894 30 Jan 1895	vocal score, Prague, 1912		rev of n127 1st perf Prague, National, 7 Nov 1894, vocal score, rev K. Kovarovic	
106	84	Jakobín (ii) (opera 3, Červinkova-Riegrova, rev with J. I. Rieger)	17 Feb 7 Dec 1897	vocal score, Prague, 1941		rev of n159, 1st perf Prague, National, 19 June 1898	
134	112	Čert a káca [Kate and the Devil] (comic opera, 3, A. Wenig)	5 May 1898 27 Feb 1899	vocal score, Prague, 1908		based on a Czech fairy tale, 1st perf Prague, National, 23 Nov 1899	
136	114	Rusalka [Dyke fairy tale, 3, J. Kvapil]	21 April 27 Nov 1900	vocal score, Prague, 1905		1st perf Prague, National, 31 March 1901, pubd score arr J. Famera	
138	115	Armada (opera 4, J. Vrchlický)	11 March 1902 23 Aug 1903	vocal score, Prague, 1941		after Tasso La Gerusalemme liberata, 1st perf Prague National, 25 March 1904, pubd score arr K. Šolc	

CANTATAS, MASSES, ORATORIOS

Title	Composition	Publication	Remarks	
Maso, Bp Hymnus: Dedicové bílé hory [Hymn: The heirs of the White Mountain] (V. Halek), chorus, orch	*1857 9 *May 3 June 1872	3rd version, London, 1885	lost (destroyed) 1st perf Prague, 9 March 1873, 1st version listed as op 4 and op 14, rev Jan 1880 as n102, 2nd rev., completed 3 May 1884, London, 13 May 1885	
Stabat mater (Jacopone da Todì), S, A, T, B, chorus, orch	19 Feb 1876 13 Nov 1877	Berlin, 1881	1st perf Prague, 23 Dec 1880, once listed as op 28	n/1
Psalms cxlix (Bible of Kralice), male vs, orch	13 Jan 24 Feb 1879	rev version, Berlin, 1888	1st perf Prague, 16 March 1879, once listed as op 52, rev for mixed choir as n154, op 79, *July 1887, *1st perf Boston, 27 Feb 1890	n/6
Svatební kosile [The spectre's bride] (Erben), dramatic cantata, S, T, B, chorus, orch	26 May 27 Nov 1884	London, 1885	1st perf Plzeň, 28 March 1885	

<i>B</i>	<i>S</i>	<i>op</i>	<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>AD</i>
144	97	71	Svatá Ludmila [St Ludmilla] (Vrchlický), oratorio, S. A. T. B, chorus, orch	17 Sept 1885 30 May 1886	London, 1887	1st perf Leeds, 15 Oct 1886, addl recit by Vrchlický, Novotný [a205], for stage perf, Prague, 30 Oct 1901	II/3
153	102		Mass, D (S. A. T. B)/small choir, chorus, org	26 March 17 June 1887	orchd version, London, 1893	1st perf. private, Lužany, 11 Sept 1887, once listed as op 76, orchd as #175 24 March 15 June 1892, perf London, 11 March 1893	II/7 8
165	110	89	Requiem Mass, S. A. T. B, chorus, orch	1 Jan 31 Oct 1890	London, 1891	1st perf Birmingham, 9 Oct 1891	II/4
176	115	103	Te Deum, S. B, chorus, orch	25 June 28 July 1892	Berlin, 1896	1st perf New York, 21 Oct 1892, once listed as op 93, op 98	II/6
177	116	102	The American Flag (J R Drake), cantata, A. T. B, chorus, orch	3 Aug 1892 8 Jan 1893	vocal score, New York 1895	1st perf New York, 4 May 1895, once listed as op 94 and op 99	II/5
		113	Slavnostní zpěv [Ode or Festival song] (Vrchlický), chorus, orch	27 17 April 1900	vocal score, Prague, 1902	1st perf. private, Prague, 29 May 1900	II/5

OTHER CHORAL

<i>B</i>	<i>S</i>	<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	
59	37	29	Four Partsongs, mixed vv, unacc 1 Misto klekani [Evening's blessing] (A Heyduk), 2 Ukolébavka [Lullaby] (Heyduk), 3 Nepovím [I don't say it], 4 Opustěný [The forsaken one] Choral songs, male vv, unacc 1 Převozníček [The ferryman], 2 Milenka travička [The beloved as poisoner], 3 Huslař [The fiddler] (Heyduk)	c1876 12 16 Jan 1877	Prague, 1879 Prague, 1921	nos 3, 4 set to Moravian folk poems nos 1, 2 set to Morav folk poems
72	45	41	Kytice 7 českých národních písní [Bouquet of Czech folksongs], male vv unacc 1 Zavedený ovčák [The betrayed shepherd], 2 Umysl milencin [The sweetheart's resolve], 3 Kalina [The guelder rose], 4 Český Diogenes [Czech Diogenes] Píseň Čecha [The song of a Czech] (F J Vacek-Kamenický), male vv unacc	 29 Nov 1877	nos 1 3 Prague 1877 Prague, 1921	set to Cz and Moravian folk poems, nos 1 4 (Prague 1921), with # 66
76	51	43	Ž Kytice národních písní/slovanských [From a bouquet of Slavonic folksongs], male vv, pf 1 Žal [Sorrow], 2 Divná voda [Miraculous water], 3 Děvče v haji [The girl in the woods]	21 Dec 1877 6 Jan 1878	Prague, 1879	nos 1, 3, Slovak folk poems, no 2 Moravian folk poem, arr. pf 4 hands by Zubaty for publication
87	61	27	Five Partsongs, male vv, unacc 1 Pomluva [Village gossip], 2 Pomořane [Dwellers by the sea], 3 Přípověď lasky [The love promise], 4 Ztracená ovečka [The lost lamb], 5 Hostina [The sparrows' party]	completed 12 Dec 1878	Prague 1890	Lithuanian folk poems trans F L Čelakovský, once listed as op 30
107		32	Moravian Duets, female vv, unacc	218 19 March 1880		transcr. of #60 62, nos 6 10, 13, 2, 3
126	84	63	V přírodě [In nature's realm] (Hálek), mixed vv, unacc 1 Napadly písně v duši mou [Music descended to my soul], 2 Večerní les rozvazal zvonky [Bells ring at dusk], 3 Žitné pole, Žitné pole [The rye field], 4 Vyběhla bříza bělčíka [The silver birch], 5 Dnes do skoku a do písničky ¹ [With dance and song]	24 27 Jan 1882	Leipzig, 1882	
143	96	28	Hymna českého rolnictva [Hymn of the Czech peasants] (K Pippich), mixed vv, orch	13 Aug 1885	vocal score, Prague, 1885	pubd score arr Zubaty rev Dvořák

SONGS AND DUETS
(for 1v pf, unless otherwise stated)

<i>B</i>	<i>S</i>	<i>Title</i>	<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>
11	6	Cypřiše [Cypresses] (G Pfeiffer-Moravský) 1 Vy vroucí písně [Sing fervent songs], 2 V te sladké moci [When thy sweet glances], 3 V tak mnohém srdci mrtvo jest [Death reigns], 4 Ó duše drahá jedinká [Thou only dear one], 5 Ó byl to krásný zlatý sen [Oh, what a perfect golden	10 27 July 1865		nos 1, 5, 9, 8, 13, 11 re as #123, nos 1, 5, 11, 13 rev as #124, nos 8, 3, 9, 6, 17, 14, 2, 4, rev. as #160, nos 6, 3, 2, 8, 12, 7,

Title	Composition	Publication	Remarks
<p>dream], 6 Já vim, že v sladké naději [I know that on my love], 7 Ó zlatá růže, spanila [O charming golden rose], 8 O naši lásce nekvete [Never will love lead us], 9 Kol domu se ted' potácím [I wander oft], 10 Mne často týrá pochyba [Tormented oft by doubt], 11 Me srdce často v bolesti [Downcast am I], 12 Zde hledím na ten drahý list [Here gaze I], 13 Na horach ucho a v údolí [Everything's still], 14 Zde v lese u potoka [In deepest forest glade], 15 Mou celou duší zádušně [Painful emotions pierce my soul], 16 Tam stojí stará skála [There stands an ancient rock], 17 Nad krajem věvodí lehký spanek [Nature lies peaceful], 18 Ty se ptáš proč moje zpěvy bouří [You are asking why]</p>	<p>24 Oct 1865</p>		<p>9, 14, 4, 16, 17 18 arr str qt as B152, no 10 pubd in <i>Dvořákova čítanka</i> (Prague, 1929)</p>
<p>Two Baritone Songs (A Heyduk) 1 Kdybys, mile děvče [If dear lass], 2 A kdybys písní stvorena [If only there were a song]</p> <p>Songs (E. Kráňhořská) 1 Proto [The reason], 2 Překážky [Obstacles], 3 Přemítání [Meditation]</p> <p>4 Lípy [Lime trees]</p>	<p>1868/1871</p>		<p>nos 1, 3 pubd in Ger as nos 1, 2 of 4 <i>Lieder</i>, op 9 (Berlin, 1880), no 5, <i>Vzpomínání</i> [Remembrances], inc</p>
<p>Sírotek [The orphan] (K. J. Erben)</p>	<p>2 Nov 1871</p>	<p>Prague, 1883</p>	<p>vi/1</p>
<p>Rozmaryna [Rosmarine] (Erben)</p> <p>Four Songs on Serbian Folk Poems (trans. S. Kapper) 1 Panenka a tráva [The maiden and the grass], 2 Připamatování [Warning], 3 Vykład znamení [Flowery omens], 4 Lásce neujdeš [No escape]</p>	<p>2 1871 Sept 1872</p>	<p>Prague, 1883</p>	<p>vi/1</p>
<p>Songs from the Dvůr Kralové Manuscript 1 Zerkulce [The cuckoo], 2 Opuštěna [forsaken], 3 Skřivanek [The lark] 4 Rože [The rose] 5 Kytice [Flowery message], 6 Jahody [The strawberries]</p>	<p>2 Feb 21 Sept 1872</p>	<p>Prague 1873</p>	<p>no 2 completed 2 Feb 1872 pubd complete as op 17 nos 5, 4, 1 3 rev as 4 <i>Lieder</i> aus der Königinhofer Handschrift, op 7 (Berlin, 1879), all trans Eng in 16 Songs, op 17 (London, 1887)</p>
<p>Moravské dvojzpěvy [Moravian duets], S. A, 1 pl 1 Proměny [Destined], 2 Rozloučení [The parting], 3 Chudoba [Poverty], 4 The silken band], 4 Vůle šuhaj, vůle [The last wish]</p>	<p>2 March 1875</p>	<p>Berlin 1879</p>	<p>Moravian folk poems, no 4 completed 3 July 1876 for S. A, pf as part of B62</p>
<p>Moravské dvojzpěvy [Moravian duets], S. A, pl 1 A ja ti uplynu [From thee now] 2 Velel vtačku [Fly sweet songster], 3 Dyby byla kosa nabrosena [The slighted heart], 4 V dobrým sme se sešli [Parting without sorrow], 5 Slavkovský polečko malý [The pledge of love] 6 Holub na javoře [I forsaken] 7 Voda a pláč [Sad of heart], 8 Skromná [The modest maid], 9 Prsten [The ring], 10 Zelenaj se zelenaj [Omens], 11 Zajatá [The maid imprisoned], 12 Nevěsta [Comitort], 13 Šípek [The wild rose] [14] Život vojenský [The soldier's farewell]</p>	<p>17 21 May 1876</p>	<p>Prague, 1876</p>	<p>Moravian folk poems, nos 1 5 1st pubd as op 29, nos 6-13 1st pubd as op 32, nos 1 13 as op 32 (Berlin, 1878), no 14 unpubd</p>
<p>Večerní písně [Evening songs] (Hálek) 1 Ty hvězdičky tam na nebi [The stars], 2 Mné zdalo se zes umřela [I dreamt last night], 3 Ja jsem ten rytíř z pohádky [I am that knight], 4 Když buh byl nejvíc rozkočan [When God was in a happy mood] 5 Umlklo stromu šumění [The sighing of the trees]</p>	<p>26 June 13 July 1876</p>	<p>Prague,</p>	<p>nos 1 4 rev., pubd as op 3 (Leipzig, 1881), nos 5, 6 rev., pubd in Ger as nos 3, 4 of 4 <i>Lieder</i>, op 9 (Berlin 1880), nos 7 11 rev., pubd as op 31 (Prague, 1883), no.12 unpubd, nos 2-3 orchd as B128</p>
<p>9, 4 31</p> <p>6 Přilítlo jaro z daleka [The spring came flying] 7 Když jsem se díval do nebe [When I was gazing], 8 Vy malí, brobní ptáčkove [You little tiny singing birds], 9 Jsem jako lípa košata [Just like a lime tree], 10 Vy všichni, kdo jste stínění [All you with burdens], 11 Ten ptáček, ten se nazpívá [That little bird sings], 12 Tak jak ten měsíc v nebes báh [Thus as the moon]</p>	<p>23 4 July 1877</p>	<p>Prague, 1883</p>	<p>pubd with B95</p>
<p>(69)</p> <p>38</p> <p>Moravské dvojzpěvy [Moravian duets], S. A, pf 1 Možnost [Hoping in vain], 2 Jablko [Greeting from afar], 3 Věneček [The crown], 4 Hoře [The smuri]</p>	<p>2 Aug 1877</p>	<p>Berlin, 1879</p>	<p>Moravian folk poems, 1st pubd in Ger and Eng., pubd in Cz (Prague, 1913) pubd version rev J Suk</p>
<p>59</p> <p>Hymnus ad laudes in festo Sanctae Trinitatis (sacred), lv, org</p>	<p>14 Aug 1878</p>	<p>Prague, 1911</p>	<p>orchd version, 1878 (B84a), unpubd, lost</p>
<p>60 50</p> <p>Tri novořecké básně [3 modern Greek poems] (trans. V. B. Nebeský) 1 Koljas [Přes kletskou] [Klept song], 2 Nereidy [Nereids], ballad, 3 Zálozpev Pargy [Parga's lament]</p>	<p>completed 22 Aug 1878</p>	<p>Breslau, 1881</p>	<p>orchd version, 1878 (B84a), unpubd, lost</p>

<i>B</i>	<i>S</i>	<i>op</i>		<i>Composition</i>	<i>Publication</i>	<i>Remarks</i>	<i>Ad</i>
95	(69)	19b	Ave maris stella (sacred). 1v. org	4 Sept 1879	Prague, 1883	pubd with B68	vi.1
95a	69	19a	O sanctissima dulcis virgo Maria (sacred). A. Bar. org	6 Sept 1879	Prague, 1883	arr. S. A. [orig] as B163a, 28 May 1890	vi.3
104	73	55	Cigánské melodie [Gypsy melodies] (Heyduk) 1 Ma píseň zas mi láskou zní [My song of love], 2 A! Kterak trojhanec můj prerozkoušně zvoni [Hey! ring out my triangle], 3 A les je tichý kolem kol [All round about the woods are still], 4 Když men stará matka zpívat učivalu [Songs my mother taught me], 5 Struna naladěna hochu toč se v kole [Tune thy strings], 6 Široké rukavy a široké gatě [Wide the sleeves], 7 Dejte klec jestřábu ze zlata ryzého [Give a hawk a fine cage]	18 Jan 1880	Berlin, 1880	composed to Cier trans by Heyduk	vi.1
113	79		Dětská píseň [Child's song] (Š. Bačkorat), 2vv unacc	14 Nov 1880		pubd in <i>Hudební výchova</i> (1956)	
118	81		Na te! naše! střeše laštovečka [There on our roof a swallow carries], S. A. pl	*?March 1881	Prague, 1882	Moravian folk poem, pubd in Album of Umělecká beseda	
123	(6)		6 Songs (Pfleger-Moravsky)	*?1881 2		rev. of B11 nos 1, 5, 9	
124	(6)		4 songs (Pfleger-Moravsky)	*?1881 2	Prague, 1882	rev. of B11 nos 1, 5, 11, 13	
128			Večerní písně [Evening songs] (Halek) 1v. orch	24 Nov 1882		orch of B61, nos 2, 3	
140			Kačena divoká [The wild duck]	Sept-Oct 1884		folk poem, lost, once listed as op B5 12	
142			Two songs 1 Spi, mé dítě, spi [Sleep, my baby], 2 Když te vidím, má panenko [When I see you]	1 2 May 1885	Prague, 1921	Cz folk poems, composed to Cier tr.	
146	99		V narodním tonu [In folk tone] 1 Dobru noc, má milá [Good-night, my darling], 2 Žalo dievča, žalo travu [When a maiden was a-mowing], 3 Ach, není, není tu, co by mě těšilo [Nothing can change], 4 Ej, mám já koňa ľaku [I have a faithful mare]	completed 13 Sept 1886	Berlin, 1887	nos 1 2 4 Slovák folk poems, no 3 Cz folk poem	
157	105		Vier Lieder (O. Malybrot-Stieler) 1 Lass mich allein 2 Die Stuckerin, 3 Frühling 4 Am Bache	22 Dec 1887 5 Jan 1888	Berlin 1889	omposed to orig Cier	
160	(6)	83	[8] Písne milostné [Love-songs] (Pfleger-Moravsky)	Dec 1888	Berlin 1889	rev. of B11 nos 8 3, 9	
185	122	99	[10] Biblické písně [Biblical songs] (Bible of Kralice) 1 Oblak a mrakota jest vokol něho [Clouds and darkness], 2 Skryše má a pavezá má Ty jsi [I thou art my hiding-place], 3 Slyš o Bože, slyš modlitbu mou [Give ear to my prayer], 4 Hospodin jest můj pastýř [The Lord is my shepherd], 5 Bože! Bože! Píseň novou [I will sing a new song], 6 Slyš o Bože volání mé [Hear my cry], 7 Při řekách babilonských [By the rivers of Babylon], 8 Popatř na mne a smiluj se nade mnou [Turn thee unto me], 9 Pozdvihň oči svých k horám [I will lift up mine eyes], 10 Zpívejte Hospodinu píseň novou [O sing unto the Lord]	5 26 March 1894	Berlin 1895	nos 1 5 orchd as B189 4 8 Jan 1895 pubd for S. orch (Berlin 1929) with nos 6 10 arr. orch by V. Zemaneč	
194	126		Ukolebávka [Lullaby] (F. J. Jelinek)	20 Dec 1895	Prague 1896	pubd in <i>Averni mládeže</i> , suppl	
204	137		Zpěv z Lešetinského kováře [Song from The smith of Lešetín] (S. Čech)	5 6 Aug 1901	Berlin 1911	op posth. inc. f. Suk	

ARRANGEMENTS

<i>B</i>	<i>Title</i>	<i>Arranged</i>	<i>Publication</i>	<i>Remarks</i>
601	Dvě irské písně [2 Irish songs], male vv unacc 1 Můj Konnor má tvaře jak červená růže [Oh my Connor], 2 Nuž zdobte se květim, ať zaplane zář [Ho! adorn yourself with flowers]	24 Oct 1878	--	no 2 from the Irish song 'Contented am I' ('Noch homin shin doe'), later known as 'The Battle Eve of the Brigade'
602	Brahms Hungarian Dances nos 17 21, arr. orch	29 Oct 6 Nov 1880	Berlin, 1881	
603	Ruske písně [Russian songs], 2 vv pl 1 Povylétla holubice pode strání (Viletala golubina), 2 Čím jsem ja tě rozhněvala (Chem tebya ya gorchila?), 3 Mladá, pěkná krasavice (Belolitsa, krugolitsa), 4 Cozpak můi holoubku (Akh, chto zh t. golubchuk), 5 Zkvětal, zkvětal v maji květ (Tsvel, tsvel tsvetiki), 6 Jako mhou se tmi (Akh, kak pul tuman), 7 Ach, vy říčky šumíve (Akh, rechenki, rechenki), 8 Mladice ty krásná (Molodka, molodaya), 9 Po mátušce, mocné Volze (Vnz po matushke po Volge) 10 Na poličku bříza tam stála (Vo pole beryoza stoyala), 11 Vyjdu já si podle říčky (Vyidu ya na rechenku), 12 Na tom našem náměstí (Kak u nas na ulitse), 13 Já si zasil bez orání (Ya noseyal konopelku), 14 Oj, ty luční kačko malá (Akh,	*?March 1883	Prague, 1951	2nd voice added and acc. rev. to songs in M. Bernard Pyeseni ruskoga naroda (St Petersburg, 1866)

- utushka lygovaya), 15 V poli zraj višně (Gey, u poli vishnya), 16 Oj, kráče havran černý (Oy, kryache, chernenkiy voron)
- 604 J Lev: Ha, ta láska [Ah, that love], 1v, orch
- 605 S Foster Old Folks at Home, arr. S. B. chorus, orch
- 606 Vysoká polka, arr. pf

- Arranged Publication Remarks
- *?1880 84
- *Dec 1893
- Jan 1894
- 11 June 1902

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JOHN CLAPHAM

Dvořákova, Ludmila (b Kolin, 11 July 1923). Czech soprano. She studied with Jarmila Vavrdová (1942-9) at the Prague Conservatory, making her début at Ostrava as Katya Kabanova in 1949; subsequent Ostrava roles included Jenůfa, Rusalka, Mozart's Countess, Aida and Leonora (*Il trovatore*). When she graduated to Bratislava (1952) and then to Prague (1954), she gradually undertook heavier parts - Milada (*Dalibor*), Elisabeth, Beethoven's Leonore, and Senta. In 1960 she joined the Berlin Staatsoper, making her début as Octavian. She gave her first Brünnhilde there in 1962, and added Ariadne, Venus, Tosca, Elisabeth de Valois and the Marschallin to her repertory. Her first Isolde was at Karlsruhe in March 1964, by which time her international career was under way, with subsequent appearances at Vienna (as Katerina Ismaylova, 1965) and the Metropolitan (as Leonore, 1966); at Covent Garden she sang Brünnhilde in complete *Ring* cycles from 1966 to 1971, also playing Leonore and Isolde. She made her Bayreuth début in 1965, as Gutrune, and subsequent roles there included Venus, Brünnhilde, Kundry and Ortrud. Dvořákova's voice is rich and full, *hochdramatisch*, reminiscent of (although less easily produced than) Flagstad's. Her Brünnhilde, comely in appearance and touchingly acted, has been one of the most affecting; the same qualities have lent distinction to her Isolde and Leonore, which compensate in warmth

for what they may lack in vocal ease.

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ALAN BLYTH

Dvořák Quartet. Czech string quartet. It was founded in 1951 by members of Ladislav Černý's chamber music class at the Prague Conservatory, and was originally named after its leader, Vladimír Kohlmann; when he left the ensemble in 1953 it was renamed the Dvořák Quartet. Jiří Baxa, who had played second violin, became the leader until 1956. He was followed by Robert Miazga and in 1957 by Stanislav Šrp. Later Jiří Hnyk (b Nymburk, 13 Nov 1939) became leader, Jiří Kolář replaced Baxa as second violin and his place was later taken by Jaroslav Foltýn (b Český Těšín, 18 Oct 1935), the viola player is Jaroslav Ruis (b Prague, 17 Jan 1928) and the cellist is František Pišinger (b Trhove Sviny, 4 Jan 1931). As the Dvořák Quartet they made débuts in Most on 2 March 1953 and in Prague on 11 May 1953, in all-Dvořák programmes. While specializing in the works of Dvořák, which they have recorded complete, they have a large repertory of Classical and modern works (including the quartets of Bartók and Honegger), all of which they play from memory.

RONALD KINLOCH ANDERSON

Dvorsky, Michel. Pseudonym of JOSEF HOFMANN

Dwight, John Sullivan (b Boston, Mass., 13 May 1813, d Boston, 5 Sept 1893). American writer on music. He was sole editor of *Dwight's Journal of Music* (Boston, 1852-81), an influential music periodical and a primary source for the history of music in New England from the earliest orchestral concerts to the founding of the Boston SO. Dwight began adult life as an intellectual of liberal views but modest capacities, graduating from Harvard (1832) and Harvard Divinity School (1836). He was an early but largely passive member of the transcendentalist group led by Emerson, Alcott and the Ripleys. After a brief, unhappy experience as a Unitarian minister, he joined the utopian Brook Farm community in 1841 and became a leading contributor to the *Fourierist Harbinger* (1845-8), where much of his early music criticism appeared. A childless widower after the death of his wife Mary (Bullard) in 1860, Dwight spent his last 20 years as resident librarian and permanent president of the Harvard Musical Association, which sponsored an annual series of concerts, conducted by Carl Zerrahn, under Dwight's management (1865-82). In this position Dwight became the autocrat of Boston music in the 1870s. Without formal training in music, he established his authority as a literary amateur, relying on enthusiasm and an uneven verbal facility. Much concert-going and a journey to Europe in 1860 enabled him to write like an informed and dedicated missionary in a field largely unoccupied. He became famous for his devotion to Beethoven, Mozart and Handel, and for an ever-stiffening resistance to Wagner and other new music. In spite of his limitations, he must be regarded as a music critic of considerable historical importance.

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- WALTER L. FERIG

Dyagilev [Diaghilev], **Sergey Pavlovich** (b Novgorod govt., 31 March 1872; d Venice, 19 Aug 1929). Rus-

sian impresario. His career as a musical courier between Russia and the West began in 1907 with five concerts at the Paris Opéra. In the following year he presented *Boris Godunov* (with Shalyapin) in Paris, and in 1909 he returned to launch his Ballets Russes company. Their early productions – notably the Polovtsian Dances from *Prince Igor* (1909) and *Schéhérazade* (1910, music by Rimsky-Korsakov) – met with enormous enthusiasm, as much for the exotic poster-colour costumes of Bakst and for Fokin's powerful narrative choreography as for their brilliant scores. The first composition commissioned by Dyagilev, Stravinsky's *The Firebird* (1910), was another glittering fantasy, and it began an association that continued with *Petrushka* (1911), *The Rite of Spring* (1913), *The Nightingale* (1914), *Pulcinella* (1920), *Mavra* (1922), *Reynard* (1922), *The Wedding* (1923), *Oedipus rex* (1927) and *Apollo* (1928). Dyagilev commissioned most of these (*The Wedding*, which moved him deeply, was dedicated to him) as well as Ravel's *Daphnis et Chloé* (1912), Debussy's *Jeux* (1913) and Strauss's *Josephslegende* (1914). These ballets showed that the company's interests were diversifying. In the next few years Dyagilev was partly responsible for instigating neo-classicism by suggesting orchestrations of Scarlatti and 'Pergolesi' to Tommasini (*Les femmes de bonne humeur*, 1917) and Stravinsky (*Pulcinella*) respectively. Dyagilev also encouraged leading visual artists to design for him. Picasso collaborated on *Parade* (1917, music by Satie), *El sombrero de tres picos* (1919, music by Falla) and *Pulcinella*. The Ballets Russes choreographers, after Fokin, included Nijinsky, Massin, Nijinska and Balanchin. During the 1920s Prokofiev composed *The Buffoon*, *The Step of Steel* and *The Prodigal Son* for Dyagilev, but this was a period of decline: the Russian ballet followed fashion instead of determining it, the scores of Poulenc, Auric and Sauguet were poor successors to those of Debussy and Ravel, *Oedipus rex*, composed for the 20th anniversary of Dyagilev's theatrical activity, was not appreciated by him and was given only in concert performance. 12 years earlier Stravinsky had sketched a portrait of Dyagilev as a 'circus ringmaster' in the Polka of the Three Easy Pieces for piano duet.

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PAUL GRIFFITHS

Dyce, Richard (b Odensvi, Västmanland, 1 Sept 1811, d Södertälje, 28 July 1877). Swedish folk music collector and antiquarian. He studied law at Uppsala University (1831–4) and was then engaged in official duties until 1842. He was a good amateur singer but had no professional training in music. While still a student he made rune stones and the study of folk traditions his main interest in life. In spite of poor health, he travelled throughout Sweden in pursuit of this interest until a few years before his death, working particularly in the

province of Dalarna. His work was partly supported by the Vitterhetsakademien and by the State. Most of his findings were published in Dybeck's journal *Runa* (1842–50 and 1865–76) or in separate editions of folk music (1846–56). The most important of these was *Svenska vallvisor och hornlåtar* (Stockholm, 1846), containing unarranged transcriptions of shepherds' music. Through his publications and his well-attended folk music concerts, Dybeck not only created a wide interest in folk music but also influenced Swedish art music, dominated after 1850 by a nationalist trend.

Dybeck's name is now associated above all with the text of the Swedish national anthem, *Du gamla, du fria* (originally *friska*), which was adapted to a folk tune. It was sung at his first folk music concert in 1844 and printed in 1845. However, the song was officially recognized as a national anthem only after Dybeck's death.

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FOLKE BOHLIN

Dyce, William (b Aberdeen, 19 Sept 1806; d Streatham, 14 Feb 1864) Scottish painter, pioneer in the revival of plainchant in Anglican use. The third son of a physician, Dyce showed a talent for painting and music at an early age. While still a pupil at Aberdeen Grammar School, he taught himself to play the organ, and at the age of 12 could extemporize 'with great facility'. He took his MA at Marischal College, Aberdeen, at the age of 16, going on to read medicine; but finding the subject uncongenial, he turned to theology with the intention of entering the priesthood, though his enthusiasm for painting remained strong. Thenceforward, the three main interests of his youth – painting, music and the church – were to exert their combined influence upon his activities. The religious subjects which Dyce found so congenial in his meticulously executed canvases display one aspect of that merging of influences. Another is to be found in his scholarly endeavours for the reform of church music.

After establishing a firm position as a professional painter, in 1838 Dyce was appointed superintendent of the Schools of Design, Somerset House. Two years later he was elected professor of the theory of fine art at King's College, London. It was during his first four years at King's that Dyce turned his attention to a serious study of church music. The result was seen in the formation of the Motett Society in 1841, and in the publication of his sumptuous edition of the Common Prayer, *The Order of Daily Service . . . with Plainchant* (1842–4). In the preface and appendix to that volume Dyce examined the nature of plainchant, opening the way for a clearer understanding of the subject in England, and of its use with English text in the Anglican liturgy. The revival of Merbecke's music for the Communion Service and the production of Helmore's *Manual of Plainsong* were both helped by Dyce's pioneer activity.

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BERNARR RAINBOW

Dygon [Wyldebore], **John** (fl 1497–1538). English composer. In 1497 he was at St Augustine's Abbey, Cambridge, where another John Dygon possibly his uncle, or merely a patron) was abbot. In 1512 Dygon gained the BMus at Oxford but he returned to the abbey, becoming sub-prior before 1521. In that year he went to Louvain to study with Vives, with whom he returned to England to the abbey two years later. He was prior from 1528 to the dissolution. In 1538, like other members of the abbey, he changed his name, calling himself John Wyldebore, and he is listed with that name in the record of pensions given to former monks. It is possible that Wyldebore was his family name (it is fairly common in Kent), and that he adopted 'Dygon' as a compliment to his patron. Several priests with similar names held livings in Kent at this time. The most celebrated, John Wilbore of Rochester, cannot be Dygon, although it is possible that the cleric at Willesborough in 1542 or the vicar of Minster from 1550 to 1557 may have been. Both these parishes had been in the gift of St Augustine's.

Two short motets for three voices by Dygon, *Ad lapidis positionem* and *Rex benedicite tuos*, survive in the Baldwin Book (GB-Lhm R.M.24.d.2). They may be parts of longer works, but they show a typically English blend of florid melismatic lines and syllabic sections. A treatise in Trinity College, Cambridge (GB-Ctc O 3.38), has been ascribed to Dygon on the strength of a note following a music example. 'Quod Joannes Dygons M Vuylborns'. The treatise, written in the early 16th century, is a close copy of extracts from Gaffurius with new music examples.

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STANLEY BOORMAN

Dykes, John Bacchus (b Hull, 10 March 1823; d Ticehurst, Sussex, 22 Jan 1876). English composer. While still a schoolboy he became organist of St John's, Hull, where his grandfather was vicar. Secular as well as sacred music was cultivated in his home, and he was taught the violin and the piano. He took a classics degree at Cambridge in 1847. His letters from Cambridge hardly mention church music except Walmisley's organ playing. He took lessons from Walmisley and joined his madrigal society, in which he particularly enjoyed Morley's madrigals and ballets; as president of the Cambridge University Musical Society he revitalized orchestral playing. After a year as curate at Malton, Yorkshire, he became precentor and minor canon at Durham in 1849; his duties included charge of the choir, which he improved by insisting on more rehearsal and the regular attendance of lay clerks. He also began the annual music festivals in the cathedral for choirs drawn from as far away as Newcastle, and during the long illness of Henshaw, the cathedral organist, his organ playing was admired. Some of the hymns he composed for various friends became locally popular through non-statutory services held in the Galilee Chapel of the cathedral. Hearing of the projected issue of *Hymns Ancient and Modern*, Dykes timorously sent seven of them to the music editor, Monk. All were accepted, more were requested and ultimately 60 tunes

by Dykes were included in *A & M*. In the year of the first edition (1861) Durham University awarded him an honorary doctorate in music. Despite intense modern reaction against Victorian hymnody, and particularly against Dykes, six of his hymn tunes persist in general use – *Nicaea* ('Holy, holy, holy'), *Hollingside* ('Jesus, lover of my soul'), *Melita* ('Eternal Father, strong to save'), *Horbury* ('Nearer my God to thee'), *St Cross* ('O come and mourn') and *St Cuthbert* ('Our blest Redeemer').

For all his love of playing, singing, hearing and directing music, there is no evidence that Dykes undertook training, even with Walmisley, with the intention of publishing his works. The tribute to his tunes by H C Colles in *The Oxford History of Music* (vii, 1934) shrewdly describes him as an amateur musician who could not tell why he succeeded or failed in composition beyond judging whether the music suited the words or not. Composing was for him the by-product of a vocation to which he was wholly devoted, and which led him in 1862, despite Ouseley's remonstrances, to resign his cathedral post and become vicar of St Oswald's. Both the nature and the varying quality of his music is directly related to the aims of the 'Church revival' party, which cluttered parish chancels with stalls and organs, and introduced surpliced choirs to imitate cathedral uses and sing hymns that were often like partsongs. *Lux benigna*, Dykes's treatment of Newman's 'Lead kindly light' which the cardinal himself greatly approved, is as much a partsong as Barnby's *Sweet and Low*. Among the Church revival's quantities of jejune canticles, anthems and communion offices, Dykes's lack even the distinction of unusual vulgarity and sentimentality. They are less pretentious and elaborate than most of their time and kind, for the organ part normally doubles the dull voice parts. His predominance in *A & M* has led to the mistake of thinking him typical of Victorian sentimentality, which he reflects only in response to sentimental words, but despite Faber's lachrymose verses, Dykes's best hymn tune, *St Cross*, could actually be mistaken for music by Gibbons, his favourite church composer (except for the inspired unison of the last line). Less striking, but harmonically also in the Gibbons vein, is *Lux vera* in the second supplement of *A & M* (1916). The augmented 6ths and other chromatic chords made familiar by Schubert, Spohr, Chopin and others in more appropriate contexts than congregational music were more characteristic of other Victorians than Dykes, who imitated some of his contemporaries, such as Hervey and Barnby, yet most of the tunes in which he did so are now obsolete. One or two remain because the melody itself is well shaped and its climaxes are well contrived (e.g. the evening hymn *Strength and Stay*). Where Dykes's music suggests unctuous piety it is normally inherent in cosy melodies which tend to hug the mediant and avoid striking leaps. This would be true of the admirable *Horbury* but for the first modulation to the mediant minor and then the climax on the chord of the flattened 7th.

It was Dykes's studies with Walmisley that made possible his only two lengthy works worth reviving. One is an unaccompanied setting of the funeral sentences. *I am the Resurrection and the Life* – admittedly in extended homophonic hymn style, but with fine voice parts and in phrases so tempered by verbal rhythm that they avoid monotony and take varied lengths. The other is the anthem *These are they*. It is too long for all its sections to be used in normal cathedral services, but the

opening movement is in the key and style of Walmisley's D minor service, its rich dignity including a well-managed fugato. The solo movement for soprano sounds like an extract from an oratorio or opera, even the organ parts resembling piano versions of an orchestral score; then, in the Mendelssohnian finale for solo quartet and chorus, comes the barcarolle style response to 'God shall wipe away all the tears from their eyes' – a style which has for too long elicited only jeers instead of being judged within its period.

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 ARTHUR HUTCHINGS

Dykes Bower, Sir John (b Gloucester, 13 Aug 1905) English organist. His whole career was spent in cathedral work. He studied with Herbert Brewer and was organ scholar at Corpus Christi College, Cambridge, where he took the MusB degree in 1928. Successively organist and master of the choir at Truro Cathedral (1926-9), New College, Oxford (1929-33), and Durham Cathedral (1933-6), he was appointed to St Paul's Cathedral, London, in 1936, where he served for 31 years. He was one of the two sub-conductors at the coronations of George VI and Elizabeth II in Westminster Abbey, and conducted the St Paul's choir at the White House before President Eisenhower and in the Carnegie Hall during a North American tour (1953). As an organist his technique is soundly based, as two Festival Hall recitals in the 1950s demonstrated; his interpretations reflected the taste and style of his period. He instilled his high standards into students at the Royal College of Music, where he taught from 1936 to 1969, he received an honorary DMus (Oxon) in 1944 and was knighted in 1968. He was president of the Royal College of Organists, 1960-62, and Master of the Worshipful Company of Musicians, 1967-8.

STANLEY WEBB

Dylan, Bob [Zimmerman, Robert Allen] (b Duluth, Minn., 24 May 1941) American songwriter and performer. He taught himself the guitar, piano and harmonica, and formed a rock and roll band in 1955. He soon began writing lyrics and tunes, and in 1959-60, when he was at the University of Minnesota at Minneapolis, he played in coffee houses. He was greatly influenced by Woody Guthrie and his followers (e.g. Pete Seeger and Jack Elliott) and took them as models for his own music. He soon attracted notice at Gerde's Folk City, particularly with his 'talking blues' – spoken, irregular lines accompanied by simple strummed guitar chords or the harmonica (held by a neck rack). He began recording for Columbia and performed at the Newport and Monterey folk festivals and at Town Hall (12 April 1963). He sang in a distinctive speech-song style, with a harsh, nasal voice.

Dylan became a leader in synthesizing the diverse popular styles of the mid-1950s into the folksong

revival style of the 1960s. His poems and lyrics caught the mood of American youth, several of his works came to be regarded as anthems for the protest and civil rights movements, notably *Blowin' in the wind* (1962), made popular in a recording by Peter, Paul and Mary, and *The times they are a-changin'* (1964). In 1964 Dylan turned away from political songs, and the next year performed throughout the USA and in London with Joan Baez, singing in a more delicate fashion. He initiated the folk-rock style, using an electric guitar and rock-band accompaniment for the first time at the 1965 Newport Festival, where he angered many folk enthusiasts – and with his *Mr Tambourine Man* (1965; recorded by the Byrds). After a road accident in 1966, he resumed performing in 1968 (notably at the 1969 Isle of Wight Festival) with a repertory including more tranquil lyrics and country-music elements. Among his most popular songs are *Don't think twice* (1963), *It ain't me Babe* (1964), *It's all over now, Baby Blue* (1965), *Like a Rolling Stone* (1965) and *Lay, Lady, Lay* (1969). He published the *Bob Dylan Song Book* (1965) and *Writings and Drawings* (1973).

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DEANE L. ROOT

Dylecki, Mikołaj. See DII ETSKY, NIKOLAI

Dynamics. That aspect of musical expression which results from variations in the volume of the sound, either successively (as in crescendos, diminuendos or more or less sudden contrasts of *forte* and *piano*) or simultaneously (as in the balance between parts of a chord, instruments or voices in combination, etc). Dynamic variation is so natural to the performance of almost all styles of music that its presence can normally be assumed even when indications for it are mainly or even entirely absent from the notation, as appears to have been the case before the Baroque period (and still partly then) in Western music. We have therefore to distinguish between dynamic variations and dynamic markings. The fewer the markings, the greater is the responsibility of the performer for supplying the variations appropriately.

Dynamic instructions made their appearance in lute literature of the early 16th century, but remained uncommon until the 17th century, when *piano* and *forte* came into general currency in the new Italian music, as in D. Mazzocchi's *Catena d'Adone* (Venice, 1626), e.g. on p. 49, or S. Landi's *S. Alessio* (Rome, 1634), e.g. on p. 34. In the preface to Mazzocchi's *Dialoghi e sonetti* (Rome, 1638), we read that 'P.F.E.t., understood for Piano, Forte, Echo and trill, are certainly common things, known to everyone', and Mazzocchi further indicated short crescendos and diminuendos. The words 'loud' and 'soft', and the abbreviations 'lo.' and 'so.', are found occasionally in English consort MSS from quite early in the 17th century, and increasingly (especially in printed sources like Mace's *Musick's Monument*, London, 1676) thereafter. *Fort* or 'F', and *Doux* or 'D', became frequent in France with Lully's music. 'Hairpins' opening at the right for crescendo and at the left for diminuendo (but sometimes closed at the ends) are found from early in the 18th century, e.g. in Piani's Violin Sonatas (Paris, 1712) and Geminiani's Violin Sonatas (London, 1739). But Mazzocchi, in his *Dialoghi*

e sonetti, used *forte*, *piano*, *pianissimo* to indicate gradual diminuendo: this, and the reverse to indicate gradual crescendo, was common Baroque practice. Commonly, too, though not necessarily, 'f' followed shortly by 'p', or 'p' followed shortly by 'f', may show the same intentions, rather than sudden contrasts; and it is for the performer to make the right decision from the character of the music itself.

Level planes of volume are quite often implied by passages of Baroque music, but these should always be relieved by slight dynamic inflections, except on the organ or the harpsichord; these, even in their Baroque condition, cannot effect them beyond a small (but on the harpsichord by no means unappreciable) extent. Crescendos and diminuendos of unusually conspicuous range and discipline were a special effect cultivated by Stamitz and his famous orchestra at Mannheim in the middle of the 18th century, but were perhaps neither so novel nor so exceptional as legend claims and as Burney asserted (*The Present State of Music in Germany*, London, 1773, I, p.94).

Since the Baroque period, it has become increasingly the custom to indicate by notation the composer's wishes for all dynamic variations of a structural significance, while still leaving it mainly to the performer's responsibility to introduce those slighter dynamic inflections which notation should not (and beyond a certain extreme, cannot) attempt to tie down. It is natural to swell a little to high notes, and fall again from them, to stress discords before their resolutions, and in other ways to follow by dynamics the contours of the music; but good musicianship, rather than notation, must guide these passing nuances for all periods of music.

ROBERT DONINGTON

Dyson, Sir George (b Halifax, 28 May 1883; d Winchester, 28 Sept 1964). English composer and educationist. He studied at the RCM, with scholarships for the organ and composition (1900–04), and for the next four years travelled in Italy and Germany on a Mendelssohn Scholarship. On his return to England he was appointed to teaching posts successively at Osborne (1908), Marlborough (1911) and Rugby (1914). After war service he became head of music at Wellington College, joined the teaching staff of the RCM and also began lecturing and writing. His principal book, *The New Music* (Oxford, 1924), an examination of modern compositional technique, was the outcome of lectures and of essays published in *Music and Letters*.

In 1924 Dyson was made director of music at Winchester College, a post he held for 13 years. During that time he took a prominent place in local musical life as conductor of the choral society and amateur orchestra of the town, and of the annual competition festivals, where all the musical interests of the county assembled. His manner of life at Winchester was responsible for his most active period as a composer: *In Honour of the City* (1928) and *The Canterbury Pilgrims* (1931), particularly the latter, established a place for him in the programmes of English choral societies. In these works he gauged the taste of a public brought up in the oratorio tradition, a public that looked first for melodic charm and vocally conceived tunes. *The Canterbury Pilgrims* adds piquant orchestral colour to decorate the pictures of Chaucer's characters, but the work is essentially vocal, both in its attractive solo songs and its bold choral numbers.

The Hereford Festival of 1933 produced *St Paul's*

Voyage to Melita, which was successfully revived at a number of subsequent Three Choirs Festivals. Another cantata, *Nebuchadnezzar*, was produced at Worcester in 1935. This attempted, with some success, to create the sort of vivid evocation that Walton had achieved in *Belshazzar's Feast*. A third choral work of the same kind, *Quo vadis?*, was written for the Hereford Festival of 1939, at which the first part was performed, the second following ten years later. Dyson also wrote some orchestral works, of which the most considerable are the Prelude, Fantasy and Chaconne for cello and small orchestra (1936), the Symphony in G (1937), the Violin Concerto in E \flat (1942) and two concertos for strings (1949). But none of these attracted the same degree of interest as the best of the choral works. In 1938 Dyson succeeded Hugh Allen as director of the RCM, the first director to be a former scholar of the institution. He was knighted in 1941 and retired in 1952.

H C COLLES/HUGH OTTAWAY

Dyubyuk, Alexander Ivanovich. See DUPUQUE, ALEXANDER IVANOVICH

Dyutsch, Otto Johann Anton. See DÜTSCH, OTTO JOHANN ANTON

Dyutsh, Georgy Ottonovich. See DÜTSCH, GEORGY OTTONOVICH

Dzayn. Modes in the theory of the MUSIC OF THE ARMENIAN RITE; see also UNION OF SOVIET SOCIALIST REPUBLICS, §1, 2(viii)

Dzegelyonok, Alexander Mikhaylovich (b Moscow, 24 Aug 1891; d Moscow, 31 Jan 1969) Russian composer. He graduated in piano (1914) and in composition under Koreshchenko (1918) at the Music and Drama School of the Moscow Philharmonic Society. In 1919 he founded a people's conservatory, of which he was director in 1920–21, and he taught the piano at the Moscow Technical School of Music (1926–34). He represented a 'naïve style' patterned on exotic models, as in the orchestral suite *Égypt* ('Egypt') or the Tagore songs.

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(selective list)

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DETLEF GOJOWY

Dzerzhinsky, Ivan Ivanovich (b Tambov, 9 April 1909; d Leningrad, 18 Jan 1978). Russian composer. He is exceptional in that the work for which he is mainly known, the opera *Tikhii Don* ('Quiet flows the Don', 1932-4)

later rarely performed in the Soviet Union - was successful more for its political potential than for any musical distinction. Dzerzhinsky had an extended formal training in music. After four years (1925-9) at the First Music Tekhnikum in Moscow studying the piano with Yavorsky he entered the Gnesin School as a composition pupil of Mikhail Gnesin (1929-30). He spent two further years (1930-32) at the Leningrad Central Music Tekhnikum, where he studied composition first with Gavril Popov and then with P. B. Ryazanov, before proceeding to the Leningrad Conservatory for another two years (1932-4) to study with Asaf'yev. Ryazanov and Asaf'yev were progressive in their musical outlook, and both were connected with the Association of Contemporary Music, but, from the first, Dzerzhinsky's works were strongly traditional. His early songs and piano pieces and the First Piano Concerto (1932) were influenced by Grieg, Rakhmaninov and early Ravel.

At the beginning of the 1930s Dzerzhinsky was much influenced by the music of Shostakovich (particularly in his later criticized Second Concerto of 1934), and he consulted Shostakovich in the preparation of *Quiet Flows the Don*. The libretto of the new opera, based loosely on Sholokhov's novel, was compiled by Dzerzhinsky's brother Leonid, and it was first performed at the Leningrad Maliy Theatre in October 1935. More significantly, it was seen by Stalin on 17 January 1936. Stalin at once recognized its propaganda value: its subject was heroic and patriotic, it glorified the spirit of the Don cossacks, whose support would be necessary in the event of war (which was increasingly inevitable); and its music was strongly lyrical and immediately appealing. Within weeks the work was officially pronounced the model of Soviet realism in music, and won Dzerzhinsky a Stalin Prize; simultaneously Shostakovich's *Lady Macbeth of Mtsensk*, a very much finer score and one much admired by Dzerzhinsky, was officially banned as nefarious musical chaos. The resultant success of *Quiet Flows the Don* was overwhelming.

It reached its 200th performance in May 1938; but its undistinguished idiom (it is lyrical and folklike in style, though not based on true folksong) held little potential for future musical development. Dzerzhinsky's next opera, *Podnyataya tselina* ('Virgin soil upturned', 1937), also based on Sholokhov, is dramatically tauter and similar in musical style, but it failed to repeat the sensational success of its predecessor. Indeed none of Dzerzhinsky's later operatic works has found a permanent place in the Soviet repertory. From 1936 he held important administrative posts in the Union of Soviet Composers and in party politics. In 1948 he was appointed to the central committee of the union, and at various times after 1946 he acted as a deputy to the Leningrad City Soviet.

WORKS

(selective list)

Operas: *Tikhii Don* [Quiet flows the Don] (L. Dzerzhinsky, after Sholokhov), 1932-4; *Podnyataya tselina* [Virgin soil upturned] (after Sholokhov), 1937; *Volochayevskiy dni* [Volochayevsky days], 1939; *Groza* [The storm] (after Ostrovsky), 1940, rev 1955; *Krov' naroda* [The blood of the people], 1941; *Nadezhda Svetlova*, 1942; *Knyaz' - ozero*, 1947; *Daleko ot Moskvi* [Far from Moscow], 1954; *Sud'ba cheloveka* [The fate of a man] (after Sholokhov), 1959
Musical comedies: *Zelyoniy tsekh* [The green shop], 1932; *Metel'* [The blizzard] (after Pushkin), 1946
Orch. 3 pf concs., 1932, 1934, 1945; *Povest' o partizane* [Tale about a partisan], sym. poem, 1934; *Ermak*, sym. poem, 1949; 3 Odes, Bar, orch. Petersburg, Petrograd, Leningrad
Other works: many songs and romances, choral songs, pf music, music for children, incidental music, film scores, etc.

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RITA McALLISTER

Dzhudzhev, Stoyan (b Pazardzhik, 19 Dec 1902). Bulgarian ethnomusicologist. After graduating from the State Music Academy in Sofia in 1924, he continued his studies in 1927 under André Pirro, André Mazon and Antoine Meillet at the Sorbonne, where he took the doctorate in 1931; he also attended Philippe Gaubert's lectures at the Paris Conservatoire and d'Indy's at the Schola Cantorum. On his return to Bulgaria he became reader in folk music (1937) and professor (1943) at the State Music Academy in Sofia, where from 1956 to 1968 he was head of the department of musicology. Dzhudzhev has studied not only Bulgarian folk music but that of the Balkans as a whole, devoting special attention to rhythmic and metric aspects, and has delivered papers on these and related subjects at international folk-music congresses; he has also written a general introduction to acoustics.

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'Proizhodon na taktovete v bulgarskata narodna muzika' [The origin of bars in Bulgarian folk music], *Balgarski pechat*, i (1933), no. 2, p. 84
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Teoria na bulgarskata narodna muzika [Theory of Bulgarian folk music] (Sofia, 1954-61)
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LADA BRASHOVANOVA

E

E. See PITCH NAMES.

Eagles. See ECCLES family.

Eames, Emma (b Shanghai, 13 Aug 1865; d New York, 13 June 1952). American soprano. After early vocal training in Boston, she became a pupil of Mathilde Marchesi in Paris, and made a brilliant début at the Opéra on 13 March 1889, with Jean de Reszke, as Gounod's Juliet: a role which (like Marguerite) she had studied with the composer. After two seasons in Paris, she made her Covent Garden début on 7 April 1891 as Marguerite. During the next decade she sang during seven London seasons as Juliet, Mireille, Charlotte, the Countess (*Figaro*), Elisabeth, Elsa, Eva, Sieglinde, Aida and Desdemona, as well as in some now forgotten new operas. Though much admired for the beauty of both her voice and her person, she had some difficulty in maintaining a London position in rivalry with Melba, and did not return after 1901. By then, having made her New York début as Juliet on 14 December 1891, she was established as a leading member of the Metropolitan Opera company, with whom she remained until 1909, gradually adding to her repertory the roles of Donna Elvira, Donna Anna, Pamina, Leonora (*Il trovatore*), Amelia (*Un ballo in maschera*), Alice (*Falstaff*), Santuzza, Tosca and Mascagni's Iris, her farewell to the house was made as Tosca on 15 February 1909. Thereafter, except for two appearances at Boston (*Tosca* and *Otello*, 18 and 22 December 1911), she confined herself to concert tours, often in conjunction with her second husband, Emilio de Gogorza.

Her voice was a lyric soprano of singularly pure and beautiful quality; she was a complete mistress of technique, with a superb trill and an exemplary legato. Although sometimes considered cold in timbre and temperament, she was nevertheless admired in such emotional roles as Tosca and Sieglinde. The best of her gramophone records (arias from *Roméo*, *Faust* and *Tosca*, a duet from *Lohengrin* with Homer, Schubert's *Gretchen am Spinnrade* and Tosti's *Dopo*) reveal considerable fullness and power as well as the expected technical perfection.

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DESMOND SHAW-TAYLOR



Emma Eames as Juliet in Gounod's 'Roméo et Juliette'

Early Christian Church, music of the. See CHRISTIAN CHURCH, MUSIC OF THE EARLY.

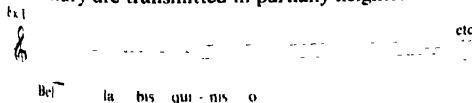
Early Latin secular song. A repertory which, largely because of the nature of poetic transmission in the Middle Ages, comprises much of the earliest surviving European secular song with music. In contrast to the many collections of liturgical chant and Latin sacred songs surviving from the millennium before about 1300, Latin secular songs with music are very rare; but secular poems that were probably sung are more plentiful. Of the songs preserved with music, very few notated before the 12th century can be transcribed with any certainty.

1 Late antiquity 2 The Carolingian renaissance 3 The goliard period up to c1300

1. LATE ANTIQUITY. From the time of the late Caesars solo song, dance and music for cithara and lyre accompanied tragedies and pantomimes; other references indicate that the common people would 'sing and dance in the forum', and many old musical traditions prevailed throughout the first six centuries of the Christian era, though modified by barbarian invasions and rapidly changing political and social conditions. Christian teaching gradually prevailed over this pagan background, so that by late antiquity the early Church Fathers had considerably curtailed the use of pagan songs, at least among Christians. A new tradition began, issuing from the lyrical hymns and secular songs of such writers as Hilary of Poitiers (300–68), Ambrose (c333–97), Prudentius (348–410), Sidonius Apollinaris (c430–79) and Venantius Fortunatus (540–c600). They used simple metres in strophic form, and gradually introduced rhymed couplets, as the quantitative scansion of classical Latin was superseded by a more popular rhymed structure. Other Latin secular songs are found in the mixed prose-verse forms of Martianus Capella (early 5th century) and Boethius (c480–524). Even by the 8th century the cloister schools had not completely renounced secular song, and learned songs as well as those of a popular nature were studied despite Synod admonitions against 'base, over-exuberant, obscene and sacrilegious songs'. From this whole body of secular songs, stretching over some 500 years, no melody has been preserved.

2 THE CAROLINGIAN RENAISSANCE. The 8th and 9th centuries produced many sung Latin poems, not only sacred, but also epics, odes, laments, satires, eulogies, and lyric and didactic verses, yet a predilection for classical studies restricted the use of rhymed rhythmic verse, and might even have stifled it altogether had not a close association with music in the following two centuries given it new vigour. Meanwhile poetico-musical activity continued in the monasteries of southern France and northern Italy, an important outcome of which was the development of refrain forms and the addition of partly diastematic neumes to the texts in the manuscripts. The revival of classical studies resulted in a number of contemporary musical settings of ancient authors. Neumes survive for six Horace odes (i, 1, 3, 33, iii, 9, 13; iv, 11); two extracts from Virgil's *Aeneid* (ii, 281ff; iv, 651ff); three extracts from Statius's *Thebais* (v, 608ff; xii, 325ff, 336ff); Juvenal's *Satires* (viii, 78ff); Trajan's *Ut belli sonuere*, Priscian's *Ad Boree partes*; *Scande celi* from Martianus Capella's *De nuptiis Philologiae et Mercurii* (ii); and five poems from Boethius's *De consolazione Philosophiae* (metrum i, 1, 5, ii, 5, iii, 8; iv, 7). It is possible that these simple settings were used for didactic purposes, one of the two tunes (Horace, *Ode*, iv, 11) that can reliably be transcribed is set to the version of the hymn tune *Ut queant laxis*, which was later adapted to didactic use by Guido of Arezzo, and the other (Boethius, *metrum* iv, 7) occurs in Odo's *Dialogus de musica* (see ex.1).

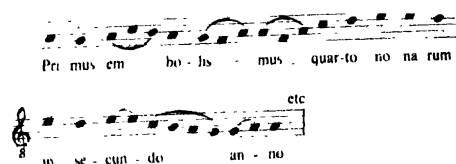
Several contemporary laments and eulogies from the 9th century are transmitted in partially heighthed neumes



in a manuscript probably from Toulouse or Narbonne (*F-Pn* lat.1154). Subjects treated are the death of Duke Eric of Frioul (799) by Paulinus of Aquileia, laments for Charlemagne (814) and his son Hugh of St Quentin (844), the Battle of Fontenoy (841) and the exile of Gottschalk (c840). Although they cannot be transcribed melodically, the neumes indicate simple melodies with occasional small melismas of two to four notes; the poems are set strophically, and two of them have refrains. Scattered remains of Latin secular songs with unheighted neumes are extant from many areas of Europe. These include laments from Spain (7th–10th centuries); a lament on the destruction of the monastery of Glonnes, near Saumur (850); festival songs and greetings, for Odo's coronation (888), Charles the Thick (883) and Konrad I (912); a song for the watchers of the walls of Modena (after 892); a song by Leo of Vercelli praising Gregory V and Otto III (998); and a song by Azelm of Rheims praising Henry III (c1050). Certain songs were designated by the term 'Modus': 'Modus florum' (flowers), 'Modus libinc' (love), 'Modus qui et Carelmanninc' (Charlemagne). Unfortunately these are all without music; but one has the first of its six sequence-like strains set with neumes: the 'Modus Ottinc', in honour of Otto III (983–1002). Another interesting specimen is the 'Galluslied', written in Old German by Radpert, at St Gall towards the end of the 9th century; in the 11th century Ekkehard IV translated it into Latin 'lest such a sweet melody be lost from memory'; the neumes in *CH-SGs* 393 suggest a song with a structure of varied phrase repetition.

In a few secular Latin songs the use of an alphabetical notation allows accurate melodic transcription. The best known of these is the 10th-century song *O Roma nobilis* and its erotic contrafactum (*O admirabile Veneris vdolum*), a simple strophic and syllabic tune of a non-ecclesiastical character (*modus lascivus*). Of two 10th-century songs to celebrate the nightingale, one is notated in unheighted neumes (*Sum noctis socia*), whereas the other, *Aurea personet lyra* (ed in Ludwig), is in alphabetical notation; its form and melody are characteristic of the sequence. A final group of these songs consists of a lament by Guido of Luxeuil *Hactenus tetendi liram*, a short didactic poem *Hic poterit solers ignotum discere cantum* (a following eclogue on music and a song of the nine Muses unfortunately lack notation) and Guido's famous distinction *Musorum et cantorum magna est distantia*.

A didactic purpose lies behind a number of melodies which accompany 10th- to 13th-century *computus* verses, which link the liberal arts studies of music and astronomy within the doctrine of the music of the spheres. Some of their melodies are in lined notation, and show a recitation style with some melodic emphasis at the cadences. A few are strophic, though generally they are through-composed, and some of them are of great length. The opening of a 12th-century German example (ex.2) illustrates the style.



3. THE GOLIARD PERIOD UP TO c1300. A last great flowering of Latin secular song follows the period of Carolingian court songs. It issues principally from two interrelated sources: the monasteries of southern France and the goliards or wandering scholars, clerics in minor orders who by the early 13th century had established a university community at Paris. On the one hand, there occurred unparalleled activity in creating new paraliturgical and sacred musical works – tropes, sequences, conductus and motets; on the other hand, songs of a similar kind, but with secular texts – love-lyrics, spring songs, moral, satirical and drinking-songs – were written and preserved in great numbers. From the extant sources it is possible to trace the development of these forms from the 10th century to their highest point in the 12th century and through their gradual decline during the 13th century. The earlier period established the principle of rhymed, rhythmic and strophic verse meant for singing. During the ensuing development poetic rhyme, poetic structure and musical balance coalesced into free forms suggesting increased attention to detail and formal design. Besides sacred music, two further developments strongly influenced secular Latin songs: the vernacular chansons of the troubadours and trouvères and the great popularity of Marian settings, the texts of which varied from poetic fancy rich in imagery and Old Testament exegesis to the most facile stringing together of Our Lady's attributes. The music tended to be less learned and of a popular cast. Owing to the close interaction of these various elements it is often very difficult to separate secular from sacred; and the common use of contrafactum texts tends to obscure the distinction even further. Whereas vernacular song tended to become localized, the Latin tradition became truly international, and many songs are found separately transmitted in manuscripts from all over Europe.

A change of poetic-musical emphasis can be observed in several transitional 10th-century works which, though belonging to the older Carolingian tradition, point decisively to a new emphasis on lyricism. Ex.3

Ex 3

1 Phe bi cla ro non dum or to in ba te

4 l'al - ba part u - met mar 5 a - tra sol po - pus

(late 10th century) illustrates this trend and indicates the close connection between Latin and vernacular traditions, which in this dawn song with Latin stanza and Provençal refrain also indicates a clerical origin.

Both texts and music of the goliard songs display a wide range of expression and musical forms. The poetry is often characterized by verbal charm and simplicity though framed in sophisticated verse forms enhanced by an interplay of rhymes and rhythms, while intricate word play is common. The scurrilous songs display a penetrating understanding of the social and religious structure of the times, so that a carefree and abandoned attitude, often supremely witty and apposite, attacks by implication all that established tradition held to be sacrosanct, while directing trenchant satire and bitter polemic against official abuses. Charming and graceful

lyrics that evoke tender or erotic feelings are also common. Similarly, the melodies range from simple strophic settings to highly complex and melismatic through-composed forms; the latter style is illustrated by the opening of an early 13th-century *planctus* (ex.4).

Ex 4



Many fragmentary sources and several large collections of songs are extant from the final period; taken together they present a remarkable and diverse picture of late Latin secular song. The main features of the repertory may be traced by reference to the songs in the larger collections. The earliest of these is an 11th-century manuscript known as 'The Cambridge Songs' (GB-Cu Gg.v.35), which contains some songs from the previous century (such as *O admirabile Veneris ydolum* and the 'Modus Ottine' already referred to) and bridges the late Carolingian period and the newer trends of the goliard poets. It is significant that many of the pieces are in sequence form, and that this is the first extensive collection of secular texts that are unequivocally connected with musical settings. Also, these and the following profane Latin songs are products of a learned society and, though influenced by common folk stories and Latin colloquialisms, they would not have been understood by the common people. A most diverse collection of sacred music, proses, tropes and conductus, is contained in the four principal St Martial manuscripts (see ST MARTIAL); among them are some 14 wholly secular works, and others that belong to that indeterminate position between sacred and secular. They are mostly strophic in form, and show the influence of vernacular and sequence forms by frequently having a formal repeat of the first strain, while many continue with further repeated strains. Melismas and melodic ornaments are also commonly used, indicating a movement away from older melodic patterns of simple recitative style for Latin secular songs, so that now beauty of melodic form gains emphasis. Two further collections of secular songs mixed with sacred, from a slightly later period, continue the tradition there established: the 28 'Arundel Songs' (GB-Lhm Arundel 384) lack notation, and only one or two melodies can be recovered from concordances; in a second Cambridge collection (GB-Cu Ff.i.17) of 35 songs, all have staves, but some lack notation. Here we enter the mature period of songs with rhymed rhythmic Latin verse.

The largest and most important collection of goliard songs is the *Carmina burana* (D-Mbs Clm 4660) from south-west Germany. Some 46 of its poems are provided with unheighted neumes, and one must look to concordances to decipher the melodies, about 30 of which have been recovered with some certainty. Closely related to this tradition are many Latin CONDUCTUS, lyric songs and rondeaux of the Notre Dame sources. Written in excellent notation, they form the last great repository of medieval moral and secular songs. It would appear that with this collection the centre of activity shifted to Paris, that with the establishment of

the university in the early 13th century the goliard fraternity was replaced by resident teachers and scholars, and that from this point secular Latin song quickly waned.

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GORDON A. ANDERSON

Early Music Consort of London. A group formed by DAVID MUNROW in 1967

Earsden, John (fl 1618) English composer. All that is known of him is that he collaborated with GEORGE MASON in writing *The Ayres that were sung and played at Brougham Castle in Westmerland, in the Kings Entertainment* (London, 1618). It has been suggested that Earsden was responsible only for the last song in the book, since it is placed out of its proper sequence in the entertainment, and it seems certain that George Mason was the dominant partner in the production.

DIANA POULTON

Easdale, Brian (b Manchester, 10 Aug 1909). English composer. He was educated at the Westminster Abbey Choir School and at the Royal College of Music, London. He wrote his first opera, *Rapunzel*, at the age of 18, and when he was 27 his Five Pieces for orchestra were given in Vienna; his Piano Concerto was broadcast in 1937. In 1936 he began composing for documentaries, and from 1937 to 1949 he was musical director for various theatre and film organizations in England and India. In 1948 he composed his best-known work, the score for the film *The Red Shoes*, a Powell-Pressburger production about the gestation and birth of a ballet, with choreography by Helpmann. Easdale wrote music for a number of other films but never again attained the same renown. In 1962 he wrote the *Missa*

coventrensis for choir, congregation and organ, for the consecration of Coventry Cathedral. His compositions, mostly in an eclectic English idiom that owes something to Britten as well as to the Bax-Bridge generation, include operas, chamber music and songs.

CHRISTOPHER PALMER

East [Easte, Est, Este], **Michael** (b c1580; d Lichfield, 1648). English composer. He was previously thought to be the son of the music printer THOMAS EAST, but the latter's recently discovered will does not mention him. Its reference to a 'Coson Pearson dwelinge in Mynual [?Mildenhall] nere Elie', a place with which the composer was associated, hints remotely at a more distant relationship between the two men. Michael's name first appears as a contributor to Morley's *Triumphes of Oriana* (1601), and because of its late arrival his piece was printed on the preliminary pages. In 1606 he received the MusB degree from Cambridge; his second set of books, published in the same year, is addressed 'from Ely House Holborne'. It is possible that at this time he served the Dowager Lady Hatton, who occupied part of this London palace of the Bishops of Ely – the dedication of the last set of 1638 to Sir Christopher Hatton argues a connection with the family. Alternatively, the composer may already have been employed at Ely Cathedral, where the account books contain references to him as a lay clerk between 1609 and 1614. Sometime before 1618 he moved to Lichfield, for on the title-page of the fourth set he is entitled 'Master of Choristers in the Cathedrall Church'. The antiquary Elias Ashmole (1617-92) referred to him as 'my Tutor for Song' and made it clear he was not also organist of the cathedral by mentioning Henry Hinde as holder of that post. In 1620 St John's College, Oxford, commissioned East at a fee of 44s to write an 'anthem of St. John' (*As they departed*), which he apparently visited Oxford to hear; it was later published in his sixth set of books, dedicated to John Williams, Bishop of Lincoln, in gratitude for an annuity he gave East after hearing 'some Motets' (i.e. probably anthems) of his. East's will (PCC 77 Essex), dated 7 January 1648, informs us that he lived in the Cathedral Close, that his wife Dorothy and daughter Mary Hamersly were both alive, and that he had a son and a grandson (aged two) both called Michael. The will was proved on 9 May 1648.

East was unusually fortunate in having so much of his work published. His seven sets of books, though containing little of musical importance, are a valuable guide to the changing musical tastes of early 17th-century England. The first two sets, issued in the heyday of the madrigal, are thoroughly Italianate in style and content. The third and fourth sets, however, place consort songs and anthems side by side with genuine madrigals and canzonets, and the third set even includes an extended sequence of viol fancies. 20 three-part pieces for viols are the sole contents of the fifth set. The naming of the partbooks Cantus, Quintus and Bassus, the designation 'Songs . . . as apt for Vyols as Voyces', and the titles of the pieces have suggested to some writers that these were originally five-part madrigals adapted to take advantage of the growing demand for instrumental music, but there is no evidence of a reduction of parts (Cantus and Quintus indicating two equal voices), the opening point often cannot be made to fit the words of the title, and in any case the entitling of fancies goes

back to the days of Tye, as does the singing of wordless compositions. Pieces of the same kind are also found in the seventh set, which again is entirely instrumental.

The sixth book is devoted completely to sacred compositions, with the exception of a consort-song setting of Sir Henry Wootton's poem in honour of Princess Elizabeth, daughter of James I. *Awake and stand up* is the only full anthem, the rest being sacred consort songs or verse anthems, several of which were adapted for church use by the substitution of organ for viol accompaniment. Earlier versions of two of East's consort anthems (*When Israel and O clap your hands*) exist in GB-T 1162-7 together with an interesting version of the pastoral *Sweet Muses* (third set) to the Italian words *Cantate, ninfe e pastori*.

East was one of those industrious but unoriginal composers who cultivated an up-to-date style without ever developing an individual musical personality. He took more texts from earlier madrigal sets and from the Elizabethan Italian anthologies than any other English madrigalist. Nor was his borrowing confined to words: he often quoted a whole phrase or more of music, and not infrequently based an entire composition on a previous setting (e.g. his praiseworthy sacred madrigal, *When David heard*, modelled on Weelkes). But where he no doubt intended to emulate, he often became merely derivative. His style was formed during the height of the madrigalian period, and he embraced the Italianate idiom wholeheartedly. Unlike so many of the greater English madrigalists, he avoided the traditional native style even when writing consort songs and anthems. His sacred compositions, which may be compared with those of Ward, Ravenscroft and Amner, consequently tend to be more colourful (though no less prolix) than minor works in the orthodox Jacobean Anglican style – confirming the impression that he generally wrote in the first instance for the chamber, not the church. As an instrumental composer, East suffered from the lack of genuine contrapuntal ability, and from a tendency to cke out his short-winded ideas by frequent recourse to cadential patterns. An exception must be made, however, of the five-part fancies in the third set. Forming a unified cycle on the theme of the sinner's (?lover's) progress from despair through penitence to eternal bliss, these ambitious pieces fully deserve Thurston Dart's commendation: 'despite some slipshod part-writing, they are among the best five-part consorts of the time'

WORKS

PRINTED

Hence, stars, too dim of light, 5vv, in *The Triumphes of Oriana* (London, 1601), ed E H Fellowes, rev T Dart, EM, xxxii (London, 1962)

Madrigales to 3 4 and 5. Parts apt for Viols and Voices (London, 1604), ed. E H Fellowes, rev T Dart, EM, xxix (London, 1960)

3vv Alas, must I run away, In an evening, In the merry month of May, O come againe, my love; O doe not run away, To bed, to bed, she calls, Young Cupid hath proclaim'd

4vv In vaine, my tongue, Joy of my life, Mopsie, leave off to love, My hope a counsel, Pittie, deere love, O stay, faire cruel, Sweet love, I erre, When on my deare I doe demaund

5vv All yee that joy in wayling, Faire is my love, My prime of youth, Shee theefe, if so you will believee, Yee restless cares, You mournfull gods

The Second Set of Madrigales to 3 4. 5. Parts apt for Viols and Voices (London, 1606), ed E H Fellowes, rev T Dart and P. Brett, EM, xxx (London, 1961)

3vv Follow me, sweet love, How merely wee live, I doe not love my Phillis; Round about I follow thee, See Amarillis shamed, Why smilest thou?

4vv Farewell, false love; In dolorus complaining, So much to give, Sound out, my voice, Why runs away my love?

5vv Deere, why doe you joy; Hence, starres to dim of light [a

reworking of the Oriana madrigal]; I fall and then I rise againe, Now Cloris laughs; O metefiscall tobacco; What doth my pretty darling?, Why smilest thou?

The Third Set of Bookes: wherein are Pastorals, Anthemes, Neapolitanes, Fancies, and Madrigales, to 5 and 6 Parts apt both for Viols and Voyces (London, 1610), ed. E H Fellowes, rev T Dart, P Brett and A. Vlasto, EM, xxxiA (London, 1962)

5vv Come hie, come death (Neapolitan); Sweet Muses (pastoral consort song), When Israel came out of Egypt (verse anthem)

8 fancies Desperavi, Peccavi, Vidi, Penitet, Credidi, Vixi, Triumphavi, Amavi

6vv Dainty white pearle (Neapolitan), Life, tell me (madrigal), I o, here I leave my heart (madrigal); Now must I part (madrigal), Poor is the life that misses (Neapolitan); Say, decree, when will you your frowning leave? (madrigal), Turn thy face from my wickednesse (verse anthem)

The Fourth Set of Bookes, wherein are Anthemes for Versus and Chorus, Madrigals and Songs of other Kindes, to 4 5 and 6 Parts apt for Viols and Voyces (London, 1618), ed E H Fellowes, rev T Dart and P. Brett, EM, xxxiB (London, 1962)

4vv Deere love, be not unkind, Farewell, sweet woods and moun taines, I did wooe her, Thirsis, Thirsis, sleepest thou?; When as I glance, When I lament, Why are our sommer sports so brittle?, Your shining eyes and goulden haire

5vv Come, shepherd swaines (consort song), Fair Daphne, gentle shepherdesse (consort song), I heard three virgins, O clap your hands (verse anthem), O Lord, of whom I doe depend (verse anthem), To heare men sing

6vv Flye away, care, Hast thee, O God (verse anthem), Quicke quicke, away dispatch, Weep not, deere love, When David heard that Absalom was slaine, Your shining eyes and goulden haire [a resetting of the 4vv version]

The Fifth Set of Bookes, wherein are Songs full of Spirit and Delight So Composed in 3 Parts, that they are as apt for Voyles as Voyces [without text] (London, 1618), ed D. Goldstein (Provincetown Mass., n.d.)

And I as well as thou, Come, lets be gone, Do what you can, I car not the end, Fly not away, I cannot stay, I vely, my hearts, I love is a toy, Mourning I dye, My lovely Phillis, My time is spent, No hast but good, Smooth and soft, Softly for falling, Stay yet a while, Sweet lady, stay, Trip it lightly, Turne round about, What art thou?, White as lillies

The Sixth Set of Bookes, wherein are Anthemes for Versus and Chorus of 5 and 6 Parts apt for Viols and Voyces (London, 1624), ed I. F. Rimbault, Musical Antiquarian Society Publications (London 1845) [also includes anthems from the third and fourth sets]

5vv As they departed, Blow out the trumpet, I have roared, You meane beauties (in honour of Princess Elizabeth, edn in EM, xxxi)

6vv Awake and stand up, How shall a young man cleanse his waies?, I have had as great delight Sing we merrily to God

The Seventh Set of Bookes, wherein are Duos for Two Base Viols, also Fancies of 3 Parts for Two Treble Viols, and a Base Viol, so Made, as they must be Plaid and not Sung. Lastly, Ayerie Fancies of 4 Parts, that may be as well Sung as Plaid [without text] (London, 1638)

Duos Both alike, Dally not with this, Draw out the end, I follow me close, Hold right, I as well as thou (edn in MB, ix), Love cannot dissemble, Ut re mi fa sol la

Fancies of 3 parts Calliope, Cleio, Erato, Futerpe, Melpomene Polyhymnia, Terpsicore, Thaleia, Urania

Fancies of 4 parts A[l]re the first, A[l]re the second, A[l]re the third, Name right your notes, Not over long, Play not too fast, Sing this as that, Softly at last, Some alteration, Somewhat short, The last but one, This and no more

MANUSCRIPT

Magnificat, Nunc Dimittis (verse), inc., GB-C-u, LF

Burial Sentences (full), inc., LF

Be not angry (verse), inc., WO

Come, ye blessed (verse 2 Trebles and Base), inc., WO

Fall down (verse), inc., WO

O clap your hands (full), inc., text only in J Clifford *The Divine Services and Anthems* (London, 1663)

Sweet Jesu (verse), inc., WO

Pavin (for 2 b viols), Ob

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PHILIP BRITT

East [Easte, Este], Thomas (d London, 1608). English music printer and publisher. There is no evidence to support the theory that one of the variant spellings of his name, 'Este', might indicate Italian origin. He was made free of the Company of Stationers in 1565, but during the early part of his career he was not particularly prosperous. He was one of those who signed 'The complaint of the poor printers', a list of grievances sent to Lord Burghley in about 1577, protesting against the number of printing monopolies. He acquired a fount of music on the death of Vautrollier and printed a work under the music printing monopoly that had been granted by Queen Elizabeth I to Tallis and Byrd in 1575. The monopoly had fallen into disuse through the commercial failure of *Cantiones sacrae* (1578), but East's 1588 volume, Byrd's *Psalmes, Sonets and Songs*, apparently had an immediate success. Byrd thought highly of East's work; the volume was reprinted the following year, and from then until his death East flourished as a music printer (he also continued to print non-musical material) and printed most of the music of Byrd and Morley, as well as *Musica transalpina* (1588 and 1597) and *The Triumphes of Oriana* (1601). In 1600 he printed John Dowland's *Second Booke of Songs or Ayres*, and later Francis Pilkington's *First Booke of Songs or Ayres* (1605) and John Danyel's *Songs for the Lute Viol and Voice* (1606). In 1598 he

printed Lassus's *Novae cantiones*, the first Italian music by one composer printed in England, and he appears to have had plans to export English music to Italy, for in 1595 he printed two editions of Morley's five-part ballets, one in English, *The First Booke of Balletts to Five Voyces*, and the other in Italian, *Il primo libro delle ballette a cinque voci*. No evidence survives to indicate whether the venture was successful, but there is no comparable instance in East's or any other contemporary music printer's output. In 1592 East produced a version of the English metrical Psalter, entitled *The Whole Booke of Psalmes, with their Wonted Tunes, as they are Sung in Churches*, which includes settings by Giles Farnaby, Richard Alison, Michael Cavendish and John Dowland. East wrote the preface and dedication himself. It ran into two further editions during his lifetime and four after his death, after Thomas Ravenscroft's edition of it in 1611, 'newly corrected and enlarged', it became known as Ravenscroft's Psalter.

East's success was hard-won: he was continually bedevilled with lawsuits and for most of his career was obliged to work as someone else's 'assigne', a system which must certainly have cut into his profits and not offset his losses. When Morley renewed the music printing monopoly in 1598, East was one of the printers who suffered, and it was over a year before he could print music again. The monopoly was resurrected by William Barley in 1606, on the grounds that he had been Morley's business partner, and the terms under which the resulting lawsuit was settled were hardly favourable to East. In 1606 he was in dispute with George Eastland, the publisher of John Dowland's *Second Booke of Songs*, and the resulting lawsuit lasted for two years before the case against him was dismissed.

East was the leading music printer of his day, and may be considered the father of English music printing. He took a serious risk in printing music when the market was very uncertain, and he clearly was not easily discouraged by the vicissitudes of a music printer's life. He possessed two founts of music type and one of tablature type, together with a group of distinctive ornaments, one of these, a black horse with a crescent on the shoulder, is a pun on his address, 'Aldersgate street at the sign of the Blacke Horse', where all his music was printed. At his death his business passed to THOMAS SNODHAM, his adopted son. He was generally supposed to have been related to Michael East, but his will (in *GB-Lgc*) makes no mention of him.

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MIRIAM MILLER

CONTRA TENOR.

Psalmes, Sonets, & songs of fadnes and pietie, made into Musicke of five parts: whereof, some of them going abroade among diuers, in vntreue coppies, are heere truely corrected, and th other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke. By William Byrd, one of the Gent of the Queenes Muethies honorable Chappell



Printed by Thomas East, the assigne of W. Byrd,
and are to be sold at the dwelling house of the said T. East, by Paulus whitt.

1588.
Cum privilegio Regie. Marc. 2115

Title-page of Byrd's *Psalmes, Sonets and Songs* (1588), printed and published by Thomas East

East Asia. East Asian music culture is the dominant (but not exclusive) tradition of that part of Asia which has China in the centre. Mongolia, Manchuria and Korea in the north, Japan in the east, and Tibet in the south, and of various enclaves in south-east Asia of which

Vietnam is the best documented. This survey does not include the Western aspects of the tradition in central Asia nor the Sino-Indian mixtures with indigenous materials found in Tibet, other Himalayan states and in Burma. It seeks to point out only those distinctive aspects of music that seem to be applicable to east Asian music in general: there are of course many qualifications and even contradictions that might be offered for any such generalization when it is viewed in the context of a vast cultural area that encompasses many different regional styles and is also richly documented historically.

1 Aesthetics 2 Theory and early sources 3 Teaching 4 Social role of the musician 5 Characteristic genres and performing practice 6 The 20th century

1. AESTHETICS. As the scholarly study of world music expanded and matured in the 20th century many researchers came to feel strongly that there was an intimate connection between a culture's most fundamental 'world view' or philosophy and its musical theories and aesthetics. It is not yet possible to summarize such links for the entire area of east Asia, but a few preliminary observations may be made.

Perhaps the most obvious common feature of east Asian aesthetics which can be related to musical factors is its special respect for and love of nature. One musical reflection of this attitude is a general lack of emphasis on abstract instrumental music. Although in most east Asian cultures at least one form of purely instrumental music is found, such as the zither genre of *sanjo* in Korea (see KOREA, §9, ii) or *danmono* in Japan (see JAPAN, §IV, 2, iii), most other instrumental pieces have titles which represent physical environments (for example a river, mountain or forest) or a mystical experience with reference to natural phenomena (like a bird, the moon or the wind). Human actions are represented (such as cutting wood, getting drunk or fighting) but, except in dance accompaniments, tend to have extra-musical connotations. Explanatory texts can be found alongside some instrumental notation, not just to make actions or natural references more pictorial but also to clarify the philosophical meaning of the melody. Vocal music is the most frequent musical type found in east Asia and its texts often deal more directly with human emotions, but even these vital topics are often set in scenic imagery.

A subtler relation between east Asian views of nature and its music is revealed by the fact that most east Asian thought places man in a passive relationship to nature. Man does not shape nature to his will but rather places himself in a geographic location conducive to a beautiful experience, and when he must change the design of natural objects he does so in such a way that the new form looks 'natural'. This attitude may be one of the reasons why in many east Asian musical genres the large repertory seems to lack 'originality'. The cult of the composer, the innovator and the avant garde predominant in 19th- and 20th-century Western music is strikingly absent in east Asia. The names of composers and dates of first performances are often known but in place of innovation one seems to find repetition many times over. The beauty of east Asian music, however, is often judged not by what is new but rather by the artistry and skill with which a maximum effect is generated from a deliberately restricted amount of generally familiar material. The listener, unencumbered by a struggle with new sounds, is able to concentrate on the

deeper structures and beauty of the music. Such an artisan's approach to composition and to listening bears some slight analogy to the functional context of Bach or Mozart in Western classical music or perhaps to blues and bluegrass music in the 20th century (the beauty of a good minuet or a 12-bar blues is enhanced by the fact that so much must be the 'same thing').

In east Asian music a willingness to accept sameness seems all-pervasive. This results in an extensive use of stereotyped patterns, particularly of a melodic or rhythmic nature. The subtlety with which such materials can be manipulated may be one reason why east Asian musicians have seldom shown any great interest in clouding the texture of music with thick vertical chord sounds. It also may contribute to the preference for a transparent chamber music texture even in the larger east Asian ensembles. The difference in the timbre of each instrument keeps the music from merging in an orchestral sense and thereby enhances its linear rather than vertical emphasis. In a music culture as large as that of east Asia there are, of course, many blatantly loud and fast genres but it is in the quieter classical traditions that certain characteristic aesthetic principles are discernible.

2 THEORY AND EARLY SOURCES. The earliest sources dealing with east Asian music share with those of other ancient civilizations a concern for the extra-musical implications of sonic events. Numerology, astrology and time cycles were linked to tonal systems with great skill and imagination. In east Asia pentatonic scales were connected with the five elements or directions, and the 12 pitches of the basic tonal system related to the months, hours or phases of the moon and divided into two six-note groups in conjunction with the female/male (yin and yang) or earth/heaven bifurcations of east Asian thought. Until the mid-20th century, Westerners tended to view these arrangements of music theory more as intellectual exercises than as acoustical and aesthetic insights. Since then, however, deeper Western consideration of all the world's musics (including that of the West itself) has seemed to reinforce the ancient theory that music does, in fact, have powers that transcend its purely sonic surface, and may even be part of a larger logical system, be it cultural or cosmic. The importance of music's convergence with socio-psychological needs in a given culture has already become acceptable ethnologically to many modern minds; the requirement that it be 'in tune' with the universe has become at least open to serious reconsideration.

The earliest east Asian written sources are found in documents concerning ritual and magic from the Chou dynasty (1050-255 BC) but the first extensive discussions of music theory are preserved in the *Yueh-chi* ('Annotation of music'), *Li-chi* ('Collection of rituals') and *I-ching* ('Book of changes'). These books are part of the Confucian 'classics', compiled in the 2nd century BC, which at one time had a separate volume devoted solely to music (the *Yueh-ching*). Though that book is completely lost, the tradition of discussing music in terms of acoustics, rituals and aesthetics remained an essential part of most imperial cultures of east Asia until modern times. Attempts to reconstruct traditions of earlier times are also common, the best-known example being the *Chou-li* ('Rite of Chou') which appeared in the Chinese Han dynasty (206 BC-AD 220). For all the musical richness of the T'ang dynasty (AD 618-907) its

direct written sources are rare, though the tradition was imported into Japan by a Japanese ambassador, Kibi Maki, in 735 in the ten-volume *Yüeh-shu yao-lu* ('Digest of musical matters': the Japanese *Gakusho yōroku*).

Most information about east Asian music theory and practice comes from sources that begin with writings from the Sung dynasty (960–1279) and proceed with annals of later Chinese, Korean, Vietnamese and other regional courts. The great Chinese volumes *Sung-shu* ('Sung history') and *Yu-hai* ('Jade sea' encyclopedia) were first printed only in the 14th century but they contain a treasury of information about earlier musical practice. In the same century the *Annam chi lüoc* by Lê Tac tells of the Vietnamese interpretation of Chinese musical ideals while 15th-century publications in Korea such as the *Aak Po* ('Treatise on ceremonial music', 1430, in the annals of the Sejong dynasty) and the *Khak kwehôn* ('Handbook of music', 1493) reflect the entire east Asian court musical tradition of the times. Japanese variants on the tradition are found in the 10-volume *Kyōkunshō*, compiled by a court dancer, Kōma Chikazane, in 1233 and carried on through his grandson, Kōma Asakuzu (b. 1277) in the *Zokuyōkunshō*. The *Taigenshō* (Compendium of gagaku) of 1512 was written by a Japanese imperial musician, Toyohara no Sumaki, in an attempt to pass on to future generations the Japanese version of the east Asian ancient tradition as seen in a period of decline. From the 16th century the major sources of east Asia tend to deal with specific regional musics, but the marginal survival of the Chinese-inspired musics themselves is found in rare living traditions as disparate as those of Vietnam, Korea, Manchuria and Japan. Such performing groups are of great value in the interpretation of many east Asian written sources. All these written and performing sources, when combined with a large number of similar materials dealing with Buddhist and other religious chant, provide a proper basis for an understanding of general east Asian music theory.

The music of specific areas such as China, Korea, Japan or Vietnam shares a theoretical tonal system that is based on 12 pitches generated in a cycle of 5ths and symbolized by a series of end-blown, stopped pipes. Though mathematics and sophisticated acoustical science had much to do with the founding and development of the system, the traditional basis of east Asian music theory is called the 'overblown 5ths' method in the West. In this system one pipe is built to produce a fundamental pitch and then is overblown to generate a pitch an octave and a 5th higher. This new pitch is matched an octave lower by building a pipe one third shorter than the first pipe: another pipe one third longer than the second pipe produces in turn a pitch a perfect 4th below it. This alternation of pipe size reproduces a sequence of pitches up a 5th and down a 4th (like C–G–D–A–E) which is equivalent to different octave forms of the pitches that the overblowing of each pipe would create, whence the European name for the system.

Each east Asian culture has produced a set of theoretical scales based on a tonal vocabulary of 12 notes derived from the cycle of 5ths. These scales generally consist of a pentatonic core (in Chinese *wu-sheng*) often with two alternative pitches (in Chinese *pien-sheng*), which create then a seven-note scale. In the whole repertory of east Asian music from folk forms to music for imperial orchestras there is, of course, music based on scales consisting of only two pitches or music that is

bitonal, but the pentatonic core remains basic. In actual practice (as in the West) a considerable number of 'illegal' pitches are used. These unnotated differences in intonation and vocabulary may in fact help to distinguish one east Asian music system from another. Even the regional versions of east Asian classical music theories, however, show distinctive variations from the central Chinese form. The selected examples shown in ex. 1 and additional scales appearing in related articles illustrate this point. If alternative pitches appear in regional theory books they are shown in parentheses. While the names of various scales and pitches are often different, they are normally written with the same traditional Chinese character when shown in that form.

When studying east Asian scales written in Western notation two points should be borne in mind: a scale is an abstraction of interval relations of selected notes, and the actual pitch upon which a scale may be built is relative (as, for example, a Westerner may say C major or E♭ major); and Western notation cannot accurately represent the actual pitch of any notes other than those of the tempered scale, which is not typical of east Asian music. Chu Tsai-yü, a scholar of the Ming dynasty (1368–1644), did in fact extrapolate a tempered scale for China as early as 1584 in his *Lu hsüeh hsin shuo*, but it was not adopted in east Asia except in later Western-style music. Thus, the selected examples must be considered as visual aids rather than sonic abstractions.

Ex. 1 East Asian theoretical scales

(a) Korean *mo* and Vietnamese *hau*

(b) Chinese basic scale and Japanese *yo*

(c) Japanese *yo*

(d) Korean *yo*

(e) Japanese *yo*

(f) Japanese *yo*

(g) Japanese *yo*

Pentatonicism is evident in these few east Asian examples, as are some of the varieties of regional differences. A study of the actual music performed in local traditions is, of course, the best way to understand the

musical meanings of the core pitches and the manner in which the substitutes may appear. Such study would also reveal rather different approaches to the meaning of the Chinese character which is pronounced *tiao* in Chinese, *chō* in Japanese, *jo* in Korean and *diêu* in Vietnamese. Differences in pronunciation are only a small part of the distinctions made in the uses of the term in east Asia. In the Chinese and Korean classical traditions (i.e. before the 17th century) the term seems to be connected with the name of a pitch upon which to build a scale. In this context the translation 'tonality' has been suggested rather than mode. From the few examples of Japanese ancient music (*gagaku*) that are found in more than one *chō*, the term seems often to imply not only a change of tonality but also the placing of the melody on a new pitch within the different tonality; in other words, a *chō* was not only a modulation but at the same time it was the use of a different mode within the 'key'. The very strong pentatonic nature of Vietnamese music led some scholars to translate the term *diêu* with the French word *métaphore* which means, among other things, a mode system limited to the original five notes. One does not change the pitches used but rather realigns the five pitches in terms of emphasis, creating a sense of a new pitch centre, for example, if a piece in the *bac* scale (shown in ex.1) began with a tonal centre of C and later concentrated instead on F, that would be considered a *métaphore*.

These examples show how varied east Asian traditions can be while still being considered part of the same theoretical family. Thus, though the writings on music theory in east Asia have a clear common element deriving from the acoustical discoveries of ancient China, indigenous taste and ingenuity must always be kept in mind when speaking of east Asian music with any implication of its unity.

3. TEACHING. In its traditional instruction of music east Asia presents a greater unity than in its music theory. Music lessons use rote methods which allow the student to concentrate on the sounds of the music and the technical skills of the instrument as directly as possible. This interest is reflected in a general lack of concern in east Asia for graphic notational abstractions, except as memory aids for something already learnt (see JAPAN, §V). For the same reason most instrumental lessons and notations, if they exist, contain mnemonics which are based on the actual sounds of the particular instrument for which they are designed. The avoidance of too specific a notation in the teaching of music not only helps to impart nuance through aural rather than visual experience but also gives the teacher a certain control over the order and nature of the materials a student is to learn. Most music teachers in the world can see a certain logic in such a system for it keeps a novice from performing certain pieces until the musician is matured and skilled enough to play them artistically. This system also supports a guild-like control of literature and performance in a manner which was quite typical of east Asian music until the invention of recording.

4. SOCIAL ROLE OF THE MUSICIAN. The educational restrictions mentioned above interlock with a general east Asian tendency to organize music sociologically and economically into guild systems. In several east Asian countries musicians must acquire a professional name in order to perform for pay. Unlike a modern

union card (which also exists in Asia), such names are usually good only for specific instruments and genres, and sometimes only for performances with other members of the same guild. Even in the changing musical world of the 20th century the guild tradition of east Asia has influenced many aspects of a modern musician's training and life style. In addition east Asian traditional musicians tend to remain primarily artisans rather than 'artists', their status equal to that of carpenters, bus drivers and other skilled workers. In large towns the heads of music guilds or the directors of music committees enjoy some 'star' or 'people's hero' status though this never reaches the extremes of the Western 'musical genius' syndrome except in equivalent modern east Asian genres.

5. CHARACTERISTIC GENRES AND PERFORMING PRACTICE. The east Asian equivalent of the concert in the Western musical and socio-economic sense can be found in two types of music: remnants of ancient court traditions; and performances of theatrical music separated from the original drama. The court musics are no longer found in China itself but they survive in border countries such as Korea (in *aak*), Japan (in *gagaku*) and Vietnam (in *nha nhạc*). These traditions have lost their original social function, for only Japan and a few south-east Asian states have courts that can afford occasional use of such music for ceremonial or religious purposes. State subsidies and university courses are the primary sources for the continuance of ancient east Asian music and its status is rather like that of a collegium musicum in the West. By contrast, theatre music remains a living tradition in most of east Asia. Like Western opera many 'classical' east Asian theatrical forms are subsidized by the government or by special patrons but, like Western musical comedy, other east Asian theatrical genres are profitable and many of their musicians can make a living on the road with troupes that require their special talents. Because of the status of the classical forms and the popularity of more proletarian genres music from east Asian drama can also be heard in concert forms. In addition, there are concert ensembles that play a repertory largely inspired by theatrical styles; groups inspired by Chinese opera are found in Singapore, Hong Kong, Taiwan, or even in New York and San Francisco, or wherever there are Chinese communities. These ensembles are sometimes drawn from the mass of amateur performers, who help to support the professional musicians by taking lessons from them, and by providing audiences for their concerts. In Japan, both professionals and amateurs participate in the shamisen genres derived from kabuki.

Many of the ensembles mentioned above might better be classified as chamber music groups by virtue of the east Asian preference for a transparent sound texture (see §1). In addition, the principle of maximum effect from minimum material noted above tends to result in the frequent choice in east Asian concerts of ensembles of only three or four instruments. Solo recitals are also popular, particularly on east Asian zithers such as the Chinese *ch'in* or *cheng*, the Vietnamese *dan tranh*, the Korean *kayakeum* or the Japanese *koto*. Other instruments such as the Chinese *p'i-p'u* (lute) or the Japanese *shakuhachi* (end-blown flute) are also heard in solo performances.

The primary source of most east Asian genres and performing practice is vocal music. In addition to thea-

trical excerpts there is a great tradition in east Asia of both lyrical and narrative genres; the latter are of special interest because they are the repositories of so much history, poetry and sociology. Folk-like tales are spun off in a Chinese *tu-ku tz'u* (rhymed free verse genre performed to the beat of a drum) while Vietnamese story-tellers may render similar traditions or produce more subtle results by accompanying their texts with a *dan day* (long-necked lute). The forceful, flamenco-like style of a Korean *p'ansori* singer or the melodrama of a Japanese *jōruri* actor-singer are studies in dramatic contrast, while the historical pathos of Japanese narratives accompanied by the *hiwa* (lute) seem to evoke shadows of a tradition that in the West recalls that of Homer.

6 THE 20TH CENTURY. In terms of older traditions it is properly pious but musically inaccurate to presume that contemporary performances of ancient forms represent an unchanging and unchangeable music. The value of those performances of earlier styles of east Asian music that can still be heard, whether live or on recordings, is not, in fact, in their historical accuracy, but in their illustration of the strength of traditions that can evoke something of their original spirit while flexibly adapting their outer features in order to be recognized as part of modern society. This is particularly impressive when one recalls that during the late 19th and early 20th century east Asian music generally fell out of favour with both Eastern and Western intellectuals, and great efforts were made by Asian regional élite circles to create 'proper' orchestral and choral ensembles, neither of which were aesthetically or technically related to the east Asian musical tradition. Many of the Asian middle class and almost all its music educators fell under this spell until the mid-20th century. However, there always seemed to remain a hard core of 'natives' who stubbornly continued to listen to Asian music, particularly in the theatre and in popular forms that were now more easily disseminated by mass communication. At the same time, world scholars gradually came to recognize more clearly that music is not an international language. It consists of a series of equally logical but different closed systems: logical in the sense that the connection between the parts of a system is seldom arbitrary, and closed in the sense that the intimacy of a set of musical units in a given culture may be so strong that they simply would not work if transplanted into another system. One need merely imagine a Chinese opera orchestra playing a Haydn quartet or a Wagnerian singer rendering a Japanese geisha song to understand this. A more important point, however, is that parity began to be established between local traditions and those of the West.

There have been many attempts to make some compromise between Western music and indigenous styles. The People's Republic of China embarked upon a strong programme of 'reconstructed' people's music in which the theme of all music became the struggles and triumphs of Marxist socialism. The idioms used were designed to reflect regional music while embracing the grand national styles heard in new Chinese operas, ballets, bands, choruses, or other Western-related musical communes. Outside China a similar concern can be found for 'creativity' in traditional idioms. However, the music industry and music education of modern east Asia are mostly of the Western type and they exert a

compromising influence on the attitudes and actions of even the most sincere traditional musicians. In the more agricultural areas of east Asia there is musical turmoil, for the rural populations are in aesthetic conflict with the music of the urban centres, which seem to carry a greater prestige and power to communicate. However, in industrial east Asia the musical shrinking of the world was accelerated by this same kind of power and by decades of exchanges between east Asia and the West of musicians and musical ideas. This has led to a rich diversity of music in east Asia. Different traditions exist synchronically; that is, while one young east Asian may be playing the electric guitar another may be part of a folk music group that sings regional and foreign selections with equal enthusiasm. East Asians in Western-style professions seem able to accept Mozart, jazz and native traditions with equal pleasure and amateur musicians can pursue their interests in either indigenous or foreign directions. East Asian popular music is, like that of most of the world, uninhibited by theoretical dogmas except for the rule that it must sell, and thus it is energetically eclectic. It is not a matter of whether it is 'good' music but rather of what it is good for sociologically.

The international awareness of ethnicity or nationalism in the late 20th century has begun to have repercussions on east Asian music education, and lessons may now include music appreciation records of indigenous materials. The east Asian composer, trained under Western concepts of originality and genius, has found the struggle for new national music more difficult. However, a few talented musicians have been able to capture the spirit of older traditions without pretending to sound native, particularly when they use supra-national idioms like electronic music: Tōru Takemitsu of Japan is a good example.

The plethora of simultaneous musical activities is impressive in urban industrialized east Asia. Of course, there are 'endangered species' in indigenous music, but a study of the music history of any country will show that most genres, be they German cantatas or Japanese *rōei* (court songs), changed or were replaced within a few generations. The pleasant surprise of east Asia is the fact that Western music seems to have been absorbed there while, at the same time, many indigenous traditions have been preserved.

See also CHINA, JAPAN, KOREA, VIETNAM

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East Coast jazz ['hard bop']. A school of jazz performance that arose in New York in the late 1950s. In part a reaction to the refined methods prevalent in Californian jazz circles, this style is best viewed as a development of its parent idiom, BOP, from which it differed not so much melodically (though it was influenced by gospel and modern vocal blues) as rhythmically. In the work of its foremost exponent, the drummer Art Blakey, the ground beat was assured by the use of high-hat or ride cymbal, or both, while the hitherto subsidiary accents on snare, tom-tom and, to a lesser extent, bass drum began to rival the main melodic line in musical importance, at the same time instrumental timbre grew more abrasive and phrasing more agitated, as for example in the work of the tenor saxophonist Sonny Rollins. By the early 1960s commercial exploitation was sapping the style's vitality, but not before it had become widespread and established itself as an important phase in the mainstream of jazz development, and one that also, incidentally, foreshadowed the ensemble emphasis of free jazz.

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Eastman School of Music. Conservatory founded in ROCHESTER, New York, in 1921.

Easton, Florence (b Middlesbrough-on-Tees, 25 Oct 1884; d New York, 13 Aug 1955). English soprano. She studied in Paris as well as in London, and her distinguished career was principally in the opera houses of Germany and the USA. In 1904 she married the American tenor Francis MacLennan, they were both engaged at the Court Opera in Berlin from 1907 to 1913, and from 1913 to 1915 at the Hamburg Städtische Oper. Before World War I, Easton made only a few Covent Garden appearances, notably as Madam Butterfly in 1909. In November 1915 she sang at Chicago in *Siegfried*, and two years later began her long and fruitful association with the New York Metropolitan Opera, which lasted without interruption until 1929. Her pure tone, sound technique and excellent musicianship singled her out even in the brilliant assembly of singers collected by Gatti-Casazza, and it is doubtful whether any manager ever possessed a more useful and reliable member of his company. She was immensely versatile, with a repertoire ranging from Brünnhilde to Carmen, exceptionally clear enunciation in four languages and the reputed ability to appear at a moment's notice in any one of over 100 roles, sometimes including several in the same opera (e.g. *Der Rosenkavalier* and *Die Walküre*). At the Metropolitan

she sang some 35 roles, among them Lauretta in the première of Puccini's *Gianni Schicchi* in 1918. Her English appearances between the wars were few: at Covent Garden, as Turandot in 1927, and in 1932 as Isolde and the *Siegfried* Brünnhilde to the *Siegfried* of Melchior (with whom she then recorded the final scene), at Sadler's Wells, as Tosca in 1934. She last appeared in opera, and made her farewell performance, at the Metropolitan on 29 February 1936 as Brünnhilde in *Die Walküre*, receiving an ovation for her still splendid singing and interpretation.

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DESMOND SHAWE-TAYLOR

East Syrian rite, music of the. See SYRIAN CHURCH MUSIC

Eastwood, Thomas Hugh (b Hawley, Hampshire, 12 March 1922). English composer. While a member of the British Council in Ankara, he took private composition lessons with Necil Kâzımaksiz; later he studied with Blacher in Berlin and Stein in London, both decisive influences. The first of his works to come to public attention was the String Trio, awarded first prize in the 1949 Cheltenham Open Competitive Music Festival. Thereafter he worked extensively in the theatre and in broadcasting. The best known of his works is perhaps *Christopher Sly*, a chamber opera based on *The Taming of the Shrew* and a piece that is moderately conventional in idiom and form. There is a more exploratory style in the incidental scores, some of them for unusually large forces, and in the chamber music.

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 'On Writing an Opera for Television', *The Composer* (1967), no. 25, p. 4

RICHARD COOK

Eaton, John Charles (b Bryn Mawr, Penn., 30 March 1935). American composer. From 1953 to 1959 he was at Princeton University, where he received AB and MFA degrees; his composition teachers included Babbitt, Cone and Sessions. He studied the piano with Steuermann, Erich Kahn and Frank Sheridan, and his early career was as a jazz pianist. He has received three

American Prix de Rome (1959, 1960, 1961), two Guggenheim Fellowships (1962, 1965) and commissions from North German Radio, the Public Broadcasting Corporation and the Koussevitzky and Fromm Foundations. Many of Eaton's concert appearances in the USA and Europe have been with the clarinetist and composer William O. Smith. He was composer-in-residence at Indiana University in 1970 and was appointed associate professor there in 1971.

Eaton has utilized the varied resources of electronic instruments with exceptional originality and virtuosity. He has been closely identified with the syn-ket, a type of electronic synthesizer invented by Paolo Ketoff in 1964, which has several keyboards sensitive to pressure and sliding movement. Eaton's Concert Piece for Syn-ket and Symphony Orchestra was first performed in 1966 at Tanglewood by the Boston SO conducted by Schuller. The premiere of his opera *Heracles* took place on 15 April 1972 at the opening of the Musical Arts Center at Indiana University.

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Principal publishers: Carisch, Malcolm, Shawnee

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JAMES G. ROY JR

Ebdon, Thomas (b Durham, 1738, d Durham, 23 Sept 1811) English organist, conductor and composer from the evidence of the name and date 'T. Ebdon, 1755' carved on the oak screen that divides the choir of Durham Cathedral from one of the aisles, it may be presumed that he received his early musical education as a chorister at the cathedral, probably, after his voice broke, he was an articulated pupil of the organist. In 1763 he was appointed organist of the cathedral, a post which he held for 48 years until his death. In 1783 he was associated with Matthias Hawdon as conductor of the Newcastle Subscription Concerts, in 1786 with George Meredith, and in 1790 with the younger Charles Avison and Hawdon. Among Ebdon's compositions, his sonatas, in the unusual form with three accompanying instruments preferred by Avison, show a small talent, with some fluent, virtuoso keyboard writing but routine, foursquare thematic matter.

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A Favorite March (n.d.)

W. H. HUSK/R

Ebeling, Christoph Daniel (b Garmissen, nr. Hildesheim, 20 Nov 1741, d Hamburg, 30 June 1817). German writer on music, translator and librarian. He studied theology at Göttingen and, although he was deaf, became a teacher at the Hamburg Handlungsakademie in 1769 and professor of history and Greek at the Gymnasium in 1784. With C. P. E. Bach he organized a concert in 1772 in honour of a visit by Burney, whose *The Present State of Music in France and Italy* he translated in the same year. He was a close friend of Klopstock, with whom he translated Jennens's text for Handel's *Messiah* in about 1782, and whose poems he edited. In 1793 he began an encyclopedic and statistical description of the USA which had reached seven volumes at his death. For the last 18 years of his life he was librarian of the Hamburg Staatsbibliothek.

As was typical in the German Enlightenment, Ebeling was strongly influenced by French thought, and he published translations of French writings on music and poetry in Hamburg and Hanover periodicals. His commentaries to these works and his other articles on music, though not always critical, reflect the breadth of his interests and activities. His most important contribution to music is the 'Versuch einer auserlesenen musikalischen Bibliothek' (1770), a history of 17th- and 18th-century music by genres, which places him in the company of Burney, Hawkins and Gerbert as one of the first music historians. Ebeling's only known composition is a *Divertissement zu den Poeten nach der Mode* for four voices and instruments (autograph score in *D-Bds*).

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HOWARD SERWER

Ebeling, Johann Georg (b Lüneburg, 8 July 1637; d Stettin, 4 Dec 1676). German composer and teacher. He received his earliest education at the St Johannis Gymnasium, Lüneburg, where, as is clear from surviving catalogues of music from the church of St Johannis, music was assiduously cultivated. From as early as 1651 he acquired from the Kantor of St Johannis, Michael Jacobi, a sound knowledge of German sacred continuo songs; moreover, Lüneburg was at this time

the most important centre for the publication of such songs. From 1658 Ebeling studied theology at the University of Helmstedt. In 1660 he received an appointment in Hamburg in the collegium musicum founded by Matthias Weckmann in 1659 and sponsored by Johann Rist. In 1662, on the death of Johannes Crüger, he succeeded him as Kantor of St Nicolai, Berlin, where the poet PAUL GERHARDT had been working as deacon since 1657. Despite a successful application, arranged in 1663 by his father, for Jacobi's position at Lüneburg, he chose to remain in Berlin, where he referred to himself as 'director of music at the principal churches'. Not until internal church politics caused Gerhardt to be dismissed did he himself leave Berlin, in 1667; he became principal teacher of music at the Gymnasium Carolinum, Stettin, where he remained until his death. The fact that he also taught Greek there shows the breadth of his knowledge.

Ebeling is important for music and hymnology because he was the first to collect Gerhardt's hymns. His volume appeared as *Pauli Gerhards geistliche Andachten* (Berlin, 1666-7/R1974; 12 ed. K. Ameln, Kassel, 1934). It contains 120 pieces, and he provided melodies for 112, harmonizing them simply in four parts with two independent ad lib instrumental parts, only in the other eight cases did he use existing melodies. In the numerous later editions (Stettin, 1669, reprinted in 1671, 1683, etc.) only the melodies with continuo were published, 'for greater convenience'. The volume has unmistakable links with the Lüneburg song publications. Musically it is more important for some of Ebeling's melodies than for his settings. His part-writing follows rigidly the style of that in Crüger's *Praxis pietatis melica* (1649) and *Psalmodia sacra* (1657/8), but some of his melodies show much greater independence. Others, however, are more traditional and betray the influence of the Calvinist psalter or of dance-songs, which were particularly popular at the time, on the other hand there are several examples of the early Pietist solo song. The setting of *Gib dich zufrieden und sei stille* is unquestionably among the finest pieces of its kind. Ebeling intended his music for domestic devotions rather than for congregational worship, and it was indeed used more frequently in this way. Three of his melodies are still in the basic repertory of Protestant hymns. He also wrote a six-part funeral song (Berlin, 1666) and one of the very first histories of music, *Archaiologia Orphicae*/i.e. *Antiquitates musicae* (Stettin, 1675).

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 WALTER BLANKENBURG

Ebel, Heinrich Carl (b. Neuruppin, 30 Dec 1775, d. Oppeln [now Opole, Poland], 12 March 1824). German lawyer, composer and writer. While a law student at the University of Halle he also studied music with D. G. Türk. After attending the Berlin court he was music director of the Breslau opera (1801-3, succeeded by C.

M. von Weber in 1804) and then returned to law as an administrator. He was a founder of the *Philomusische Gesellschaft* (1804-6), for which he wrote several scholarly essays, and also contributed to a number of periodicals, including the *Allgemeine musikalische Zeitung* in Leipzig.

In spite of his short, but intensive, career as a professional musician, Ebel wrote several compositions, which are above a mere amateur standard. His chamber music is inclined towards the early Romantic (Biedermeyer) style, while his operatic arias more closely follow Classical models.

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HUBERT UNVERRICHT

Eben, Petr (b. Žamberk, 22 Jan 1929). Czech composer and pianist. His music education was interrupted during the German occupation, when his 'uncooperative' attitude led to his internment, for the last two years of the war, in Buchenwald. After the war he returned to piano studies, and in 1948 he entered the Prague Academy of Music to study composition with Bořkovec and the piano with Rauch. He graduated in 1954 and embarked on a career as a pianist (specializing in chamber music) and teacher. His most important teaching post has been that of head of music education at Prague University, he has written a series of enchanting and instructive children's songs, as well as folksong arrangements and instrumental pieces for school use, and with Jarmil Burghauser he published *Čtení a hra partitur* ('The reading and playing of scores'; Prague, 1960).

Eben's individuality as a composer may be traced in part to the influence of the environment in which he was brought up: that of the Renaissance town of Český Krumlov. This stimulated his interest in medieval and Renaissance literature and his penchant for stylized archaism, features perfectly illustrated in the first of his pieces to achieve international notice, the *Šestero písní milostných* ('6 love songs', 1951). His commitment to a continuity with tradition is evident in a preoccupation with counterpoint, though he is fully alive to new compositional trends. He also acknowledges a humanist mission for art, a conviction arising perhaps from the concentration camp experience which has instigated in his music recurrent meditations on mortality. This aspect of his work reached a summation in the *Apologia Sokrates*, which affirms his belief in the supremacy of God over life and death.

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 Choral Epitaph 'Hic ego' (Ovid), male vv, 1957. Hofká hlina [Bitter earth] (cantata, J Seifert), Bar, chorus, org, 1959. Ubi caritas et amor, Sv., 1964. Apologia Sokrates (oratorio, Plato), A, Bar, chorus, orch, 1961. 7. Missa adventus et quadragesimae, 1968. Cantica comeniana, 3vv, 1970. Slaviček rajskej [The nightingale of paradise], children's vv, 1970; Závoj a slzy [A veil and tears], female vv, b cl, 1970. Pragensia, chamber chorus, ens, 1972
 Inst. Sonata, ob, pf, 1950. Sonata, Dp, pf, 1951. Sutta balladica, vc, pl, 1955. Duetti, 2 tpt, 1956. Sonatina semplice, vn/fl, pf, 1958. Musica dominicalis, org, 1958. Laudes, org, 1964. Ordo modalis, ob, harp, 1964. Wind Quint. 1965. Fantasia vespertina, tpt, pl, 1967. Chorale Variations, brass qnt, 1970. Music for ob, bn, pf, 1970, 10 Chorale Preludes, org, 1971. 2 Chorale Fantasias, org, 1972
 Songs Šestero písní milostných [6 love songs], lv, pl, 1951. Písně nečtánější [Most secret songs], Bar, pl, 1952. Tři tiché písně [3 quiet songs], S, fl, pl, 1956. Písně z Tešinska, lv, pf, 1960. Písně nelaskavé [Loveless songs], A, 6 va, 1964. 6 Písní (M. Florian), T, pl, 1970. Hle peče kotrmelce, 50 children's songs, lv, pf, 1970. Šťastnou cestu [Good journey], children's songs, lv, pf, 1973

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 V. Uch 'Petr Eben: Balady', *HRo*, xi (1958), 523
 P. Eben 'Okouzlení z navratu', *HRo*, xviii (1965), 762
 R. Budis 'Apologia Sokrates, dílo o moudrosti a pravdě' [Apologia Sokrates: a work about wisdom and truth], *HRo*, xxi (1968), 481
 'I beniv Vox clamantis', *HRo*, xxii (1969), 705
 P. Eben 'O písní a jiném' [On song and other things], *OM*, iii (1971), 84

ADRIENNE SIMPSON

Eberhardt, Johann August (b Halberstadt, 31 Aug 1739; d Halle, 6 Jan 1809) German aesthetician and philosopher. From 1756 to 1759 he studied theology at Halle before returning to Halberstadt as a private tutor. He was then appointed assistant pastor at the Hospitalkirche and vice-principal at the Martineum (Gymnasium). In 1763 he moved to Berlin, where he became part of the group that included Moses Mendelssohn, C. F. Nicolai, J. A. P. Sulzer and J. P. Kirnberger. In 1768 he was appointed pastor at the Berlin workhouse and during this period wrote *Die neue Apologie des Sokrates* (1772), an attack on orthodox theology couched in terms of rationalistic Wolffian philosophy. In 1774 he became pastor at Charlottenburg and continued his theological work. His liberal views attracted the attention of Frederick the Great and led to his appointment as professor of philosophy at Halle in 1778. There he founded two philosophical journals that became the vehicles for his opposition to Kant. He wrote many handbooks and textbooks on philosophy and its history. From the 1780s he turned his attention to linguistic

studies and aesthetics, several times taking up the topic of music.

One of Eberhardt's most important discussions of music is found in his *Handbuch der Aesthetik* (1803) in which he rejected imitation of nature as the primary basis for works of art, maintaining instead that art's ultimate goal was to provide aesthetic pleasure. Mimesis was merely a means to that end and could be modified as circumstances required. Further, imitation was not merely the reproduction of some affect outside the artist, but rather the heightened reflection of his feelings - a view that led directly to the aesthetics of Romanticism. Eberhardt's earlier *Abhandlung über das Melodrama* (1788) pointed out the obvious disparity between the affective potential of the sung portions in this genre as opposed to the spoken parts, which, he maintained, can only produce an unsatisfactory effect. Nonetheless, he considered melodrama a daring experiment worthy of serious consideration. In 1800 he wrote an article for the *Allgemeine musikalische Zeitung* defending Kirnberger's reputation; this essay refers to several treatises by Kirnberger and others and shows that Eberhardt had a considerable knowledge of musical theory.

WRITINGS

(only those on aesthetics and music)

- Allgemeine Theorie des Denkens und Empfindens* (Berlin, 1776)
Theorie der schönen Wissenschaften (Halle, 1783, 3/1790)
 'Abhandlung über das Melodrama', *Neue vermischte Schriften von J. A. Eberhardt* (Halle, 1788)
 'Fragmente einiger Gedanken zur Beantwortung einer Frage über die Blasinstrumente', *Musikalisches Wochenblatt*, i (1791), 97
 'Erklärung veranlasst durch eine in der allg. mus. Zeitung enthaltene Aufforderung', *AMZ*, ii (1799-1800), col 870
Handbuch der Aesthetik für gebildete Leser aus allen Ständen (Halle, 1803-5, 2/1807-20)

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 M. Dessior *Geschichte der neueren deutschen Psychologie*, i (Berlin, 1894)
 G. Draeger *Johann August Eberhard's Psychologie und Aesthetik* (diss., U of Halle, 1914)
 W. Searauy *Die musikalische Nachahmungskunst im Zeitraum von 1700 bis 1850* (Münster, 1929)

HOWARD SERWER

Eberhardt, Goby [Johann Jakob] (b Hattersheim, Frankfurt am Main, 29 March 1852; d Lübeck, 13 Sept 1926) German violinist and educationist, father of Siegfried Eberhardt. He was first taught the violin as a child by Dietz, a student of Spohr, and afterwards by Wilhelmj; he made his début at the age of 12. Two years later he was appointed leader at the Komische Oper, Frankfurt. He was leader of orchestras in Berne (1870), Rotterdam, Bremen (1872) and Hamburg (1880). A stroke in 1900 forced him to give up playing and he concentrated instead on teaching. He founded a method called *System des Übens*, which emphasized silent training of the left hand together with certain physical exercises. This system aimed at performance without any inner tensions, and succeeded not only in curing Eberhardt's lamed left hand, but also in solving many technical problems. Eberhardt's compositions are mostly light works and studies; the major part of his output consists of violin methods, though his last book was a collection of short essays on composers, violinists and assorted topics entitled *Erinnerungen an bedeutende Männer unserer Epoche* (Lübeck, 1926).

PEDAGOGICAL WORKS

- Violin Schule neue Methodik* (Leipzig, 1905-8)
Die ersten Übungen im Violinspiel (Leipzig, 1907)

- Materialien für den Anfangsunterricht* (Leipzig, 1907)
Mein System des Übens für Violine und Klavier auf psychophysiologischer Grundlage (Dresden, 1907)
Schule der Doppelgriffe (Leipzig, 1907)
Schule der Geläufigkeit (Berlin, 1907)
Tägliche Violin-Übungen für Anfänger (Berlin, 1907)
Tägliche Violinübungen für die Verbindung schwieriger Doppelgriffe (Leipzig, 1907)
Virtuosen Schule . . . auf Grund des neuen Systems (Leipzig, 1908)
Studienmaterial zum neuen System des Übens (Dresden, 1909)
Tägliche Übungen in verschiedenen Intervallen (Leipzig, 1923-4)
 with S Eberhardt: *Der natürliche Weg zur höchsten Virtuosität* (Leipzig, 1923-4)

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- U Lehmann: 'Eberhardt, Johann Jakob', *MGG* [incl. full list of works and bibliography]
 K Schröter *Flesch Eberhardt naturwidrige oder natürliche Violin-Technik?* (Leipzig, 1924)
 — 'Die Indisposition und ihre Behandlung', *Der Nervenarzt*, ix (1936)

ALFRED GRANT GOODMAN

Eberhardt, Siegfried (b Frankfurt am Main, 19 March 1883; d Zwickau, 29 June 1960). German violinist and educationist, son of Goby Eberhardt. He studied with Bernhard, Dessau and Arrigo Serrato. In 1908 he joined the staff of the Stern Conservatory, Berlin, which he directed from 1933 until he was forced to retire by the Nazi regime in 1935. A year later he was excluded from the Reichsmusikkammer, and thereafter he devoted his time to educational writing; this included a documentary film *Die schöpferische Gesetzmässigkeit in der Kunst*, which was lost during World War II. In 1945 he founded the Hochschule für Theater und Musik in Halle, and the Zwickau Academy, of which he was director; he held master classes in the violin at both institutions. He developed a system based on *organische Geigenhaltung* (inspired by Paganini) in which, through technical training based on the teachings of natural movements (*Bewegungslehre*), practical finger exercises were linked with posture and movements of the body resulting in the alleviation of inner tension. At the time of his death he left a number of books in manuscript; these include *Übungserfolg und Meisterschaft auf der Geige: Fortschritt und Tradition*.

WRITINGS

- with C Flesch: *Der beseelte Violin-Ton* (Dresden, 1910)
Absolute Treffsicherheit auf der Violine (Berlin, 1911)
Virtuose Violin-Technik (Berlin, 1921)
Die Lehre von der organischen Geigenhaltung (Berlin, 1922)
 with G Eberhardt: *Der natürliche Weg zur höchsten Virtuosität* (Leipzig, 1923-4)
Der Körper in Form und Hemmung (Munich, 1926)
Hemmung und Herrschaft auf dem Griffbrett (Berlin, 1931)

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 — 'Die Kunst des Geigens als Urbild der Lebenskunst', *Die Musik*, xxiii (1930-31), 735

ALFRED GRANT GOODMAN

Eberhard von Freising (fl. 12th century). In 1784 Martin Gerbert published two very brief treatises under Eberhard's name (*GS*, ii, 279-82) from one MS of the 12th or 13th century, now *D-Mbs* clm 18914. The first treatise is a group of recipes for organ pipe measurements. Apart from the fact that nothing whatever is known about this author, caution is further indicated by the presence of about half the text in the treatise of Arno Scholasticus, where part is simply designated an 'antiqua fistularum mensura', and part explicitly attributed by Arno to WILHELM OF HIRSAU. It is of course possible that Wilhelm borrowed from an earlier work by Eberhard, but it is just as possible that

Eberhard was connected only with the drawing which is labelled with his name in the Munich MS. The second, much briefer work is a few sentences on bellfounding and does not appear to be directly ascribed to Eberhard in any of its four MS sources. Neither work is of independent interest, but both are naturally essential for the history of medieval attempts to apply the simple numerical proportions of harmonious strings to the less tractable organ pipes and bells. Eberhard should perhaps not be counted as a musical theorist until convincing evidence of his existence is produced.

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 C Mahrenholz *Die Berechnung der Orgelpfeifenmessungen* (Kassel, 1938)
 J Smits van Waesberghe *Cymbala Bells in the Middle Ages*, *MSD*, i (1951)

LAWRENCE GUSHFE

Eberl, Anton (Franz Josef) (b Vienna, 13 June 1765, d Vienna, 11 March 1807). Austrian pianist and composer. He displayed great musical talent at an early age and gave private piano recitals in Vienna at the age of eight. His father at first made him study law; but sudden bankruptcy left the family unable to pay for the law examination, thereby permitting him to study music in earnest. He may have been a pupil of Mozart, who befriended and encouraged him. On 9 March 1784 he gave his first public recital in Vienna, and three years later his first stage work, *Die Marchande des Modes*, allegedly drew the praise of Gluck.

In 1788 some of Eberl's piano pieces began to appear under Mozart's name, the first of a great many such misattributions. The earliest of these (published at least 14 times as Mozart's, never as Eberl's) was a set of variations on Ignaz Umlauf's *Zu Steffen sprach im Traume*, if, as Gerber maintained, this was one of Mozart's favourite teaching pieces, this may partly account for the mistaken authorship. Other sets of variations were also published as Mozart's, and Eberl's Piano Sonata in C minor, published as his op. 1 in 1798, had already appeared under Mozart's name and did so later. Eberl wrote public letters in 1798 and 1805 to correct these errors, and in 1799 Constanze Mozart tried unsuccessfully to prevent Breitkopf & Härtel from including an Eberl piece in Mozart's *Oeuvres complètes*. As late as 1944 a work by Eberl, the Symphony in C (1785), appeared in Milan as a 'new Mozart symphony'.

Eberl made concert tours of Germany in winter 1795-6, with Constanze Mozart and her sister Aloisia Lange, and in 1806, when he performed some of his works for two pianos with the young Meyerbeer in Berlin. Between these tours Eberl stayed twice in St Petersburg (1796-9, 1801-2) as a pianist, piano teacher, entertainer of the Russian royal family and Kapellmeister. Apparently he held this last position only in Russia, where he established a reputation as a fine musician. In December 1801 he conducted in St Petersburg three highly successful performances, among the earliest in Russia, of Haydn's *Creation*.

After his return to Vienna Eberl produced a series of instrumental works to highest critical acclaim, and was generally held to be the equal of Beethoven. His piano concertos and last two symphonies opp. 33-4 were compared favourably with similar works by Haydn, Mozart and Beethoven; the Eb Symphony, performed at the première of Beethoven's 'Eroica', was judged the better

of the two. When Eberl died, at the age of 41, the *Allgemeine musikalische Zeitung* remarked that the early death of an artist had seldom been so generally regretted as his was.

Although Eberl was highly regarded as a theatre composer (his *Die Königin der schwarzen Inseln* was praised by Haydn), most of his stage works are lost. The largest group of his extant compositions, the piano works, exhibits not only an early dependence on the influence of Mozart, but his departure from the style of his teacher towards a more Romantic idiom. The seven piano sonatas alone are sufficient reason to restore his name to a prominent place among composers active in Vienna at the time of Beethoven. The last three sonatas opp. 27, 43 and 39, the Fantasia op. 28 and the Toccata op. 46 are worthy of the attention of any pianist of merit. His most outstanding work for piano solo, the Sonata in G minor op. 39, was published shortly after his death, and its superior worth was highly acclaimed, its many moments, especially formal peculiarities, which seem to foreshadow Franck, Chopin and Liszt, show Eberl to be a significant forerunner of the Romantic era.

WORKS

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DRAMATIC

(lost unless otherwise indicated)

- Die Marchande des Modes (Singspiel, 3), Vienna, Leopoldstadt, 27 Feb 1787
 Graf Balduin von Flandern (comic opera, 2), Vienna, Leopoldstadt, 1788
 Die Hexe Megare (pt m), not later than 1790
 Die Zigeuner (3, H. F. Möller), Vienna, Landstrasse, 1793
 Pyramus und Thisbe (melodrama, 1, F. Eberl), Vienna, National, 7 Dec 1794
 Der Tempel der Unsterblichkeit (prol. Reinbeck), 1799
 Erwine von Steinheim (parody, 3, F. X. Gewey, after A. Blumauer), Vienna, Freihaus, 23 May 1801
 Die Königin der schwarzen Inseln (opera, 2, J. Schwalldopler, after Wieland), Vienna, Kärntnertor, 23 May 1801 *A-Wn* (autograph), ov arr pf (n d)

KEYBOARD

- Sonatas op. 1, 1792 (1798), orig attrib Mozart, Sonatine, 1796, op. 5 (Leipzig, 1807), ed in *Mw*, xv (1959), 5 grandes sonates op. 12 (1802), op. 16 (1802), op. 27 (1805), op. 43, 1805 (1809), op. 39, 1806 (n d), 2 Sonatas, pf duet, op. 7 (St Petersburg, 1799)
 Variations 10 on 'Zu Steffen sprach im Traume' (Hamburg, 1788), attrib Mozart, 12 on 'Bei Männern welche Liebe fühlen' (1792), attrib Mozart, 10 on 'Malbrough s'en va-t-en guerre' (1797), attrib Mozart, '10 on Romance, 1797, op. 6 (Leipzig, 1807), 12 on 'Freundin sanfter Herzenstriebe' (1798), attrib Mozart, 11 on 'Ascuta Jeannette', 1799, op. 9 (St Petersburg, Vienna, 1805), Prelude suivi de 8 variations, 2 pf, 1804, op. 31 (n d)
 Other kbd 3 fantasias op. 15 (1803), op. 28 (1805), op. 30, 1805 (n d), Caprice et rondeau, op. 21 (1803) [? identical with op. 38 (n d)], Toccata, op. 46 (1809), 12 deutsche Tänze, 12 Menuetten (1805), for pf duet, 2 polonaises, op. 19 (1803) and op. 24 (Leipzig, 1805) [? also publ as op. 26], Caprice et rondeau, op. 42 (1808), march (1807)

OTHER INSTRUMENTAL

- Orch 3 syms, 1783 5, *A-Wm*, 2 syms op. 33, 1804 (Leipzig, 1807), op. 34 (Leipzig, 1805); 3 pf concs C, 1797, *D-Bb*, op. 32 (Leipzig, 1805), op. 40 (Leipzig, 1807), 1 for 2 pf, op. 45 (1809)
 Chamber Sextet, pf, str, cl, hn, 1800, op. 47 (1808), Qnt, pf, cl, str, op. 41 (1808), Qnt, pf, ob, str, 1806, op. 48 (n d), 3 str qts, op. 13 (1801), 2 pf qts op. 18 (1802), op. 25, 1804 (n d), 4 pf trios, C (1797), attrib Mozart, 3 as op. 8, c1799 (1805), 2 trios, pf, cl, vc, op. 44, 1803 (1809), op. 36 (Leipzig, 1806); 7 vn sonatas 2 as op. 10, 1800 (1805), op. 14 (1801), op. 20 (1803), op. 35, 1805 (n d), opp. 49, 50, 1806 (n d), Fl Sonata, 1804, op. 29 (n d), Variations sur un thème russe, pf, vc, op. 17 (1802), Grand Duo, pf, vc/vn, 1804, op. 26 (n d)

VOCAL

- Lieder 6 deutsche Lieder, 1, op. 4 (Hamburg, 1796); 6 Gesänge, pf acc., op. 23 (1804), 2 ed in *DTÖ*, lxxix, Jg. xlii/2 (1935/R)
 Other vocal. Bey Mozart's Grab, cantata, 1791, *LEu*; La gloria d'Imeneo (C. Gattechi), cantata, 1799, op. 11, vocal score (c1800).

Serenate, 4vv, cl, va, vc, op. 37 (Leipzig, 1807), Arietta, 1807, in 'In questa tomba oscura' con accompagnamento di pianoforte in XVIII composizioni di diversi maestri (Leipzig, 1808), other single works

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 R. Haas 'Anton Eberl', *MJb* 1951, 123
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 A. D. White *The Piano Works of Anton Eberl (1765-1807)* (diss., U of Wisconsin, 1971)

A DUANE WHITE

Eberlin, Daniel (b Nuremberg, baptized 4 Dec 1647; d ?Kassel, between Dec 1713 and 5 July 1715). German composer, violinist and administrator. Until recently information about his life was based on the testimony of Telemann, who was his son-in-law. Recent research, however (see Oefner), has enabled his career to be charted more exactly and his dates, hitherto recorded as c1630-92, to be established more firmly. From 1661 he was a treble in the Hofkapelle at Gotha. He himself stated that he studied for two years (probably in 1663-5) with Adam Dresch at Jena. He then entered the service of Duke Johann Georg of Saxe-Eisenach. On the duke's advice and through the mediation of Friedrich, Landgrave of Hesse, he went to Rome; he was there probably between 1668 and 1671 and according to Telemann took part at this time in Turkish wars. From 1671 he was again at Eisenach, as a violinist and composer, but in 1673 he left again and went to Nuremberg, where he held a position as registrar; it is not known whether he held a musical post. His unbridled temper soon caused him difficulties in his work, and he left Nuremberg in 1675 and returned to Eisenach again, this time as private secretary and Kapellmeister. Under his direction the Hofkapelle gained considerable impetus, but by 1678 he had moved again, this time to Kassel, where he reorganized the Hofkapelle. Here too he quarrelled with the musicians, and he had returned to Eisenach yet again by 1685, when he was made Kapellmeister and master of the pages there. From 1689 he was probably no longer Kapellmeister, and there is thenceforward no evidence that he was active as a musician. He was certainly, however, secretary of the mint at Eisenach, and in 1691 he became master of it. He became involved in some shady business, however, and he had to leave Eisenach after an audit of the mint in 1692. It is not known what he did next; Telemann's claim that he became a banker in Hamburg has not yet been confirmed. He reappeared at Kassel in 1705, this time as captain of the militia.

It is hardly possible to make a fair assessment of Eberlin's importance as a composer on the basis of his few surviving works. He must, however, have enjoyed some fame among his contemporaries, for Mattheson later spoke of the 'celebrated Eberlin', and Telemann praised him as a mind 'whose ability few have equalled'. In the musical sphere he was an accomplished contrapuntist and a fine violinist. His few extant vocal works are marked by expressive word-setting and also by rather wilful harmonic writing. He exploited the tonal possibilities of instruments, witness the virtuosio violin solo of the cantata *Ich will in aller Noth*. Johann Christoph Bach wrote 15 variations for harpsichord on his aria *Pro dormiente Camillo*.

WORKS

VOCAL

Allmächtiger, heyliger, ewiger Gott, cantata, 4vv, 2 vn, 3 va, bc, *D-Bds*
Ich kann nit mehr ertragen diesen Jammer, cantata, 4vv, 2 vn, 4 va da
gamba, bc, *S-Uu*

Ich will in aller Noth auf meinen Jesum bauen, cantata, 1v, vn, bc, *D-Bds*

Vae misero qui Deum meum, cantata, 1v, bc (org), *Bds*
Wenn mein Stundlein vorhanden ist, cantata, 4vv, 2 fl, vlc, bc, *S-Uu*
[copy of part of Ich kann nit mehr ertragen]

Ex ungue leonem, 10vv, reproduced in *MGG* [beginning of a canon
appearing beneath a portrait of Eberlin, c1675]

Pro dormiente Camillo, aria [reconstructed, see Freyse]

INSTRUMENTAL

Trium mifrice variantium fidium concordiae, 2 vn, bc (Nuremberg,
1675)

For lost works see Apell and Schaal

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EitnerQ; GerberL, WaltherML

J Mattheson *Grundlage einer Ehren-Pforte* (Hamburg, 1740), ed M
Schneider (Berlin, 1910/R1969)

[D A von Apell] *Gallerie der vorzüglichsten Tonkünstler und merk-
würdigsten Musik-Dilettanten in Cassel* (Kassel, 1806)

F Röllberg 'Musikus, Kapellmeister und Pagenhofmeister wie auch
Munzverwalter Daniel Eberlin', *Das Thüringer Fahnen*, iv (1935),
216

C Freyse 'Aria Eberliniana', *Veröffentlichungen der Neuen Bach-
Gesellschaft*, xxxix (1940)

C Engelbrecht 'Die Hofkapelle des Landgrafen Carl von Hessen-
Kassel', *Zeitschrift des Vereins für hessische Geschichte und
Landeskunde*, lxxviii (1957), 141-73

- - - 'Eberlin, Daniel', *NDB*

R Brockpähler *Handbuch zur Geschichte der Barockoper* (Emsdetten,
1964)

F Krummacher *Die Überlieferung der Choralbearbeitungen in der
frühen evangelischen Kantate* (Berlin, 1965)

H Engel *Musik in Thüringen* (Cologne, 1966)

R Schaal *Die Musikhandschriften des Ansbacher Inventars von 1686*
(Wilhelmshaven, 1966)

C Oefner 'Neues zur Lebens- und Familiengeschichte Daniel Eberlins',
Mf, xxii (1969), 464

SUSETTE CLAUSING

Eberlin, Johann Ernst (b Jettingen, nr. Burgau, Bavaria, baptized 27 March 1702, d Salzburg, 19 June 1762) German composer and organist. He attended the Gymnasium in Augsburg, but his consuming interest in music kept him from applying himself fully to his studies. His musical education was similar to that of Leopold Mozart. As an 11-year-old boy Eberlin participated in school performances of musical plays, in later years, this kind of dramatic music occupied him frequently as a composer.

Eberlin arrived in Salzburg in 1721 and was a student at the Benedictine university until 1723 but did not complete a course of study. In 1726 he became fourth organist at Salzburg Cathedral and by 1749 had risen to the rank of court and cathedral Kapellmeister. He received the honorary appointment of *Titular-Truchsess*, or princely steward, in 1754.

Leopold Mozart had moved to Salzburg in 1737 and had become a member of the court chapel in 1743. In his description of the Salzburg musical establishment (published in 1757), Mozart called Eberlin 'a thorough and accomplished master of the art of composing . . . He is entirely in command of the notes, and he composes easily and rapidly . . . One can compare him to the two famous and industrious composers, [Alessandro] Scarlatti and Telemann'. Eberlin was on friendly terms with the Mozart family and with the clergy of St Peter's Abbey in Salzburg, often composing music for special occasions there. In 1752 Eberlin's daughter Maria Josefa married Anton Cajetan Adlgasser, who two years later became cathedral organist. Eberlin was widely honoured and respected at the time of his death. His successor was Joseph Franz Lolli.

Of Eberlin's compositions, only the toccatas and fugues for organ were printed during his lifetime as a separate publication (1747). There were numerous later editions of these and of other keyboard works. For a long time one of Eberlin's fugues was ascribed to J. S. Bach. He composed virtually all kinds of music for which there was official demand in Salzburg. From 1742 he supplied music for numerous school plays and oratorios performed at the university and at St Peter's - a local theatrical and musical tradition that disappeared soon after his death. Three operas with texts by Metastasio are lost, but in the Schuldramen, intermezzos and pastoral plays, Eberlin shows himself a versatile composer in both serious and comic veins. He composed at least 91 dramatic works and oratorios for the court theatre, the university, St Peter's, and the Nonnberg convent. Some oratorio performances were probably staged, with scenery. The music is largely in the reigning Italian style, with secco and accompanied recitatives and extended da capo arias. Simple songs in the style of south German folk music also occur. These plays and oratorios are carefully orchestrated, with occasional instrumental solos. Comic intermezzos are frequent in the school plays, with passages in Salzburg dialect. Melodrama (spoken dialogue with orchestral accompaniment) is occasionally used. Eberlin's oratorio *Sigismundus Hungaricus rex* was performed in 1761 in honour of the archbishop, with 146 participants, among them the five-year-old W. A. Mozart.

Besides Eberlin's keyboard works, little instrumental music survives. He influenced composers of the next generation chiefly through his sacred vocal music. Several works have survived in contemporary manuscript scores. Manuscript or printed scores of church works were rare during this period, and were normally made for study purposes. The works in question are mostly in the strict (contrapuntal) style traditionally used for Advent and Lent. Best known is a manuscript in *GB-Lbm* containing scores of 19 liturgical works by Eberlin and Michael Haydn, all but one copied by Leopold Mozart (not Wolfgang, as was previously believed). This collection, dating from c1773, is repeatedly mentioned in the correspondence between Leopold and Wolfgang Mozart (K Anh 109vi/A 71 8). They both thought highly of Eberlin's contrapuntal writing. Leopold, in sending these scores to his son, pointed out that they were still good models when writing for the church. Wolfgang, in later years, continued to admire Eberlin's vocal writing, though he revised his opinion of his keyboard fugues.

WORKS

DRAMATIC AND VOCAL

Der blutschwitzende Jesus, passion oratorio, ed in DTÖ, lv Jg xxvii/1 (1921/R), Daphne, pastoral play, 1758, 21 oratorios, 61 school plays; intermezzos, cantata 12 in *D-Rp*, some in *A-KR*, music lost for many others

Operas (all lost) Demofonte (Metastasio), 1759, Demetrio (Metastasio), 1760, Ipermestra (Metastasio), 1761, 1763

SACRED

c70 masses, incl Requiem masses and mass frags, 37 litanies, 160 offertories, 35 Vespers and vesper psalms; 3 Te Deum, numerous other liturgical and devotional works in Lat and Ger, incl motets principal sources *A-KR*, *Sd*, *Ssp*, *Sn*, *Wn*, *CH-E*, *D-Mhs*, *Rp*, see also *EitnerQ*, 2 motets ed in DTÖ, lxxx, Jg xliii/1 (1936/R), Missa secundi toni ed. Furlinger (Altötting, 1961); Te Deum, Dixit Dominus, Magnificat ed R G Pauly (Madison, Wisc., 1971)

INSTRUMENTAL

IX toccate e fughe, org (Augsburg, 1747)
115 Versetten und Cadenzen, org (Munich, c1830)
65 Vor- und Nachspiele, Versetten und Fugen . . . in den bekannten 8 Kirchen-Tonarten, org (Munich, c1830)

Other kbd works, incl 2 sonatas, fugues, preludes, variations, cited in *Einiger*
 3 syms., A-KR, Sca; divertimento, KR
 5 pieces for mechanical org (Hornwerk), in *Der Morgen und der Abend*,
 ed. L. Mozart (Salzburg, 1759)
 4 pieces for mechanical org, 1749, Hellbrunn Castle

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 C Schneider *Geschichte der Musik in Salzburg* (Salzburg, 1935)
 K A Rosenthal 'Mozart's Sacramental Litany and their Fore-runners', *MQ*, xxvii (1941), 433
 M Cuvay 'Beiträge zur Lebensgeschichte des Salzburger Hofkapellmeisters Johann Ernst Eberlin', *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, xcvi (1955), 179
 A Layer 'Johann Ernst Eberlin', *Lebensbilder aus dem Bayerischen Schwaben*, vi (Munich, 1958), 388
 H J Herbold *Die Messen des Johann Ernst Eberlin* (diss., U of Münster, 1961)
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 'Johann Ernst Eberlin's Concerted Liturgical Music', *Musik und Geschichte* (Cologne, 1963), 146-77
 M Cuvay-Schneider: *Die Instrumentalwerke Johann Ernst Eberlins* (diss., U of Salzburg, 1975)
 M H Schmid *Mozart und die Salzburger Tradition* (Tutzing, 1976)
 REINHARD G PAULY

Ebers, Carl Friedrich (b Kassel, 25 March 1770; d Berlin, 19 Sept 1836). German composer. The son of a teacher of English, he held various posts briefly, including that of musical director of an itinerant drama company. His travels took him to Schwerin (1793), Strelitz (1797), Leipzig, Magdeburg and finally Berlin (from 1822). His four operas (two Italian and two German) and a ballet are lost, his other works include cantatas, symphonies, overtures, two flute concertos, chamber and dance music, several collections of songs (among which was a once-popular drinking-song, *Wir sind die Könige der Welt*) and numerous arrangements. His arrangement as a piano sonata of Weber's Clarinet Quintet won him some notoriety, for Weber protested vigorously (*AMZ*, xviii, 1816, suppl x xi), drawing attention to serious alterations in the music. Ebers replied that he was free to do what he liked with any music, and that here he had improved the original and was willing, if Weber disowned it, to step in as its foster-father.

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JOHN WARRACK

Ebers, John (b London, c1785; d London, c1830). English bookseller and operatic manager. Born of immigrant German parents, he had a successful bookselling business in London at 27 Old Bond Street, which he apparently also used as a ticket agency. When the Italian Opera at the King's Theatre, Haymarket, failed in 1820, Ebers took on the management with William Ayrton as his musical director. After a promising season in 1821, which introduced *La gazza ladra* and *Il turco in Italia* to London, difficulties arose in the next year, partly because of the exorbitant demands of various singers. Ayrton resigned and was succeeded by a Signor Petracchi from La Scala, with a new board of management.

Having taken a four-year lease of the theatre in 1822, Ebers was able to introduce more new works by Rossini to London. But unfortunately he sublet the theatre to Benelli, the assistant stage manager, who sustained huge losses in 1824 and then vanished, leaving the artists, including Rossini, unpaid. After a lawsuit, Ebers, encouraged by the hope of increased patronage, and with Pasta as his main attraction, opened another season in 1825. He re-engaged Ayrton, whose service, however, again lasted for only a year. In 1826, Ebers was involved in another lawsuit, which he lost, concerning the pay of the chorus. This season, and that of 1827, both ended prematurely; the rent of the theatre was then greatly increased and this, combined with further artistic difficulties, forced Ebers into bankruptcy, after which he resumed his business as a bookseller. His successor as manager of the King's Theatre was Laurent, the lessee of the Italian Theatre; after only a year he was succeeded by Laporte.

Ebers's own account of his regime, *Seven Years of the King's Theatre* (London, 1828/R1970), is entertaining and vivid (A unique, very important grangerized, i.e. extra-illustrated, copy is in the library at the Garrick Club.) It gives his version of the complicated affairs of the opera house, with ample supporting documents. Though it is (understandably) not wholly objective, it sheds much incidental light on the commercial and other problems of running an international company on the plan of a mixture of old, established favourites and new operas. Ebers's account can be checked against reports and documents published in the *Quarterly Musical Magazine and Review* (1822-8) and in *The Harmonicon* (1823-7), the latter of which, it should be remembered, was edited by Ayrton. Ebers performed a valuable service to the musical life of London during a time of economic uncertainty, and besides half a dozen operas by Rossini, introduced works by Mercadante, Meyerbeer and Spontini. His book contains tables of the fees paid to artists who appeared regularly in successive years and one of the appendices gives a full list of the box-holders—a veritable galaxy of the musical aristocracy.

ALEC HYATT KING

Ebert, (Anton) Carl [Charles] (b Berlin, 20 Feb 1887). German, naturalized American producer and administrator. He trained as an actor at the school attached to the Deutsches Theater, Berlin, under the direction of Max Reinhardt. After appearing as an actor in Frankfurt am Main (1915-22) and Berlin (1922-7), he was appointed general administrator and producer of the Landestheater Darmstadt, where he produced his first opera, *Le nozze di Figaro*. In 1931 he was appointed general administrator of the Berlin Städtische Oper where in the two years before the Nazis came to power, his productions received the highest praise from critics and the public. In 1933 he worked in Salzburg, Florence and with Fritz Busch at the Teatro Colón, Buenos Aires; the following year he and Busch set up the GLYNDEBOURNE Festival, where he was artistic director until 1939, and again from 1947 to 1959. In 1936 he founded the Turkish State School for Opera and Drama, and remained as director until 1947. From 1948 to 1954 he was professor and head of the opera school at the University of Southern California, Los Angeles. In 1954 he returned to Berlin as general

administrator of the Städtische Oper, West Berlin, remaining there until 1961. His productions, especially of Mozart and Verdi, set a high standard, his intensive rehearsals resulting in performances notable for their detail and fine ensemble. He was made a CBE in 1960 and has been awarded honorary doctorates by Edinburgh (1954) and Southern California (1955).

His son Peter Ebert (*b* Frankfurt am Main, 6 April 1918) also worked at Glyndebourne and was director of productions of Scottish Opera (1965–76); he was administrator of the Augsburg Stadttheater (1968–73), of the Bielefeld Stadttheater (1973–5) and of the Wiesbaden Staatstheater (1975–).

HAROLD ROSENTHAL

Eberwein, (Franz) Carl (Adalbert) (*b* Weimar, 10 Nov 1786; *d* Weimar, 2 March 1868). German violinist and composer, younger brother of Traugott Eberwein. He studied with his father before joining the ducal orchestra at Weimar first as flautist and then as violinist (1803). Through this engagement he met Goethe, at whose recommendation he studied for two years in Berlin with Zelter (1808–9). He became musical director at Goethe's house (1807), chamber musician in the ducal orchestra (1810) and in the Stadtkirche (1810), and director of music at the cathedral (1818) in addition to teaching singing. After being turned down for the post of court Kapellmeister (1817), he was ducal music director and director of the opera from 1826 until his retirement in 1849. Eberwein is important not only as a composer, but also for his influence on Goethe and the musical life at Weimar. He wrote several songs and some Singspiels to texts by Goethe and music to his *Faust* and to *Proserpina*. His settings of poems from Goethe's *West-östlicher Divan* and the short patriotic songs, such as *Die Freiheit ist errungen*, are among his better works. Best known for his songs and stage works, Eberwein also composed an oratorio and cantatas, and a few instrumental works, and wrote about musical life at Weimar.

Eberwein married the opera singer Henriette Hässler, who performed many of his songs at the court; his elder brother Ludwig (1782–1832) became first oboist in the court orchestra at Weimar. His younger son, the pianist Maximilian Carl Eberwein (1814–75) was a child prodigy taught first by his father and later by Hummel; after a successful career as a pianist and composer in Berlin and Paris, he settled in Dresden as a music teacher, where Hans von Bülow was among his pupils.

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 —: *Goethes Schauspieler und Musiker. Erinnerungen von Eberwein und Lobe* (Berlin, 1912)
 H J Moser: *Goethe und die Musik* (Leipzig, 1949)
 G Kraft: 'Eberwein', *MGG* [incl. list of works]
 W Boetticher: 'Eberwein', *ES*
 H Heussner: 'Eberwein', *NDB*

GAYNOR G JONES

Eberwein, Traugott (Maximilian) (*b* Weimar, 27 Oct 1775; *d* Rudolstadt, 2 Dec 1831). German violinist and composer, elder brother of Carl Eberwein. He was the eldest of three sons of Alexander Bartholomäus Eberwein (1751–1811), the Weimar ducal court and town musician whose brother Christian was violinist at Frankfurt am Main before becoming violinist (1794) and musical director (1811) of the Rudolstadt court

orchestra. After taking violin lessons from his father, Traugott studied theory with F. L. A. Kunzen in Frankfurt and the violin with Ernst Schick in Mainz. He had some further instruction from J. C. Kittel (counterpoint) in Erfurt and, stopping at Naples on a concert tour through Germany, France and Italy (1793–4), with Fedele Fenaroli. After a visit to Hamburg (1796), he was engaged as court musician to Prince Ludwig Friedrich von Schwarzburg-Rudolstadt in the following year, later becoming chamber musician (1810) and Kapellmeister (1817) at Rudolstadt. Traugott's reputation rests largely on the standard of performance attained under his direction at Rudolstadt and his work as an early founder of music festivals in Germany, in addition to his many compositions. His settings of Goethe, with whom he was on friendly terms, include the Tafelied *Mich ergreift, ich weiss nicht wie* and dramatic works, among them the Singspiel *Claudine von Villa Bella* (1815) and *Der Jahrmarkt zu Plundersweilen* (1818). Although his songs are modelled on those of Berlin composers such as J. F. Reichardt, Neapolitan elements in them show the influence of Fenaroli. Some of Traugott's more popular songs appeared in student and choral songbooks; he also composed operas, Singspiels and incidental music for the theatre; cantatas, a mass, an oratorio and a *Te Deum*, concertos, chamber and orchestral music. He also wrote reviews for music journals.

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GAYNOR G JONES

Ebio, Matthias (*b* Husum, Schleswig, probably in April 1591; *d* Husum, 20 Dec 1676). German composer and teacher. He attended school at Husum and then went to Jena to study law. He returned to Husum in 1616 and took up the position of town Kantor, which he occupied until his retirement in 1673. His reputation as a composer reached beyond his native area, and on the strength of this renown he was able to persuade the town council to finance the publication of several of his works. His only surviving musical works are the 20 German sacred songs and psalms for two voices and continuo comprising his *Prodromus cantionum ecclesiasticarum in decades nonnullas distributarum, i.e. Vortrab geistlicher Kirchen Gesänge . . . sampt etzlichen Psalmen* (Hamburg, 1651). In the same year he published a music tutor for children, *Isagoge musica, das ist Kurtzer und schlechter jedoch gründlicher Unterricht wie ein Knabe in kurzer Zeit mit geringer Muhe Musicam lernen könne* (Husum, 1651). It shows that he adhered firmly to the somewhat outmoded teaching method based on the hexachord and attributed to Guido of Arezzo; it includes 22 familiar Lutheran hymns, the tunes of which were to be used as exercises in fugal writing.

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 M Geck: *Nicolaus Bruhns Leben und Werk* (Cologne, 1968)
 based on *MGG* (xvi, 7–8) by permission of Bärenreiter

UWE HAENSEL

Ebner, Wolfgang (b Augsburg, 1612; d Vienna, 11 or 12 Feb 1665). German organist and composer resident in Austria. He was appointed organist at St Stephen's Cathedral, Vienna, in 1634. Three years later he began a lifelong association with the imperial court in Vienna under Ferdinand III and later Leopold I, assuming first the position of organist of the Kapelle and becoming cathedral Kapellmeister in 1663; he was also official ballet composer.

Little of Ebner's music is extant, which is regrettable in view of the esteem in which he was held by his contemporaries. Historical evaluations made before much of his music was destroyed in World War II support these appraisals. In 1637 he earned twice the salary of his colleague Froberger, with whom he established the important Viennese keyboard school of the 17th century noted for its fusion of French, English and German styles. Zachow thought highly enough of Ebner to have the young Handel copy at least one composition into a notebook of 1698 (now lost) which Handel kept throughout his life, besides Ebner and Zachow, composers represented in it include Froberger, Kerll, J. A. and J. P. Krieger, Kuhnau, Muffat, Pachelbel and Poglietti. Ebner's best-known composition is the set of 36 variations for harpsichord (Prague, 1648) on a theme by Ferdinand III, which shows many similarities to Froberger's famous *Maverin* suite and may in fact predate it. In both works the order of suite movements governs the overall structure while variation procedures provide the main impetus of musical growth.

Ebner wrote 15 elementary rules of thoroughbass realization, which, though never published in the original Latin, appeared in a German translation by J. A. Herbst as part of his *Arte practica & poetica* (Frankfurt am Main, 1653). As did Agazzari (*Del sonare sopra 'i basso con tutti li stromenti*, 1607), Ebner suggested that the realization should not be allowed to go above the pre-existing melodic line, and like Galeazzo Sabbatini (*Regola facile e breve per sonare sopra il basso continuo*, 1628) he permitted the left hand to share at times in realizing the intervals above the bass.

WORKS

- Una augustissimi ac invictissimi Imperatoris Ferdinandi III XXXVI modis variata, ac pro cimbalo accomodata (Prague, 1648), ed in *Musée des clavecinistes* (Vienna, 1818), ed G. Adler, *Musikalische Werke der Habsburgischen Kaiser Ferdinand III Leopold I und Joseph I* (Vienna, 1892-3), 277ff, ed H. Fischer, *Die Variation* (Berlin, 1930) [abbreviated], ed G. Tagliapietra, *Antologia di musica antica e moderne per pianoforte* (Milan, 1931-2), vii, 3-19. Dances, *D-Rp*, dances for a ballet, 1661, *A-Wn*, Sonata a 3, 2 vn, va da gamba, and *Declarare in Domino*, 3vv, 2 vn, bc, both *D-Kl*.

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JOHN D. ARNOLD

Ebran [Abran, Abraham, Ebram, Hebran] (fl c1543-64). French composer. 12 pieces ascribed to 'Ebran' and three to 'Hebran' are included in Attaignant's four-

voice chanson anthologies published at Paris between 1543 and 1549. Nicolas du Chemin printed three more chansons attributed to 'Ebran', and Le Roy & Ballard issued a further two ascribed to 'Abran'. Of these *Tant vous allés doux Guillemette* (RISM 1564¹¹) proved a favourite and was often reprinted; it was also arranged for cittern and for lute and appeared as an *air* for two voices and lute in E. Adriaensen's *Pratum musicum* where it was ascribed to 'Abraham'. *Quand un chacun sert et commande*, a response to Arcadelt's *Pour heur en amour demander* was ascribed to 'Ebram' in Guillaume Morlaye's second lutebook (RISM 1558¹²), but a four-voice version of the same piece later appeared attributed to 'Nicolas' (RISM 1565⁵) and it is probably by Nicolas de La Grotte. Most of Ebran's chansons are courtly *épigrammes* with decasyllabic lines, set in the generally homophonic style of Sandrin and Arcadelt, only two texts are identifiable - *Cesse mon oeil* by Chappuys and *Ung jour d'iver* by Clément Marot.

WORKS

- 19 chansons, 4vv, 1543⁷, 1543⁹, 1543¹¹, 1544⁷, 1545⁸, 1545¹⁰, 1545¹², 1547⁹, 1547¹², 1549²¹, 1549²², 1549²³, 1550¹¹, 1550¹², 1559¹³, 1564¹¹ (arr. cittern, 1570²⁴, arr. lute, 1571¹⁶, 1574¹², arr. 2vv, lute, 1584¹²).

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 FRANK DOBBINS

Ebreo da Pesaro, Guglielmo. See GUGLIELMO EBREO DA PESARO

Eccard, Johannes (b Mühlhausen, Thuringia, 1553; d Berlin, 1611). German composer. He was a pupil at the Lateinschule in Mühlhausen where he probably received his first musical training from the young Kantor Joachim a Burck. He was a chorister in the Kapelle of the Weimar court from 1567 until its disbandment in 1571, and from then until the end of 1573 he sang in the Bavarian Hofkapelle in Munich; he was also a pupil of Lassus there. During winter 1573-4, while living in Mühlhausen, he renewed an earlier acquaintance with Joachim a Burck, and formed an association with the poet Ludwig Helmbold, who had been there as a deacon since 1571. In 1577 and 1578 he was in the household of Jakob Fugger in Augsburg, and he dedicated to him his five-part mass *Mon cœur se recommande à vous* (*D-Mbs*). In 1579 he became a member of the Hofkapelle of Margrave Georg Friedrich of Brandenburg-Ansbach, who, having been appointed administrator of the Duchy of Prussia in 1578, had moved with his musicians to Königsberg.

In the Kapelle registers for 1580 Eccard's name appeared for the first time under the list of singers; the household establishment book, however, referred to him from the beginning as vice-Kapellmeister. In 1586 the margrave returned to Ansbach with his Kapellmeister (Teodore Riccio) and the larger part of his musical establishment, leaving Eccard in Königsberg as vice-Kapellmeister. Although Eccard in fact fulfilled there the duties of a first-in-charge, he was not appointed Kapellmeister proper until 1604 when Elector Joachim Friedrich of Brandenburg became administrator of Prussia after the death of Margrave Georg Friedrich. In 1608 Joachim Friedrich gave Eccard sole charge of the music at his principal residence in Berlin; the composer remained there as Kapellmeister until his death, serving both Joachim Friedrich and his successor, Johann Sigismund.

Eccard's work centres largely on the Lutheran chorale. During the second half of the 16th century the chorale was developed simultaneously in two contrasting ways: on the one hand the melody was transferred from the tenor to the highest part and simply harmonized; on the other hand it was freely treated in elaborate polyphonic style. Eccard contributed to both lines of development. The *Geistliche Lieder auf den Choral* of 1597 belong to the simpler genre; the preface to the publication shows clearly the connection of the work with Lucas Oslander's four-part *50 geistliche Lieder und Psalmen* (chorales and psalms set polyphonically in such a way as to enable a congregation to participate in their singing). Eccard's settings somewhat overshadow those of Oslander, however, not only because of their fuller five-part texture, but because of the cleverly worked-out inner parts that create an illusion of polyphony; nevertheless, even the most elaborate settings are not so difficult as to prevent the congregation from joining in the top line.

Together with Lechner, H. L. Hassler, and Michael Praetorius in particular, Eccard was one of the principal Protestant composers of chorale motets (the alternative genre) working at the turn of the 17th century, and in this field lies his most important contribution. The motets from the two volumes of *Preussische Festlieder* (published with works of Stobaeus in 1642 and 1644) show that he was a 'true disciple of the world-famous and celebrated Orlandi [Lassus]' in that he, like his teacher, was capable of realizing the full implications of the text in terms of close word-note relationships and appropriately varied textures. Settings like the five-part *Übers Gebirg Maria geht*, and the six-part *Zacharias war ganz verwirrt* and *Der Heilig Geist vom Himmel kam* reflect the intrinsic warmth of Helmbold's verse, to which Eccard throughout his life returned constantly.

The extent to which Eccard's influence was felt long after his death is shown not only by the many posthumous editions of his works but also in such a composition as Johann Sebastian's oratorical *St Matthew Passion* (Königsberg, 1672), in which the interspersed chorales clearly derive from Eccard's 1597 volume. In the 19th century Eccard's music was regarded as the epitome of the *a cappella* ideal, and in an age of Protestant revival, he was seen as the counterpart to Palestrina who was esteemed by the Caecilians as the classical figure of Catholic church music. This high regard is particularly evident in Winterfeld's standard work in which a section of over 60 pages is devoted to Eccard, the sole representative there of the 16th century.

Of the works of secondary importance, mention should be made of the sacred odes, which, in their essentially homophonic idiom, belong to the early 16th-century genre of the secular scholastic ode. Eccard was also attracted by the Italian villanella, as the title of the posthumously published *Crepundia sacra ... ad imitationem italicarum villanescarum* (1626¹⁰) clearly indicates.

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Stimmen, ed R. Eitner, *PÄMw*, xxi, Jg. xxv (Leipzig, 1897)

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20 neue christliche Gesang Ludovici Helmboldi artlich und lieblich zu singen, und auff allerley Instrumenten der Musik zu spielen, 4vv (Mühlhausen, 1574)

Neue deutsche Lieder, 4, 5vv, gantz lieblich zu singen, und auff allerley musicalischen Instrumenten zu gebrauchen (Mühlhausen, 1578)

Neue Lieder, 4, 5vv gantz lieblich zu singen und auff allerley Instrumenten zu gebrauchen (Königsberg, 1589)

20 odas sacrae Ludovici Helmboldi I Harmonicus numeris pro scansione versuum, ornatae et compositae, 4vv (Mühlhausen, 1596)

Der erste Teil geistlicher Lieder auff den Choral oder gemeine Kirchenmelodey durchaus gerichtet, 5vv (Königsberg, 1597) [57 incl. in 1634]

Der ander Teil geistlicher Lieder auff den Choral 5vv (Königsberg, 1597)

(works published jointly with J. a. Burck)

IV odas Ludovici Helmboldi, latinae et germanicae 4vv (Mühlhausen, 1574¹⁰)

Crepundia sacra Ludovici Helmboldi christliche Liedlein, 4vv (Mühlhausen, 1578¹¹)

30 geistliche Lieder auff die Feste durchs Jahr, 4vv (Mühlhausen, 1628)

40 deutsche christliche Liedlein M. Ludovici Helmboldi zu singen und auff allerley Instrument zu spielen, 4vv (Mühlhausen, 1599¹²)

Odorum sacrarum M. Ludovici Helmboldi Pars prima complexens I Odas sacras VI Crepundia sacra ad imitationem italicarum villanescarum (Mühlhausen, 1626¹⁰)

(works published posthumously by J. Stobaeus)

Erste Teil der preussischen Fest-Lieder vom Advent an bis Ostern 8vv (Hilbing, 1642) [incl. 13 by Stobaeus]

Ander Teil der preussischen Festlieder von Ostern an bis Advent, 8vv (Königsberg, 1644) [incl. 21 by Stobaeus]

85 occasional compositions listed in Heckmann

Other sacred works in 1586¹², 1605¹³, 1613¹⁴, D-4s, Bds, Dlb. Mh-1egnica, Biblioteca Rudolfini, PI W Ru USSR K 4

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WALTER BLANKENBURG

Ecchienus [?Ormestad, ?Ormsen], **Caspar** (fl. late 16th century). Norwegian composer. His name is perhaps a latinization of the Norwegian name Ormestad or Ormsen. Like JOHANN NESENIUS, he is of interest as one of the earliest Norwegian composers of polyphonic music known by name. He is known only from a four-part motet, *Cor mundum crea in me Deus*, in a manuscript in the state archives at Stockholm (facs. and transcr. in Gurvin). The piece bears an inscription in which 'Caspar Ecchienus from Norway' dedicated it in friendship to one Petrus Jespersen, secretary to Duke Carl - presumably Gustav Vasa's son, who became duke in 1560 and king in 1600.

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 JOHN BERGSAGEL

Eccles. English family of musicians.

(1) **Solomon Eccles** [Eagles] (i) (b c1617; d Spitalfields, London, 2 Jan 1682). Musician, later shopkeeper. Both his grandfather and father were musicians, and in his younger days he himself earned about £200 a year teaching the virginals and viols (see his *Musick-lector*). About 1660 after a period of religious uncertainty he became a Quaker. He was a man in whom zeal was apt to outweigh discretion, coming to feel that music-making was sinful he publicly burnt all his instruments on Tower Hill. Some say that he subsequently earned his living as a shoemaker, others as a tailor; in his will he called himself a chandler. In 1667 he wrote a tract, *A Musick-lector*, condemning music. He became notorious for such actions as running half-naked through the streets carrying a pan of fire on his head crying repentance. His fellow Quakers valued his sincerity and his powers as a preacher, but at times found him an embarrassment. On two occasions, for instance, his Monthly Meeting refused to allow him to publish religious tracts. In 1671 he accompanied George Fox on a visit to the West Indies. He apparently did not return with Fox's party in May 1673, but was back in England by October of that year, when he married for a second time.

(2) **Solomon Eccles** [Eagles] (ii) (b ? between 1640 and 1650; d Guildford, buried 1 Dec 1710). Composer and bass violin player, possibly the nephew of (1) Solomon Eccles (i). He was appointed to the King's Private Musick on 31 August 1685 and was one of the musicians who accompanied William III to Holland in 1691. He may have been the 'Eagles' who performed in the masque *Calisto* in 1675. He provided act music for Thomas Otway's *Venice Preserved* and Aphra Behn's *The City Heiress*, or *Sir Timothy Treatall*, both produced early in 1682. Six other sets of tunes, probably also act music for unspecified plays, are extant on GB-Lbm Add 29283-5 and 35043 and Lcm 1144), a few single pieces appear in other contemporary sources. He resigned his place in the Private Musick on 6 August 1710, and died within four months, leaving two sons, William and Charles, and three daughters, the second son may have been the Charles Eccles who composed a gavotte included in the *Compleat Tutor for the Hautboy* (London, c1746) by John Simpson (i).

(3) **Henry Eccles** [Eagles] (i) (b ? between 1640 and 1650; d London, buried 31 March 1711). Musician, possibly brother of (2) Solomon Eccles (ii). He was appointed to the King's Private Musick on 17 July 1689 and was probably a violinist. He went to Holland with William III in 1691 instead of Robert King.

(4) **John Eccles** (b ? London, c1668; d Hampton Wick, 12 Jan 1735). Composer, only son of (3) Henry Eccles (i); he has incorrectly been thought to have been the son of (1) Solomon Eccles (i) and brother of (5) Henry (ii) and Thomas Eccles. The first that is known of John Eccles is the publication of several songs in 1691. In 1693 he became an active composer for the United Companies at the theatre in Drury Lane. His first assignment was to write a dialogue for the singing début of the actress Anne Bracegirdle in Thomas D'Urfey's *The Richmond Heiress*; the dialogue was so successful that he soon became one of London's most popular theatre composers. Recognizing Eccles's ability to write for her needs, Mrs Bracegirdle, undoubtedly under his tutelage, thereafter sang only his music. While with the United

Companies, Eccles created for her the famous mad song 'I burn, I burn', from the second part of D'Urfey's *Don Quixote*, as well as the lead in the masque *The Rape of Europa*, and many incidental songs. Especially important during this period is his setting of the three witch scenes earlier interpolated into *Macbeth* by Davenant. Besides his theatrical activities, Eccles became a musician-in-ordinary without fee in the king's band.

In 1695 the principal actors of the United Companies revolted against the tyranny and vulgarities of its director John Rich and, under the direction of Thomas Betterton, set up a new company at Lincoln's Inn Fields. Eccles followed Mrs Bracegirdle to the new theatre and became its musical director. Here he continued to supply a steady stream of songs for various plays, as well as two 'all-sung' masques for Mrs Bracegirdle, Motteux's *The Loves of Mars and Venus* and *Acis and Galatea*, and a dramatic opera, Dennis's *Rinaldo and Armida*. Other important works at Lincoln's Inn Fields include the two masques, *Hercules and Ixion*, and the musical extravaganza, *Europe's Revels for the Peace*, which celebrated the signing of the Peace of Ryswick in 1697. Still active at court, Eccles replaced Thomas Tallet as one of the king's 24 musicians-in-ordinary in 1696, and in 1700 he was appointed 'Master of Musick, in the room of Dr Staggins'.

The severe competition between the United Companies and Lincoln's Inn Fields had resulted in a decline in the quality of both music and drama by 1700. While the players at Lincoln's Inn Fields tried to keep up the old standards, the old company offered novelty in the form of Italian singers and French dancers, rope dancers, contortionists and similar diversions. When William Congreve offered his masque *The Judgment of Paris* as the basis for a musical contest sponsored by 'several persons of quality', he must have hoped to better the state of theatre music. Scores were submitted by Eccles, Daniel Purcell, Godfrey Finger and John Weldon. Despite the lavish production and universally admired interpretation of *Venus* by Mrs Bracegirdle, Eccles's music was accorded only the second prize. The first went to Weldon who then gave up theatrical composition in favour of sacred music. Eccles's setting, however, was the most popular, and he and Congreve continued their collaboration by creating the *St Cecilia's Day Ode* for 1701.

While continuing to provide Lincoln's Inn Fields with incidental music for many plays, Eccles also produced the required court odes, and by 1704 had finished the vocal music for Granville's dramatic opera *The British Enchanters*. About this time, Congreve and Sir John Vanbrugh had formed a partnership and started the construction of a theatre in the Haymarket as a new home for the company at Lincoln's Inn Fields. It is logical to suppose that Congreve planned his opera libretto *Semele* for the opening of the new theatre in 1705, Eccles's score, however, was not completed until 1707, by when Italian opera had found a firm footing in London and Congreve had left the theatre. Although *The British Enchanters* was successfully given at the Haymarket in 1706 to counteract Italian opera, *Semele* was never staged.

After this disappointment, and probably also because of the deaths or retirements of many of his colleagues, Eccles retired to Hampton Wick where, according to Hawkins, he pursued his favourite sport, angling. Although he gave up all theatrical activities, he

remained active as a court composer, supplying annual odes for New Year's Day and the sovereign's birthday until his death. In his will he left a shilling each to his three daughters; the remainder of his estate went to his servant Sarah Gainer.

Eccles's greatest talent is revealed in his many songs. Remarkable for their beautifully contoured melodies and impeccable prosody, they quickly capture the mood and subtleties of the poetry and are eminently singable. His large works are notable for their dramatic pacing and their carefully planned tonal architecture. In the latter respect he surpassed even Purcell, and was far in advance of his day.

Eccles brought the Restoration tradition to its close. After Purcell's death in 1695 he was undoubtedly the greatest of the Restoration theatre composers. Continuing in Purcell's footsteps, *The Judgment of Paris* was the last of the masques, *The British Enchanters* closed the era of the dramatic opera, and the St Cecilia's Day Ode was the last of the annual celebrations for that saint. In *Semele*, Eccles turned to the Italian style and achieved a fusion between English and Italian elements, comparable with that achieved by Purcell between the French and English styles. More important, he also created a sensitive secco recitative better suited to English than any that was to follow for about 200 years. Had *Semele* been produced, it might have laid the foundations for a national English opera.

WORKS

For theatre pieces, text and some or all music published shortly after first performance unless otherwise indicated, for complete catalogue of pubd songs from theatre pieces see Day and Murre and *BUC'EM*

DG – Dorset Garden
DL – Drury Lane

LF – Lincoln's Inn Fields
HM – Haymarket

MASQUES AND OPERATIC PIECES

- Macbeth (Shakespeare), revival DG, 1694, *GB-Lhm*
The Rape of Europa (? P. Motteux), ? perf in revival of J. Wilmot's Valentinian, DG, Oct 1694
The Loves of Mars and Venus (Motteux), perf in E. Ravenscroft's The Anatomist, LF, Nov 1696, collab G. Finger
A Musical Entertainment ['Joy to the youthful pair'], perf in Ravenscroft's The Italian Husband, LF, Nov 1697, music lost
Ixion (Ravenscroft), perf in Ravenscroft's The Italian Husband, LF, Nov 1697, music lost
Europe's Revels for the Peace [of Ryswick] (Motteux), LF, Nov 1697, *Lhm*
Hercules (Motteux), perf in Motteux's The Novelty, LF, June 1697, music lost
Rinaldo and Armida (J. Dennis), LF, Nov 1698, *Lhm*
Acis and Galatea (Motteux), perf in Motteux's The Mad Lover, LF, cDec 1700
The Judgment of Paris, or The Prize of Music (Congreve), DG, March 1701
The British Enchanters, or No Magick like Love (G. Granville, after Quinault), HM, Feb 1706, adaptation of Lully's Amadis; ov and act tunes by W. Corbett, all but 2 songs lost
Semele (Congreve), completed 1707, not perf., *Lcm*

INCIDENTAL MUSIC

- She Wou'd if she Cou'd (G. Etherege), revival DL, 1693
The Richmond Heiress, or A Woman Once in the Right (T. D'Urfey), DL, April 1693, collab H. Purcell
Troilus and Cressida, or Truth Found too Late (Dryden), revival DL, c1694
Aureng-Zebe (Dryden), revival DL, 1694, *Lhm*
Don Carlos, Prince of Spain (T. Otway), revival DL, 1694
Love Triumphant, or Nature will Prevail (Dryden), DL, Jan 1694, collab H. Purcell
The Lancashire Witches (T. Shadwell), revival DG, Feb 1694
Teague O Dively, the Irish Priest (Shadwell), revival DG, Feb 1694
The Ambitious Slave, or A Generous Revenge (E. Settle), DL, March 1694
Have at All, or The Midnight Mistakes (J. Williams), DL, April 1694, play unpubd, ? music lost
The Married Beau, or The Curious Impertinent (J. Crown), DL, April 1694

- The Comical History of Don Quixote, parts i and ii (T. D'Urfey), DG, May 1694, collab H. Purcell
The Spanish Fryar, or The Double Discovery (Dryden), revival, June 1694
Valentinian (J. Wilmot), revival DG, Oct 1694; see masque The Rape of Europa
Hamlet (W. Davenant, after Shakespeare), LF, 1695
Love for Love (Congreve), LF, April 1695, collab G. Finger
Pyrrhus, King of Epirus (C. Hopkins), LF, Aug 1695
She Ventures, and He Wins, LF, Sept 1695
Cyrus the Great, or The Tragedy of Love (J. Banks), LF, Dec 1695
The Lover's Luck (T. Dilke), LF, Dec 1695
The She-gallants (Granville), LF, Dec 1695
The Husband his own Cuckold (J. Dryden jr), LF, Feb 1696
The City Bride, or The Merry Cuckold (J. Harris), LF, March 1696
The Country-wake (T. Dogget), LF, April 1696
The Royal Mischief (M. Manley), LF, April 1696
Love's a Jest (Motteux), LF, June 1696
The Anatomist, or The Sham Doctor (Ravenscroft), LF, Nov 1696, see masque The Loves of Mars and Venus
The City Lady, or Folly Reclaimed (Dilke), LF, Dec 1696, see ode Give the warrior loud and lasting praise
The Man of Mode, or Sir Flopping Flutter (G. Etherege), revival LF, 1697
Women will Have their Wills, LF, 1697
The Unnatural Brother (F. Filmer), LF, Jan 1697
The Libertine (Shadwell), revival LF, March 1697
The Provok'd Wife (J. Vanbrugh), LF, April 1697
The Intrigues at Versailles, or A Jilt in All Humours (D'Urfey), LF, May 1697
The Innocent Mistress (M. Pix), LF, June 1697
The Novelty Every Act a Play (Motteux), LF, June 1697, see masque Hercules
The Deceiver Deceived (Pix), LF, Nov 1697
The Italian Husband (Ravenscroft), LF, Nov 1697, see masques A Musical Entertainment and Ixion
The Villain (T. Porter), revival LF, 1698
The Pretenders, or The Town Unmasked (Dilke), LF, March 1698
Justice Busy, or The Gentleman Quack (Crown), LF, 1699, also known as The Morose Reformer, play lost
The Adventures of Five Hours (S. Luke), revival LF, 1699
The Mad Lover (Motteux, after Fletcher), LF, 1700, play lost see masque Acis and Galatea
The Beau Defeated, or The Lucky Younger Brother (Pix), LF, March 1700
The Way of the World (Congreve), LF, March 1700
The Fate of Capua (T. Southerne), LF, April 1700
Altemira (R. Boyle), LF, Dec 1701
Love Betray'd, or The Agreeable Disappointment (C. Barnaby), LF, Feb 1703
The Fickle Shepherdess (after T. Randolph's Amyntas or the Impossible Dowry), LF, March 1703
As you Find it (C. Boyle), LF, April 1703
The Fair Penitent (N. Rowe), LF, May 1703
The Stage-coach (G. Farquhar), LF, Jan 1704
The Chances (G. Villiers, after Beaumont and Fletcher), revival LF, Feb 1704
The Metamorphosis, or The Old Lover Out-witted (J. Cory), LF, Oct 1704
The Biter (Rowe), LF, Dec 1704
Ulysses (Rowe), HM, Nov 1706
Undated incidental music: The Duchess of Malfi (J. Webster), revival A
Fatal Secret, or The Rival Brothers, Harry the Fifth (? revival of R. Boyle's The History of Henry the Fifth), The Match at Bedlam, The Self Conceit, or The Mother Made a Property, The Virtuous Wife, or Good Luck at Last (D'Urfey), revival
ODES
(* – probably by Eccles, see McGinness)
Haste, loyal Britons, haste, prepare (Motteux), for the taking of Namur and the king's safe return, 1696, *Ob*
* This is that glorious day (Motteux), for the king's birthday, ? 1700, *Ob*
? revived for New Year's Day 1710
Oh harmony, to thee we sing (Congreve), St Cecilia's Day 1701, *Lcm*
Wake Britain wake (N. Tate), New Year's Day 1702, 3 songs in *Ob* and A Collection of Songs (1704)
Inspire us genius of the day (Motteux), for the queen's birthday, 1703, *Lhm*
While Anna with victorious arms (? Tate), New Year's Day 1704, in A Collection of Songs (1704)
Awake harmonious pow'rs (? Tate), for the queen's birthday, 1704, *C/m*
shel' 31 H. songs in *Lhm* and A Collection of Songs (1704)
* Janus, did ever thy wond'ring eyes (E. Smith), late 1704, *Ob*
Odes with text extant, music lost. Give the warrior loud and lasting praise (T. Dilke), for the king's return from Flanders, 1696, perf in The City Lady; Hark, how the muses call aloud (Tate), New Year's

Day 1703; See how the new-born season springs (Tate), New Year's Day 1708; Fair as the morning, as the morning early (Tate), for the queen's birthday, 1711; Lay the flowery garlands by (N Rowe), for the queen's birthday, 1716, music publ according to *Evening Post*, 2-5 June 1716; Winter! thou hoary venerable sire (Rowe), New Year's Day 1717; *Thou fairest, sweetest daughter of the skies (Rowe), ?New Year's Day 1718; *Oh touch the string, celestial muse (Rowe), for the king's birthday, 1718, Lift up thy hoary head (L. Eusden), New Year's Day 1720; A hero scarce could rise of old (Eusden), for the king's birthday, 1720; *Say, gen'rous parent of the vine (Eusden), New Year's Day 1721; *When the great Julius on Britannia's strand, for the king's birthday, 1721; *Hail the lov'd, returning, glorious day (Eusden), for the king's birthday, 1723, Janus! the shining round survey (Eusden), New Year's Day 1730, Of old the bards, their countries to adorn (Eusden), for the king's birthday, 1730; Once more the ever circling sun (C Cibber), New Year's Day 1731, When Charles from anarchy's retreat (Cibber), for the king's birthday, 1731, Awake with joyous songs the day (Cibber), New Year's Day 1732, Let there be light (Cibber), for the king's birthday, 1732, Sicilian sister, tuneful nine (Cibber), New Year's Day 1733, Again the joyous morn (Cibber), for the king's birthday, 1733, To George, to George, our patriot king (Cibber), New Year's Day 1734; Happy Britain! raise thy voice (Cibber), New Year's Day 1735; *As on the deep in war's array (Eusden), n d
(Odes with text and music lost. New Year's Day 1710, ? revival of This is that glorious day, New Year's Day 1719 (Eusden), for the king's birthday, 1719 (Eusden), *New Year's Day 1722 (?Eusden), *New Year's Day 1723 (?Eusden), *A Birthday Cantata (Eusden), 1724, *New Year's Day 1725 (Eusden), *New Year's Day 1727 (?Eusden)

MISCELLANEOUS WORKS

- Theatre Musick, Being a Collection of the Newest Aires for Violin (London, 1698)
A Collection of Lessons and Aires for the Harpsichord or Spinnett Composed by Mr J. Eccles, Mr D. Purcell and Others (London, 1702)
A Set of Aires Made for the Queen's Coronation (London, 1702)
A Collection of Songs for One, Two and Three Voices (London, 1704)
Songs and catches publ singly and in 18th-century anthologies

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S. Lincoln: 'A Congreve Masque', *MT*, cxiii (1972), 1078
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(5) **Henry Eccles (ii)** (b ?1675-85; d ?1735-45) Violinist and composer. Since he was at first called 'Henry Eccles junior' it is likely that he was related to (3) Henry Eccles (i), but in what way is unknown. The earliest reference to him is on 2 January 1705, when he gave a benefit concert in Mr Hill's dancing room. A Prelude in C minor by him appeared in *Select Preludes & Voluntaries for the Violin* (1705), and a song *No more let Damon's eyes in Wit and Mirth*, iii (2/1707). On 15 May 1713 a concert was given in the Stationers' Hall 'for the Entertainment of . . . the Duke d'Aumont, Embassador extraordinary from France. For the Benefit of Mr Eccles, Musician to his Grace'. Eccles presumably returned to France with the duke's entourage in December 1713. He was certainly living in Paris by 1720, when he published there a set of 12 violin sonatas, 18 movements of which, however, were taken from Valentini's *Allettamenti per camera* op 8, with a further movement coming from Bonporti's *Invenzioni* op 10. A second set of violin sonatas (including two flute sonatas), followed in 1723; no source for these has been traced. Hawkins quoted Henry's brother Thomas (b London, c1672; d c1745) as saying in about 1735 that Henry was then in the service of the King of France, but as he is neither included in Machard's lists of kings' musicians for 1734-64 (*RMFC*, xi, 1971) nor mentioned in Benoit's *Versailles et les musiciens du roi*,

1661-1733, it would seem that this was not so. According to Hawkins, Thomas Eccles was also a violinist - an excellent performer reduced by alcohol addiction to scraping a living by playing in inns and taverns

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MARGARET LAURIE (1, 2, 3, 5), STODDARD LINCOLN (4)

Ecclesiastical mode. See CHURCH MODE.

Echancures (Fr.). BOUTS.

Echappée (Fr., 'escaped [note]'). In part-writing, an unaccented NON-HARMONIC NOTE that intervenes in a melodic resolution but is not contained in the interval circumscribing the resolution, and which is approached in the direction opposite from that of the resolution.

Echappement (Fr.) ESCAPEMENT.

Echéma. See ENFCHÉMA

Echevarria [Chavarri, Chavarria, Echavaria]. A family of Spanish organ makers, active during the 17th and 18th centuries. Originally, they seem to have been from the Basque provinces, and were probably born in different towns. The more important members of the family are here discussed in an approximately chronological order

Pedro de Echevarria (i) was working on the organs of the Cathedral of León in 1644

A Fray José de Eizaga y Echevarria (i), a Franciscan friar from Eibar (Guipúzcoa), built the organs of Alcalá de Henares (Madrid) and of Eibar (Guipúzcoa) before 1659 and those of San Francisco de Vitoria in 1665.

José de Echevarria (ii) was a nephew of the preceding, and built the organs at Tolosa (Guipúzcoa) in 1686. Together he and his uncle worked on the organs of Mondragón (Guipúzcoa) in 1677.

Fray José de Echevarria, 'dwelling in Bilbao', made an organ in the cathedral at Palencia before 1682. He and an Antonio de Echevarria started the other main organ of that cathedral in 1688. This Fray José is probably to be identified with Fray José (i); he died during the construction of the second organ, probably at the end of 1691

Fray Domingo de Echevarria also helped in the building of the Palencia organ and made one for the Cathedral of Valladolid in 1686. In that year Ventura de Chavarri (or 'de Echavarrri'), 'master organ maker', repaired the organs of the Cathedral of Burgo de Osma, in Soria.

A Pedro de Echevarria (ii) built organs in Toledo Cathedral in 1699; he is probably the same man who in the first years of the 18th century was an employee in the royal convent of the Descalzas Reales of Madrid, where he tuned and repaired organs. This latter was, known as Pedro de Liberna (or Liborna) Echevarria, and he built the organ of Cuenca Cathedral at some time before 1699, and in that year he was consulted about the plans for the organ in the Cathedral of Sigüenza (Guadalajara). At that time he lived in Oñate (Guipúzcoa).

José de Echevarria, 'dwelling in Oñate', made an organ at Burgos Cathedral (1704-6). In 1708 he was invited to construct the other main organ of that cathe-

dral, but he declined on the grounds that he was too old. This, and the knowledge that he lived in Oñate, suggest that he may be identified with José de Echevarría (ii).

A Pedro de Echevarría (iii) was working on the organ of the Cathedral of Salamanca in 1744. In 1769 he and José de Echevarría (iii) built one in Segovia. Both appear to have been living in Madrid, with Pedro named as 'organ maker for the king'.

Other Echevarrias are known to have been organ builders in the 18th century (Segovia Cathedral, 1700, Oviedo, etc), but their full names are not known.

Juan Marigómez de Echevarría was 'organ maker in the royal chapel' of Madrid until his death in 1805, being succeeded by his brother José Marigómez de Echevarría. Both were nephews of a José de Echevarría, who is also described as 'organ maker for the king'. This uncle may have been José de Echevarría (iii).

Echevarrias constructed organs in several of the most important cathedrals in Spain for two centuries. Some of the organs they made are still in use.

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 JOSÉ LÓPEZ-CAIÓ

Echo. Imitation in music of a natural echo effect. It became popular during the 16th century in madrigals and similar compositions, e.g. Marenzio's *O tu che fra le velve* and Lassus's *O la, o che bon echo*. From them the device passed into other forms of vocal music where such movements were frequent throughout the 17th century. Effective examples are in Cavalieri's *Rappresentatione di Anima, et di Corpo* (1600) where the Soul questions Heaven and the text is contrived so that the echo gives an intelligible answer (e.g. Soul: 'Chi da la morte al cor con dispiacere?' Answer: 'Piacere'); in Carissimi's *Jephth* (c1645) when Jephth's lamenting daughter calls upon the girls to grieve with her, and in Purcell's *Dido and Aeneas* (an echo chorus and dance) and *The Fairy Queen* ('May the god of wit inspire' in Act 2).

Echo movements were used in purely instrumental music too. A number of dances employing the device are found in English consort music (e.g. MB, xxxii, 1972, p.27) and it was sometimes exploited in compositions for harpsichords with two manuals such as the last movement of J. S. Bach's *Ouverture nach französischer Art* (BWV831). In his fourth Brandenburg Concerto Bach wrote for 'fauti d'echo', which may have been, like flageolets, an octave higher than the standard recorder of the day.

In vocal music only the last few notes of each phrase were echoed, but in instrumental music more often the whole phrase or fragment was repeated, sometimes by different instruments; every phrase of Mozart's Serenade K286, however, has three genuine echos, each shorter than the last. The soft repetition of phrases was not confined to systematic echo movements but became a pervasive technique in Baroque music. Echo effects in

organ music were facilitated by the development of different stops. See ORGAN STOP.

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 MARGARET LAURIE

Echo organ. A subsidiary chest encased within the main organ, usually with its own keyboard; whatever the kind of organ concerned, the Echo is the department lowest in priority and the one given to the softest tone-colours. Organ music with echo effects (Kotter, Sweelinck, Kindermann, J. S. Bach, Franck, etc) rarely requires an Echo department as such, although much organ music c1900 was written specifically for the far-distant altar or apse organs made feasible by the new electric actions.

Each country had its own kind of Echo organ: a little half-compass manual with Cornet and reed stop behind the music desk (France, 1630), higher up at the back of the organ, with its box-front movable to give swell effects (England, 1710), to the left of the keyboards on the floor (Spain, by 1700) or with swell shutters (Venice, 1775), a large department placed at the back of the organ (south Germany, 1730) or a small chest at the very top of the case with or without swell-lid (larger churches throughout Spain and Germany).

PETER WILLIAMS

Echos (Gk. 'sound') A technical term in Byzantine music which has usually been translated 'mode' or 'modality'.

- 1 Meaning 2 Intonation formulae 3 Tonality 4 Medieval theory 5 Echos and centonization 6 Origin of the term

1 MEANING There is considerable difference between the eastern and western European understanding of modality. In the West, the term 'mode' most often means a scale or 'octave species', but an echos depends rather on a 'mood' (presumably related to 'ethos' in Greek antiquity) which is in turn dependent on the types of melody found in that echos. These melody-types, when systematized by theorists, do produce different 'octave species' or scales. Yet this is of secondary significance compared to the melodies themselves, even though the latter presuppose the existence of a succession of pitches which are used during the course of the melodies. An echos in fact consists primarily of a repertory of melodic formulae together with some melodic motifs and even melody-types.

These categories overlap at times: a melody-type may be a melodic formula, but a melodic formula may be only part of a melody-type. The motif is the smallest of these units and is found as a subdivision of the larger structural elements, the formula and the melody-type. The latter is the largest of the three. Some of these elements may appear exclusively in a single echos, others may be found in more than one echos. Formulae which are found in more than one echos are termed 'wandering' melodic elements, and are distinguished from one another by slight inflections or differences in their melodic intervals, even though the basic melodic outline remains the same. In general, a hymn composed in an echos will contain a set of melodic turns (motifs, formulae or melody-types) peculiar to that echos; and these structural devices will be found in other hymns composed in the same echos.

The 'melodic formula' is not a rigid pattern of definite length consisting of a fixed number of notes. Although

some parts of it will remain stable, the rest is subject to transformation, generally by contraction or expansion. (Formulae may be expanded either by the repetition of a single pitch or by the insertion of notes or motifs at various points.)

There is as yet no inventory of the melodic formulae found in Byzantine chant arranged according to the *echoi* in which they appear. According to their function, the melodic structural elements may be classified as cadential formulae, initial formulae and transitional formulae. Cadential formulae appear primarily at the endings of a hymn, of a verse or even briefer melodic segments. Initial formulae are fewer in number than the previous category, with some distinct melodic patterns, and transitional formulae are often used within a hymn to lead from one type of formula to another; they never appear independently. Some transitional patterns are quite brief, motifs rather than formulae. While initial formulae are used only for the opening parts of a hymn or a verse, cadential formulae may appear not only at the endings but also at the opening sections of a segment of a hymn.

2 INTONATION FORMULAE. A hymn in any given *echos* will be preceded by an *epechema* (intonation formula). It serves as an indication of the *echos* and was probably sung by the precentor before the chanting by the choir. Intonations are accompanied by syllables sung with their melodies (such as *anances*, *neagie*, etc; these became known in the West as the 'Noeane tropes'). The Byzantine intonation formula gave only the basic melodic framework of the particular *echos*. All medieval Byzantine music MSS contain indications of the *echoi*, usually as the endings of the intonation formulae (*martyria*), or (in a smaller number of instances) as the intonations in full (These signatures at the beginning of each hymn were essential, since the Byzantine neumatic notation is intervallic, designating a note only in relationship to the preceding pitch.)

Many compositions also contain internal intonation signs. These 'medial signatures' at times appear to designate the pitch which the chanter should have reached, and serve as a check for correct performance. It has fairly recently been found that many compositions contain medial signatures with a second function: as an indication of a change into a new mode. These are instances of the transposition of a mode, rather than modulation, for which there was a special system of signs known as *phthorai* which served as indications of chromatic changes in the melody, giving it the flavour of a different *echos*.

3 TONALITY. Research so far indicates that most medieval Byzantine melodies were composed and sung in a diatonic tonal system. No surviving theoretical treatise gives sufficient detail to warrant the assumption that the chromatic and enharmonic tetrachords of the ancient Greeks were in use in Byzantium. Discussion of them in the few treatises appears to be a restatement of the ideas of antiquity rather than a reflection of contemporary musical practice. The inference about the basically diatonic tonal system of Byzantine music is obtained empirically from the analysis of existing theoretical treatises and from the melodies themselves.

4 MEDIEVAL THEORY. The eight *echoi* in use in Byzantine music are frequently discussed in medieval treatises, most of which are unfortunately ambiguous in

their wording. This point may easily be demonstrated by citing statements about the theoretical starting notes for each *echos*. Most texts state that the starting note of the '*echos deuteros*' (2nd mode) is 'one step above that of the *echos protos*' (1st mode). Nowhere is there any hint whether that step is a whole tone or semitone. Similarly, the starting note of the '*echos tritos*' (3rd mode) is described equivocally as being 'one step above that for the *deuteros*'. It is clear, however, that the sequence of these initial notes ultimately results in a gamut of an octave. It may consequently be presumed that this octave consisted of two disjunct tetrachords (although for one part of the repertory a system of conjunct tetrachords also appears possible). In instances of the transposition of an *echos*, a melodic segment would require the use of sharps or flats.

An *echos* frequently begins with the pitch which may be viewed as its 'tonic', but the opening of a melody depends on the intonation formulae and the notation that follows; most *echoi* have one or two distinct pitches on which the melodies in that *echos* may end. For instance, melodies in the *echos protos* (1st mode) may end either on *d* or *a*. It can be shown that there are some 'ruling notes' in each *echos* which are more prominent than the other pitches in a hymn.

A curious problem is raised in the listing of *echoi* in treatises, by the terminology describing ascent and descent. The didactic treatises state that one moves in stepwise ascent from the initial note of the *protos* to that of the *deuteros*, and then to that of the *tritros* and the *tetartos* (1st, 2nd, 3rd and 4th modes). If one continues to ascend, one again touches upon the initial notes of these same modes, in the same sequence. If one proceeds downward, however, starting from the theoretical initial note of the *protos*, the next step in the descent will reach the initial note of the *plagios tetartos* (4th plagal mode); the next note in the descent is described as the starting-tone of the '*echos barys*' (the 3rd plagal mode; curiously, the term '*plagios tritos*' is never used in Byzantine treatises, which substitute the designation '*barys*', that is, 'low' mode). In most early Byzantine texts there is no special term for the so-called 'authentic' modes; in a few later texts the term '*krynoi*' (i.e. 'main' or perhaps 'authentic') appears. Future research must determine whether the appearance of this term represents an original Greek usage or a translation into Greek of concepts already widespread in the Latin west. The term '*plagios*' (plagal) is found in all surviving music MSS.

Besides the four 'main' and the corresponding 'plagal' *echoi*, the theoretical treatises also mention a category of '*mesos*' *echos* (?mediant mode); their starting notes appear to have been a 3rd higher than the theoretical initial notes of an *echos*. Again no distinction is made between the major or minor 3rd. There are also references to mode-types called '*para-mesos*' and '*para-krynos*', both of which require further investigation.

5. ECHOS AND CENTONIZATION. Analytical studies have suggested that the process by which a hymn was composed in an *echos* was similar to the principle of 'centonization' in Roman chant. The degree of similarity varies, however, from one type of chant to another. It has also been suggested that the concept of *echos* strongly resembles the Arabic *maqām*, with its use of formulaic patterns. Such points need further study before the for-

mulation of principles common to both musical cultures can be attempted.

6. ORIGIN OF THE TERM. The use of the term *echos* to describe the melodic framework within which a hymn is to be performed appears to be documented for the first time in the text of *GB-Mr Papyrus 466* from the 7th century AD. Some liturgical hymns are attributed to poets from earlier centuries and also carry the designations of the *echoi* in which they are to be performed in the services. The presence of the term in MSS may represent an addition, dating from the period, after the 7th century, in which the system of eight modes (*oktōēchos*) was formulated. The Greeks traditionally ascribe the codification of the *oktōēchos* to John Damascene (active in the first half of the 8th century), which is probably a legend similar to that attributing to Pope Gregory the codification of the so-called Gregorian chant. Avid defenders of orthodoxy refer to the main body of music in the Greek Orthodox church as Damascenian melodies, although for most of these a later date is an absolute certainty.

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MILOŠ VELIMIROVIĆ

Eck. German family of musicians, probably of Bohemian origin.

(1) **Georg Eck** (fl. 1765-82). Horn player. From 1765, according to the Palatine electoral almanac, he was a horn player in the Mannheim orchestra. The salary list of 1778 names him as one of the 'accompanying persons' when the electoral court moved to Munich. He appeared in the orchestra list of the Munich court calendar for the last time in 1782. W. A. Mozart mentioned him several times in his letters of 1780.

(2) **Friedrich Johann (Gerhard) Eck** (b. Schwetzingen, 25 May 1767; d. Schwetzingen, 22 Feb. 1838). Violinist and composer, son of (1) Georg Eck. The dates of birth and death commonly cited, 1766 and 1809-10, are incorrect. He was already receiving violin lessons from Christian Danner at the age of seven and from 1778 he served as a supernumerary violinist in the Mannheim orchestra. In the same year he went with most of the other court musicians to Munich, where he studied composition with Peter Winter. He performed publicly with his father in 1799 during a visit to Leipzig. In Munich he served as violinist and as 'Director of Music of the small court theatre', and in 1788 he was promoted to *Konzertmeister*; the salary list of 1798 has him only as 'Director Eck', though Christian Cannabich then had the direction of the small court theatre. On 21 May 1800 Eck was dismissed and

gave up his musical career, probably because of his elopement with a countess from Munich and their marriage in Switzerland. According to Spohr, the couple lived first in Paris, and finally near Nancy.

As a violinist, Eck belonged to the last generation of Mannheim violin virtuosos such as Wilhelm Cramer and Ferdinand Fränzl. J. F. Reichardt, who heard him in Berlin in 1791, praised his beautiful tone and tasteful performance, and wrote that apart from Salomon in London no violinist had ever given him such pleasure (*Musikalische Monatsschrift*, 1792). The *Allgemeine musikalische Zeitung* (v, 1802-3) acclaimed his unfailing effect on the public. He published five violin concertos in Offenbach and a *Première concertante* for two violins and orchestra in Leipzig (op. 8, 1801). His *Concertante* for two violins (with which Joachim made his début aged eight in 1839) was probably written to be played with his younger brother and is of exceptional technical difficulty. The other violin concertos are similar in style to those of Pierre Rode, Rodolphe Kreutzer and Fränzl. Eck is believed to have had a role in the transmission of the existing text of the Mozart Violin Concerto K268.

(3) **Franz Eck** (b. Mannheim, 1774, d. ? Strasbourg, 1804). Violinist, brother of (2) Friedrich Johann Eck. The salary lists of 1789 and 1790 show him among the violinists of the Munich orchestra, but his name appeared in the court calendar only in 1791. In 1798 he performed as a 'concert violinist' there. In 1801 he left Munich, apparently as a result of an amorous adventure, and began a career as a travelling virtuoso. At the beginning of 1802 the young Spohr became his pupil and they travelled together round Germany (1802) and then to St Petersburg (1803), where Eck rapidly became the centre of a musical circle and was appointed solo virtuoso to the court orchestra at a salary of 3500 roubles. An illness that had already shown itself in Germany developed into madness in Russia, so the tsar had him taken to his brother in Nancy. He probably died in the Strasbourg Asylum. His violin playing was characterized by Spohr as 'controlled and powerful, yet always pleasing', with an exceptional technique for ornamentation, rich in nuance and having unsurpassed precision and 'irresistible charm'.

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ROLAND WÜRTZ

Eckard [Eckardt, Eckart], **Johann Gottfried** (b. Augsburg, 21 Jan. 1735; d. Paris, 24 July 1809). German pianist and composer active in France. In his youth he became a professional copper engraver and acquired his musical training in his leisure time, mainly from C. P. E. Bach's *Versuch* and its six 'Probesonaten'. In 1758 the piano and organ manufacturer Johann Andreas Stein took him to Paris, where he lived for the rest of his life. At first he supported himself by painting miniatures, a craft in which he apparently possessed considerable skill. He practised the piano in his free time and quickly developed a great facility. Many successful concerts soon gained him fame and numerous students.

Leopold Mozart became acquainted with Eckard during his visit to Paris in the winter of 1763-4, and expressed high regard for him. Grimm, in his *Correspondance littéraire*, called Eckard 'the strongest' of all Parisian composers, stating that 'he has genius, the most beautiful ideas, with a manner of playing full of feeling and an extraordinary lightness'. That this was not merely a momentary captivation of the Parisian musical circles is attested to by J.-B. de La Borde, who declared in 1780 that Eckard's execution at the keyboard was 'the most brilliant and pleasing' and that 'he excels particularly at preluding for entire hours making the time pass as moments for those who listen to him'. Burney gave further testimony to the high regard felt for him by his contemporaries:

There are many great German musicians dispersed throughout Europe, whose merit is little known in England, or even in their native land, among these is Eckard, who has been fifty years at Paris. This musician has published but little, yet by what has appeared, it is manifest that he is a man of genius and a great master of his instrument

On his death the *Mercur de France* remarked that he was 'the most celebrated harpsichordist of Europe'.

Eckard has two claims to historical significance: he was the first composer in Paris to conceive keyboard sonatas for the piano, and he foresaw the great vogue the piano would enjoy several years before this instrument was accepted in the salons and concert halls of Paris. Unfortunately only three works by him were published: the six sonatas op.1 (1763), two sonatas op.2 (1764) and a set of variations (1764) on the 'Menuet d'Exaudet' (All these works are edited by E. Reeser in *J. G. Eckard: Oeuvres complètes*, Kassel, 1956; the fugues and concertos referred to by Schubart are not extant.) Although the title-page of op.1 specifies only the harpsichord, Eckard's preface extends the performance of the work to the piano; and his meticulous indication of dynamic shadings (e.g. no.6, second movement), a practice previously unknown in this period, clearly shows his preference for the latter instrument. Both the piano and harpsichord are specified on the title-page of his op.2, and the music reveals an even greater consideration for the idiomatic characteristics of the new instrument.

Eckard's sonatas follow no set pattern with regard to formal organization: half are in three movements, two consist of only two movements, and two others are cast in a rather extended single movement (op.1 nos.4-5). Unlike the sonatas of Eckard's émigré compatriots in Paris, none calls for accompanying instruments to heighten expression. The texture is enlivened at times by the contrapuntal involvement of the left hand; and in an effort to make the accompaniment of greater musical significance, Eckard did not restrict himself to the Alberti bass pattern, but used it rather as one of several devices. Although his thematic material is not particularly distinguishable from that of his contemporaries, Eckard's ability to develop it anticipates the mature works of Haydn and Mozart (e.g. op.1 no.2, first movement). His style shows the influence of C. P. E. Bach (op.1 no.3, first movement) and is similar to that of his fellow expatriate Johann Schobert (cf. the first movements of Eckard's op.1 no.3 and Schobert's op.14 no.3). He also exerted a considerable influence on the young Mozart, who admired his works and adopted some of their traits in his keyboard music of 1762-4 (Mozart's accompanied sonata K6 is derivative of the first and third movements of Eckard's op.1 no.1). Fur-

thermore, in 1767 Mozart transcribed one of Eckard's one-movement sonatas (op.1 no.4) as the slow movement of his Piano Concerto K40.

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HERBERT C. TURRENTINE

Eckardt, Hans (b Magdeburg, 29 Oct 1905; d Berlin, 26 Feb 1969) German musicologist. He studied musicology (1925-32) at Berlin, Paris and Heidelberg, where he took the doctorate in 1932 with a dissertation on French Romantic attitudes to music. While teaching German at the Kyushu High School and Imperial University, Fukuoka (1932-5), he enlarged his early interest in Japanese medieval music, and after studying at Tokyo University (1936-7) became academic director of the Japanese-German Cultural History Research Institute (1938) and lecturer at St Thomas's Philosophical College (1946-7) in Kyoto. On his return to Germany after the war he supported himself as a freelance writer. In 1954 he completed his *Habilitation* with a work on the *Kokonchomonshū* at the Berlin Free University, where he became lecturer, *ausserplanmässiger Professor* (1958) and professor (1964) of Japanese and devoted his energies to building up a department of East Asian studies. Concurrently he directed the Japanese section of the International Institute for Comparative Musical Research and Documentation in Berlin. Eckardt's thorough and comprehensive knowledge of Chinese and Japanese sources and his sympathy with their milieu enabled him both to give illuminating accounts of Japanese classical music and to gauge the impact of modern European music on East Asian culture. In his teaching of modern East Asian history he contributed to the reorientation of East Asian studies in Germany.

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RUTH SMITH

Eckel, Matthias (fl early 16th century). German composer. A few isolated facts are known of his life: in 1516 he was associated with the Dresden ducal court as *Reinischreiber*; he was paid for a motet on '39. cap. Ecclesiastici' by the Leipzig city council; notations in a Budapest manuscript (*H-BA* 22) indicate the dates of three of his compositions as 1518, 1529 and 1537, the latter bearing the dedication to Duke Henry of Saxony. He is represented in several contemporary published anthologies of German polyphonic song (by Schöffler-Apinarius, Ott, Forster) as well as in various manuscript collections. However, his chief contribution as a composer was to the music of the Reformation Church, particularly as seen in the publications of Georg Rhau (*Selectae harmoniae*, 1538; *Symphoniae iucundae*, 1538; *Sacrorum hymnorum liber primus*, 1542, *Bicinia*, 1545) and manuscripts which were devoted primarily to use in this church (*D-Rp* B211-215, B220-222; *D-Z* 73, 78, 81; *H-BA* 22). The quality of his works, which show considerable Franco-Netherlands influence, would place him high among his contemporaries, pervading imitation is handled with a high degree of vitality; the tendency to write in simple chordal counterpoint with accented declamation, however, is a late feature of the second generation of German polyphonists

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Dominus de sepulcro, 5vv; *Veni, Sancte Spiritus: Veni, pater pauperum*, 4vv; *Veni Sancte Spiritus*, 5vv, *Vivo ego, dicit Dominus*, 5vv

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VICTOR H MATTFELD

Eckelt [Eckoldt], Johann Valentin (b Werningshausen, Erfurt, baptized 8 May 1673; d Sondershausen, 18 Dec 1732). German organist, composer and theorist. Although orphaned at the age of nine, Eckelt had a good grammar school education in Gotha and Erfurt. In the latter place he studied briefly with Johann Pachelbel. He became organist of the Liebfrauenkirche in Wernigerode in 1697. Andreas Werckmeister, who had connections with the town, may also have influenced his development. In 1701 or 1703 he moved to the Holy Trinity Church in Sondershausen and remained there until shortly before his death. One of his successors at Sondershausen was the court organist and lexicographer Ernst Ludwig Gerber, who subsequently acquired Eckelt's library.

In the monograph about Eckelt, Gerber cited three theoretical works which later disappeared: *Experimenta musicae geometrica* (1715), *Unterricht eine Fuge zu formiren* (1722) and *Unterricht, was ein Organist wissen soll*. A fourth study, the *Prolegomena de musica in genere*, attempted to justify Eckelt's theories about music with proof from the scriptures, an attitude typical in some Lutheran musical circles of the time. Although he gave himself the title 'componista' early in his career, it is virtually impossible to assess Eckelt's worth. Gerber knew a Passion setting of his, as well as sacred arias and instrumental pieces, but none of these survives. Except for his youth, Eckelt might be the composer of the anonymous pieces in the anthology he copied in 1692. This *Tabulaturbuch* (missing since World War II) was also an important source for Pachelbel and Froberger.

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HUGH J McLEAN

Eckhardt-Gramatté, S(ophie)-C(armen) [Fridman-Kochevskoy, Sonia de, Friedman(-Gramatté), Sonia] (b Moscow, 6 Jan 1902, d Stuttgart, 2 Dec 1974). Canadian composer, pianist and violinist. She began piano studies with her mother, a pupil of Rubinstein, and went on to study the piano and the violin at the Paris Conservatoire. At the age of 11 she made her début on both instruments, when she played the Kreutzer and Appassionata Sonatas in the same evening. Subsequently she studied the violin with Huberman and with Thibaud, and in the early 1920s she toured with Edwin Fischer as a piano duo. In 1929 she made her American début with Stokowski, playing piano and violin concertos in one programme. She then

went to Germany and by 1936 had begun composition lessons with Trapp at the Prussian Academy, Berlin, having abandoned her career as a virtuoso. In 1939 she moved to Vienna where she won many composition prizes, received several commissions and was very active in the Austrian section of the ISCM. She settled in Canada in 1953. In 1970 she received a doctorate from Brandon University and was given the title of professor by the Austrian Ministry of Education. Her music bursts with the same controlled energy that marked her personality.

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Principal publishers: Simrock, Universal

KEITH MACMILLAN

Eckoldt, Johann Valentin. See ECKEIT, JOHANN VALENTIN

Eckstein, Pavel (b Opava, 27 April 1911) Czech music critic and administrator. He studied law at Prague University (JUDr 1935) and learnt music privately. He was imprisoned during the German occupation (1941-5), and after the liberation worked as an organizer and popularizer in the secretariat of the Prague Spring Music Festival (1948-52). As a member of the Union of Czechoslovak Composers he was secretary of the secretariat (1952-71) and also directed the foreign section for many years, he did much for the growth of wider international cooperation and for the cause of Czech music abroad. He has written many informative articles about contemporary and older Czech music for various periodicals, including *Opera*, *Musical America*, *Opera News*, *Opernwelt*, *Oper und Konzert* and *Musik und Gesellschaft*. In *Hudební rozhledy*, of which he was an editor (1950-56), he published articles about important premières abroad and gave regular accounts of the domestic musical scene, especially opera. He was a member of the ISCM presidential committee and secretary of the national committee of the International Music Council (1969-71). His experience and his thorough understanding of opera led to his appointment as artistic adviser of the National Theatre, Prague, in 1969.

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JOSEF BEK

Eckstine, Billy [Eckstein, William Clarence, Mr B] (b Pittsburgh, Penn., 8 July 1914). Black American singer and band-leader. After studies at Howard University in Washington, DC, he became a successful singer, especially of blues. In Chicago in 1939 he was engaged as the vocalist of Earl Hines's band, where he also learnt the trumpet. By 1943, largely through Eckstine's efforts, the band had taken on young bop musicians including Charlie Parker, Dizzy Gillespie and Sarah Vaughan, giving an important impetus to the newly emerging style and becoming the first major big band to show its influence. Eckstine's remarkable success as a singer enabled him to form his own big band in 1944; at various times it included such important early bop musicians as the trumpeters Gillespie, Fats Navarro, Kenny Dorham, Miles Davis and Freddy Webster, the saxophonists Parker, Gene Ammons, Lucky Thompson and Dexter Gordon, the pianist Clyde Hart, the bassist Oscar Pettiford, the drummer Art Blakey and arrangers Tadd Dameron and Budd Johnson. The band's style successfully blended contemporary urban blues with the harmonic and rhythmic innovations of bop, as in its fine recordings *Blowing the Blues Away* (1944, De Luxe 2001) and *Good Jelly Blues* (1944). By 1947 it had become economically unfeasible to maintain the orchestra, and Eckstine took up a highly successful career as a popular singer, his rich baritone voice having a particular appeal with black audiences. In 1954 he published an article on his band-leading experience entitled 'Leading my own Outfit' (*Melody Maker*, xxx).

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GUNTHER SCHULLER

Eclisses (Fr.) RIBS.

Eclogue (Ger. *Eklog*). A piece of a pastoral nature. The word was originally used to denote a literary work, often in the form of a dialogue. The Greek derivation of the word is obscure, but it may come from roots meaning a dialogue between goatherds. The word has been applied to the *Bucolica* of Virgil, and eclogues were written earlier by Theocritus. In the Renaissance such poems were given a dramatic form, and the *egloga*, a pastoral play with music related to the zarzuela, was important in Spain in the 16th and 17th centuries. By the end of the 18th century the form was firmly established in European literature.

The term was applied to piano pieces in the 19th century, first by Tomášek, who wrote seven sets of eclogues, the earliest of which (op.35) appeared in 1807. His style in these pieces is suave and equable, and he freely used typical pianistic figuration and dialogue techniques. Most are in binary form. The pastoral sweetness is heard at its best in no.8, a 6/8 piece in F, but the variety of mood found in these pieces is wide and deliberate: no.9, for instance, is in two parts marked 'giocoso' and 'malinconico'. Later, there are eclogues by Franck (op.3, 1842), Liszt (no.7, 1836, of the Swiss

Années de pèlerinage), Dvořák (op.52 no.4, 1880, and four others of the same year published posthumously), and sets by Novák (op.11, 1896) and Wellesz (op.11, 1913).

MAURICE J. E. BROWN

Ecole d'Arcueil. A group of young French musicians who gathered around Satie from 1923. The members were Cluquet-Pleyel, Désormière, Sauguet and Jacob, and they took their title from the Paris suburb in which Satie spent his later years. They were first presented by Satie at a concert on 14 June 1923 at the Collège de France. The youthful audience gave them a warm reception, and a second concert was held a few days later in a makeshift theatre in the Boulevard St Germain. As a direct result of these two appearances Désormière was offered a post with the Ballets Suédois, Jacob was invited to compose the music for Achard's *Voulez-vous jouer avec moi?* and Sauguet received a commission for the opera *Le plumet du colonel*. During the next two years the group gave numerous concerts throughout Paris, though never in Arcueil, and they were much publicized in the press, notably by Cocteau. With the death of 'le Maître' (as Satie was affectionately called) in 1925, the four men gradually drifted apart.

The group had no specific programme beyond a pursuit of simplicity. They shared with Les Six the desire to create a music that was non-academic and unpretentious; again like the earlier group, they tended to be anti-Romantic and most determinedly anti-Wagner. Also, they were not unaffected by chauvinism: Sauguet's contribution to the first concert was a suite of dances for piano called *Trois françaises*, intended as a tribute to Debussy, Bizet and Satie, and, much in the spirit of Chopin's Polonaises, to their common country of origin. Two other composers, Jacques Benoist-Méchin and Robert Caby, were closely associated with the group, though never strictly members.

RICHARD COOKE

Ecole Royale de Chant. School founded in Paris in 1784; in 1795 it was absorbed into the newly founded Conservatoire. See PARIS, §VI, 5

Ecorcheville, Jules (Armand Joseph) (b Paris, 17 July 1872; d Perthes-lès-Hurlus, 19 Feb 1915) French musicologist. He studied composition with César Franck (1887-90) and while studying literature at the Sorbonne (bachelier ès lettres 1891, licencié ès lettres 1894) and history at the Ecole de Chartes, he was given an interest in musicology by Lionel Dauriac; he participated in founding the ISM (1899) and, with Dauriac and Prod'homme, its French section (1904) before studying musicology with Riemann in Leipzig (1905). He took his doctorate at the Sorbonne in 1906 with two dissertations on 17th-century French music (the Kassel Manuscripts and contemporary aesthetic doctrines).

In 1907 he transformed the ailing journal *Mercure musical* into the *Mercure musical et bulletin français de la S.I.M.* (later *Bulletin français de la S.I.M.*, 1908, *S.I.M. revue musicale mensuelle*, 1910, and *Revue musicale S.I.M.*, 1912), which numbered Debussy and Ravel among its contributors and quickly became an important mouthpiece for the modern school of composition. The Académie des Beaux Arts accepted his plan (1909) for a catalogue of the earlier material of the Bibliothèque Nationale, which eventually contained

over 10,000 incipits, and awarded him the Prix Debrousse. He succeeded Charles Malherbe as president of the Paris section of the ISM (1911) and his ideas on the internationalism of music provided the central theme of the 1914 Paris Congress, attended by over 600 musicologists of all nations. During this period he was also active in organizing concerts for subscribers to his journal, forming a federation of French music teachers, and planning to edit the complete Corpus Scriptorum de Musica and set up a commission to investigate musical iconography. He enlisted in September 1914 and died while leading his infantry company on an assault in Champagne.

Ecorcheville is remembered chiefly for his penetrating intellect, his contribution to the development of editorial practice, his dedication to scholarship, his support of new music and, above all, his devotion to the ISM (which occupied his thoughts even in the trenches). His valuable library, sold after his death, contained rare editions of early French violin and lute music.

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JOHN TREVITT

Écossaise (Fr.: 'Scottish'). A kind of contredanse popular during the first part of the 19th century. It was quick and energetic, and the music was generally in 2/4 time. There were usually four figures danced in progressive combinations by the couples involved; in its later stages waltz-like turns were introduced (see SCHOTTISCHE).

The history of the écossaise is obscure. On the one hand it has been argued that its prototype was among the oldest Scottish dances performed to bagpipe accompaniment, originally of serious character and moderate movement. On the other hand Scottish origins have been

denied and it has been described simply as a French conception of what a Scots dance ought to be. The *écossaise* was familiar in 18th-century France as one of the favourite contredanses adopted by fashionable society. It came to rival even the minuet in popularity, but its character changed, and by the 19th century the quick form had replaced the earlier moderate-paced variety.

As a ballroom favourite in Vienna it elicited music from such composers as Beethoven, who wrote a number of *écossaises* for piano, orchestra and wind band between 1806 and 1810, and from Schubert, who contributed many sets for piano, including those in the dances published as opp. 18, 33 and 67. Weber dedicated his set of six *écossaises* (1802) 'to the beautiful sex of Hamburg'. Six was the usual number of dances in a set, each a binary movement of two balanced eight-bar strains. Beethoven unified his E♭ set (WoO 83) by making the second strain of each of the six dances identical. Chopin's three *écossaises* (op. 72 no. 3) are structurally somewhat exceptional.

The word '*écossais(e)*' also appears in titles simply to indicate that a piece is supposedly Scottish in origin or in some feature of style (e.g. Glinka's *Thème écossais varié*, based on the Irish tune *The Last Rose of Summer*, and John Field's *Rondeau écossais*). The *écossaise* in Jeremiah Clarke's Suite in D, however, simply belongs to the popular post-Restoration genre of the SCOTCH TUNE.

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MICHAEL TILMOUTH

Ecuador. South American republic

I. Art music II. Folk music

I. Art music. There is substantial documentary evidence of relatively important musical activity in colonial Ecuador, but no polyphonic work by musicians active in Quito, Cuenca and Guayaquil has yet been found. In view of the splendid development of colonial architecture, painting and sculpture related to the church, it is likely that there were similar accomplishments in music.

The transplanting of European music to Ecuador began with the establishment in Quito in 1535 of a Flemish Franciscan order (by the monks Josse de Rycke of Malines and Pierre Gosseal of Louvain) in which the teaching of music was important. Indians were taught plainchant, mensural notation and performance on the main families of European instruments, particularly at their Colegio de S Andrés (founded 1555), where the standard was such that by 1570 even Francisco Guerrero's difficult four- and five-part motets could be performed. The mestizo Diego Lobato (c1538-1610), was appointed *maestro de capilla* at the cathedral in 1574; documentary evidence suggests that he composed *motetes* and *chansonetas*, but none have been found. Gutierre Fernández Hidalgo (1553-1620), considered the paramount South American Renaissance composer, came from Bogotá to succeed Lobato as *maestro de capilla* in 1588, but his stay in Quito was too short to be of lasting significance in the cathedral's

musical life. In 1682 the chapter appointed another distinguished composer, Manuel Blasco, from Bogotá; his works (now in the Bogotá Cathedral archive) include an eight-part *Confitebor-Laudate Dominum-Magnificat*, a 12-part *Dixit Dominus*, a 12-part *Laudate Dominum* (1683), a 12-part *Magnificat* and an *Officium defunctorum* (1681), all incomplete; two polyphonic villancicos (one from 1686), and *Versos al organo, con duo para chirimias* (1684). Blasco left his post at the cathedral in 1696 and was succeeded by José Ortuño de Larrea (d 1722).

There is little information about 18th-century church music in Ecuador; the city of Guayaquil seems to have superseded Quito, but no primary source remains.

After independence (1822) attempts to establish a professional musical life resulted in the foundation of a school of music in Quito, which was for a time under the direction of Agustín Baldeón (d 1847), a composer of symphonies and other orchestral pieces. This music school became the Sociedad Filarmónica de S Cecilia which lasted until 1858. Only in 1870, under the stimulus of the educational policy of the García Moreno regime, was the National Conservatory of Music founded and put under the direction of Antonio Neumann (1818-71), of German descent, the author of the national anthem and founder of the Philharmonic Society in Guayaquil. The Italian Domenico Brescia came from Santiago, Chile, to direct the conservatory in Quito, and during his years there (1903-11) established music education in Ecuador on a sounder base than had previously been possible. He was an early advocate of musical nationalism in Ecuador, with such works as *Sinfonía ecuatoriana* and *Ocho variaciones* (based on indigenous sacred songs). Several of his students adopted the nationalist style. Of these, Segundo Luis Moreno (1882-1972) wrote many works with indigenous elements, and Luis H. Salgado (b 1903) was the leading figure of his generation. His symphonic suite *Atahualpa* (1933), his *Suite coreográfica* (1946), the ballets *El amaño* (1947) and *El Dios Tumbal* (1952) and other works show strong nationalist feeling. Salgado also wrote two operas, *Cumandá* (1940-54) and *Eunice* (1956-7), that were never produced.

Pedro Pablo Traversari (1874-1956), a prolific composer and musicologist, combined a neo-Romantic style with some native characteristics. He wrote 22 dances in the style of the highlands, hymns (including the *Pentatonic Hymn of the Indian Race*), the tone poem *Glorias andinas*, and melodramas such as *Cumandá*, *La profecía de Huiracocha*, *Los hijos del sol*, all based on native legends. His teaching in the chief institutions of Ecuador, including the Central University, was influential. His important collection of native and foreign instruments is the basis of the instrument collection at the Casa de la Cultura Ecuatoriana in Quito.

Spanish Franciscan monks have also contributed greatly to 20th-century Ecuadorian music. Francisco María Alberdi (1878-1934) and Agustín de Azkúnaga (b 1885) have produced much church music, as well as secular music in native styles. Later Manuel J. Mola Mateau (b 1918), another Franciscan composer, directed the conservatory in Quito, held the position of cathedral organist and founded a school of church music.

Local conditions have not favoured the development of advanced techniques of composition. The younger generation of composers has not followed modern



1. Two *panpipes* (right), *kena* (fipple flute) and drum. Imbabura province, 1968

European developments, with the notable exception of Mesías Maiguascha (*b* 1938), who was a student of Ginastera at the Di Tella Institute, Buenos Aires, and has been working in Cologne for several years. He has adopted the atonal idiom and has occasionally employed more modern techniques

II. Folk music. The Ecuadorian population of Indians, mestizos, blacks and Europeans (*creoles*) is distributed over three geographical areas. The first is the Sierra, including Andean regions with Quechua-speaking Indians as well as some black groups in Chota and Salinas (Imbabura) and Santo Domingo de los Colorados (Pichincha). The second, the Oriente, consists of two parts, the Montaña to the south, inhabited by Jivaro Indians, and the Selva, which extends to the Amazonian jungle and is inhabited by pre-agricultural Indians such as the Cofán, some of whom have undergone a degree of acculturation through missionary contact. The music of these Indians, however, has been insufficiently studied. The third area, the Litoral, includes blacks living in Esmeraldas and Manabí and descendants of all four racial groups, generally called *montubios*, living along the coast. The islands (including the Galápagos) constitute another sub-area of the Litoral, with their centre in Guayaquil: the population is predominantly *creole*, of Spanish descent. Each of these peoples and areas has its own distinctive music.

1. Collections and sound recordings. 2. Jivaro music. 3. Indian music of the Sierra. 4. Mestizo music of the Sierra. 5. Hispano-Ecuadorian music. 6. Afro-Ecuadorian music.

1. COLLECTIONS AND SOUND RECORDINGS. M. Jiménez de la Espada's collection of indigenous dances, arranged for chorus or solo voice with accompaniment, is an example of late 19th-century collections. The first systematic work on Inca music was by M. and R. d'Harcourt and included 52 Ecuadorian melodies. In 1916-18 and 1929 Rafael Karsten studied the music of the Jivaro Indians. Ecuadorian music has been most thoroughly investigated by Segundo Luis Moreno, whose research was based on pieces he and Raymundo M. Monteros transcribed by ear from live performances. Recorded sources are in the Instituto Ecuatoriano de Antropología y Geografía, the Casa de la Cultura

Ecuadoriana and the Instituto Azuayo de Folklore (all in Ecuador). The Instituto Lingüístico de Verano conducts investigations in the eastern jungle and provides research assistance. In 1958 a member of a filming expedition, C. Luzuy, taped some Jivaro music which was later analysed by the Ecuadorian musicologist Iñés Muriel. A disc of black music recorded in the frontier region between Ecuador and Colombia has been published by the anthropologist Norman W. Whitten Jr. In 1968 Ramón y Rivera and Aretz collected 176 pieces in Ecuador: these, with their corresponding documentation, are deposited in the archives of the Instituto Interamericano de Etnomusicología y Folklore in Caracas

2. **JIVARO MUSIC.** The Jivaro, who have inhabited southern Ecuador and northern Peru since pre-Columbian times, have a culture typical of the tropical forest: they subsist by hunting, fishing and minor cultivation and are especially known for their warlike disposition and head-hunting. According to Muriel, the Peruvian Jivaros have certain instruments currently unknown to the Ecuadorian Jivaros; the latter use *túnduy* (slit-drums) to transmit signals, double-headed drums to communicate with spirits and flutes with two finger-holes. Moreno (1949) noted the use of reed transverse flutes with two holes and a reed *pingullo* (fipple flute) with three finger-holes. Jivaro songs are generally spells or supplications sung for specific purposes. Shamans sing special songs, often accompanied by the drum. According to the transcribed sources, a restricted scale characterizes this music. Melodies are tritonic, equivalent to a major triad, resting on the fundamental, as in ex. 1, although intonation

Ex. 1 Shaman's supplication (Moreno 1930)

Allegro



may be slightly higher or lower in pitch. The rhythm is distinctive in each song, but is also irregular. According to Moreno the same tritonic scale has been found on archaeological specimens of fipple flutes from the coastal region of Ecuador

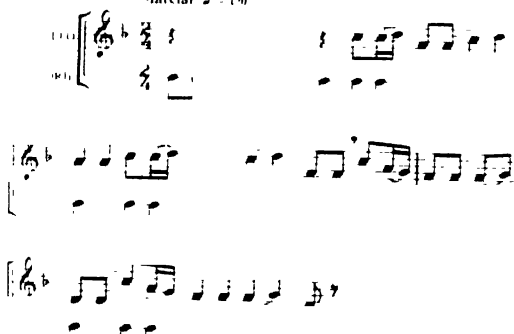
3. **INDIAN MUSIC OF THE SIERRA.** The descendants of the Quechuas, who once peopled the Andes from northern Argentina to Ecuador, maintain a distinctive pre-Columbian musical heritage with characteristic instruments and styles. One of their instruments is the *pallahua* or *pashagua*, a type of panpipe found in archaeological sites in Manabí. In Imbabura province similar panpipes are played, singly or in sets, sometimes accompanied by a fipple flute (*kena* or *pishacotullo*) and a drum (fig. 1). Both types of aerophone play a part in

ritual feasts. The Sierra Indians also play transverse flutes of varying sizes with five finger-holes, including flutes of large diameter, called *tundas* after the name of the cane from which they are made. However, the *quena* (notched flute) is not found. The *curiquingue* or *curiquinga* is a pre-Columbian dance in which dancers in costume imitate the flight of the bird of prey of that name. The *yumbo* is one of the most important indigenous dances of the mountain area. The dancers, also called *yumbos*, representing an eastern tribe of the same name, carry wooden spears to symbolize a large invasion that took place in the 4th century AD in the central provinces. They celebrate festivities connected with the equinox cycle and religious feasts such as Corpus Christi, Christmas and the Virgin of the Snow by enacting plays such as *La matanza*. The *yumbos* are sometimes joined by dancers representing devils. (They have been described by Moreno (1949), Costales Samaniego and A. de Carvalho Neto.)

The indigenous repertory also includes many lively dance-songs and instrumental pieces accompanied by drums. Melodies fall into one of the five modes of the anhemi-pentatonic scale. Short repeated descending phrases and binary rhythm are also characteristic, as in ex 2, a *curiquinga*. This *curiquinga* is similar in structure to the Ecuadorian *vanquimuto* (see §5). Indian Quechua poetry is also distinctive, and differs markedly from Spanish verse traditions.

Ex 2 *Curiquinga* dance (Moreno, 1949)

Marchal $\text{♩} = 120$



Religious songs are rhythmically free and sung in a whining voice, with marked portamentos. There are also recitative-like songs commemorating the virtues of the deceased. Work songs accompany sowing and reaping, cooking maize and preparing the *vamor* or *chicha* (fruit liquor). According to Guevara the Indians who inhabit the provinces of Chimborazo, Cañar and Azuay, descendants of the Puruhâes and Cañaris, accompany the *munga* (communal work) with songs and drum music, as in pre-Columbian times. They also sing *tonos* to celebrate a marriage and to bless a new home, and other songs and instrumental pieces connected with tending and herding sheep.

4 MESTIZO MUSIC OF THE SIERRA. In Ecuador, as elsewhere in Latin America, the indigenous celebration of the solstices was assimilated to the Christian festivities. The groups of disguised dancers who perform on these occasions are called *danzantes*, and therefore the corresponding music is known as *danzante*, although it may also be called *tono* or *toque*. These melodies belong to a type characterized by its 6/8 rhythm, usually divided

quaver-crotchet followed by three quavers, as in ex.3, a *danzante*.

Ex 3 *Danzante* (Moreno, 1949)

Allegro $\text{♩} = 112$



Some pieces make use of the Spanish sesquialtera rhythm, alternating 6/8 and 3/4 time. The accompaniment on the *tamboril* (drum) provides a rhythmic figure that may be crotchet-quaver or quaver-crotchet. Often, however, the melodies are characterized by the binary rhythm typical of the Quechua *huayno* dance as practised in Peru and Bolivia. Many of the pieces are based on a pentatonic scale, as in Sierra indigenous music, although diatonic scales are not uncommon. Melodic doubling in 3rds, common in creole music, has been adapted to the *rondador* (panpipe). Among the European instruments adopted by the Indians are the *pifano* (transverse flute with six finger-holes, made of cane, cut at the node or otherwise stopped at the upper end with a block of wood or wax) and the diatonic harp, the most characteristic Ecuadorian chordophone (fig.2)



2. Ibarra (diatonic harp), 1968

5. HISPANO-ECUADORIAN MUSIC. The repertory of the creoles or Spanish descendants includes lullabies, children's play songs and villancicos, and religious music (especially Passion music), in which the Spanish origins are particularly evident. Other forms in the creole repertory are the *pasillo*, the *pasacalle* and the *sanjuanito*. The *pasillo*, also found in Colombia, is a popular genre derived from the waltz, danced on a variety of occasions throughout Ecuador. It is well documented in both literature and recordings; frequently the *pasillos* are by known composers. Other forms are more localized, such as the *cachullapi*, a lively dance-song of a popular character in 6/8 metre, performed by regional bands during festivals and bullfights (see Carvalho Neto). Another popular genre is the *pasacalle*, of Spanish origin. While the Spanish *pasacalle* is played to accompany promenades through the streets, the Andean *pasacalle* has many diverse musical styles, some of which are intended to accompany dancing, as they do in Ecuador. The *sanjuanito*, a dance in duple time, is performed at celebrations in honour of St John, for whom there are many local shrines in Ecuador, although the name could also be derived from *huayno*, to which it is clearly related musically.

Instruments include the diatonic harp, *bandores* or mandolins, six-string guitars and guitars with four double courses, all of which are manufactured locally. The musical style is characterized by the use of parallel 3rds and harmonic accompaniment on guitars (*rasgueado*) and harp (*punteado*). The European major and

minor scales are used, as well as other diatonic modes. The sung repertory includes the *contrapunto* (song whose text is improvised by alternating poets), sung by *montubio* singers, *coplas* sung during carnival time; and songs of a romantic type such as the *albazo* or serenade and the *yaravi*. A special genre of dance-song may be heard in Chota (Carchi province): called the *bomba* (or sometimes *corrido*) the name is usually qualified, as in 'dance *bomba*' or 'Christmas *bomba*' or related to its texts, which are usually descriptive. Many pieces in the repertory are by known composers, who are usually the performers themselves. The accompaniment is provided by an 'orchestra' consisting of guitar, *bomba* (bass drum) and *rasqueta* (scraper, see fig.3), or by a *banda mocha* ('clipped', see fig.4, p.834): this includes various aerophones made from gourd or hollow canes (or *cahuaya*), a drum and cymbal, and a European trumpet which leads the ensemble. The rustic aerophones are called *pistón*, *sarso* (from saxophone), *bajo*, *bajo andante* and *barito* (from bass and baritone). Contrary to popular theory, and despite the African origin of many of the inhabitants of the Chota, this music does not have African characteristics. Songs connected with cattle-herding are also found in the Chota province.

6. AFRO-ECUADORIAN MUSIC. In the music of certain groups of African extraction living in the coastal area there is a characteristic timbre, resulting from the use of instruments of African origin. The most important of these is the marimba (xylophone), forming the basis of



3. Guitar, *rasqueta* (scraper) and *bomba* (bass drum) for the dance-song *bomba*, Chota, 1968

Ex.4 *Bambuco*, transcr. L. P. Ramon y Rivera (Ramon y Rivera, 1967-8)

The musical score is for a piece titled 'Bambuco'. It features three instrumental parts: Marimba (top staff), Bombo a Cucluno (middle staff), and Maraca a Guacharaca (bottom staff). The Marimba part includes markings for 'triple', 'freely', and 'p' (piano). The Bombo a Cucluno part includes a 'bordon' marking. The Maraca a Guacharaca part includes a 'p' marking. The score includes vocal lines with lyrics in Spanish: 'A la ma no ma no voy no voy a voy por-que no ten-go'. The score also includes a 'CHORUS' section and a 'solo' section. The tempo is marked 'freely' and the dynamics include 'mf' (mezzo-forte) and 'p' (piano).

instrumental ensembles in Esmeraldas province, other instruments include the *cununo* (single-headed conical drums, designated 'male' and 'female'), the *guacharaca* (shaken idiophone, made from a piece of bamboo containing achira seeds, also called *alfandogue* or *guasá*), and maracas, played singly by both men and women. The music is performed in the 'marimba house', where the instruments are kept, hanging from the ceiling. Here the *marimberos* (marimba players) and performers on other instruments accompany male and female singers and dancers. The women singers can perform as soloists or in chorus as *respondedoras* to the leading male singer: much of this *baile de la marimba* (marimba dance) music is responsorial, as in the *bambuco* (ex.4). Men or women can also sing in alternation, one strophe to each singer, as in a *caramba* recorded by Ramón y Rivera (1968).

The repertoire includes various types of dance-song, the *torbellino*, *bambuco* (which bears no relation to the Colombian *bambuco*), *patacoré*, *caramba* and *agua larga* (which is also called *fuga*, and incorporates elements of creole music). Particular characteristics of Afro-Ecuadorian music are imprecision of pitch in the case of such instruments as the marimba; pitch variation

between repeats of a melody or bass line; parallel 3rds; the almost continuous use of syncopation; and melodic independence from the accompaniment, resulting in polyrhythm (ex.4). In San Lorenzo the local repertoire also includes lullabies for the infant Jesus and for 'little angels' (or dead children), as well as *salves* and *loas* for St Anthony and other saints, a notable example of religious syncretism.

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4 Banda mocha ('clipped band') for the dance-song bomba, Chota 1968

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GERARD BÉHAGUE (I), ISABEL ARETZ (II)

Eddy, Clarence (b Greenfield, Mass., 23 June 1851, d Chicago, 10 Jan 1937). American organist and composer. He first studied the organ under Dudley Buck at Hartford, Connecticut; in 1871 he went to Berlin and studied under Haupt and Löschhorn. On his return to America in 1874 he played church organs and became prominent as a teacher. He gave organ recitals in many cities of the USA as well as in Europe. In 1876 he published a translation of Haupt's *Theory of Counterpoint and Fugue*. He composed many pieces for the organ.

RICHARD ALDRICH/R

Ede, Gilles [Aegidius] **van den**. See EEDEN, GILLES VAN DEN

Edel, Yitzhak (b Warsaw, 1 Jan 1896, d Tel-Aviv, 14 Dec 1973) Israeli composer and teacher of Polish birth. He was brought up in his grandfather's hassidic home, where he absorbed Jewish folk and liturgical music and learned to play the violin. A period in cosmopolitan Russia (1913-22) caused him to doubt the significance of his Jewishness, but back in Warsaw he regained his faith through Zionism. He taught music in Hebrew high schools, conducted the Hashomer Hatzair Choir and founded the Hevrat Dorshei Musika Ivrit (Society for the Promotion of Hebrew Music) in 1928. In the previous year he had graduated from the State High School of Music, where he concentrated on theory and composition under Rytel and Statkowsky, though the violin was his principal subject. He moved in 1929 to Palestine, where he worked as a teacher and choir director at the Lewinsky Teachers' Seminary for 36 years, his aim being to develop his pupils' Jewish consciousness. A deep attachment to Jewish musical traditions is evident in almost all of Edel's modal themes, and is fully expressed in the hazanic recitatives of his major work, the folk cantata *Lamitnadvim haam* ('To the volunteers of the people'), and other compositions. His skill in developing and transforming these favourite materials into unified classical structures is best shown in the Capriccio, the Israeli Dance and the *Tehilim* ('Psalms').

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Edelawer, Hermann. See EDLERAWER, HERMANN.

Edeling [Edling], **Johann** (b. Falken, nr Eisenach, c1750, d. Weimar, ?1786). German clarinetist and composer. He was a clarinetist in the Weimar court orchestra. Gerber mentioned symphonies and other instrumental works by him, but his only extant published work is the incidental music for Friedrich Justin Bertuch's tragedy *Elfriede*, consisting of introduction, interludes, a ballad and pantomime music (vocal score, Berlin, 1789). Although Bertuch's play was first produced in 1773 at Weimar, Edeling's music seems to have been written for a revival in 1787.

ALFRED LOEWENBERG, R

Edelmann, Jean-Frédéric [Johann Friedrich] (b. Strasbourg, 5 May 1749, d. Paris, 17 July 1794). Alsatian composer, harpsichordist and pianist. He studied law at Strasbourg University, and in about 1774 moved to Paris, where he at first lived at the home of the music patron Baron Bagge. He quickly gained fame as a composer in the Italian style and as a harpsichord and piano teacher (his pupils included Méhul and Jean-Louis Adam, father of Adolphe Adam). About 1781 he may have made a trip to London, as an edition of his op. 9 bears the imprint 'Sold by the Author in London'. After returning to Strasbourg in 1789 he was appointed administrator of the Lower Rhine. He was soon involved in a factional dispute with the mayor of Strasbourg, Philippe-Frédéric Dietrich, Edelmann's former classmate at university and a close associate in Paris. Edelmann's deposition and evidence against Dietrich played a part in the latter's execution in 1793. Following various intrigues Edelmann and his brother, the organist and keyboard maker Geoffrey-Louis (or Gottfried Ludwig) Edelmann (1753-94), were also guillotined, though their names were officially cleared during the subsequent reaction against the Reign of Terror. The reputation for treachery imputed to Edelmann by Gerber and later commentators is apparently unfounded.

During his lifetime Edelmann's works were widely published and reprinted throughout Europe and won the praise of such observant critics as Mozart (letter of 14 October 1777). He was among those who supported the growing popularity of the piano in France. Although his last collection (op. 16, 1788) is the only one whose title-page names the piano as an alternative to the harpsichord, dynamic markings in all the works suggest that he wrote with the piano in mind. The theatrical quality of the instrumental works may derive partly from his association with Gluck, several of whose works he arranged for keyboard (his supposed study with Gluck, however, remains undocumented). The keyboard often imitates orchestral instruments, and the works feature

rapid dynamic changes, frequent use of the minor mode and many expressive, even sentimental, directions or sub-titles. In the sonatas for accompanied keyboard the violin plays only a subordinate role, doubling the melody or filling out the harmony. Edelmann's tendency to avoid complex structures and polyphonic textures may have been the result of inadequate training. His short opera *Ariane dans l'île de Naxos* (1782), praised by Grimm and dedicated (ironically, in the light of later events) to Guillotine, continued to be produced in various European capitals (and perhaps in New York) as late as 1810.

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RITA BENTON

Edelmann, Moritz (b. Greiffenburg [now Gryfów Śląski], Silesia, d. Zittau, 6 Dec 1680). German composer and organist. His first documented position was as organist at Torgau between 1660 and 1663. From the latter year he lived at Halle, first as organist of St Ulrich, then, from 1672, as organist to the court of Duke Albrecht as well as at the Liebfrauenkirche and the cathedral. Although his duties included the composition of a considerable amount of church music, only a single work by him seems to survive, *Triumph! denn Jesu lebt*, for five voices (in *D-Z*). In 1676 he moved to Zittau, near his birthplace, to succeed Hammerschmidt as organist of the Johanniskirche. While at Zittau he composed the incidental music (now lost) to the school plays of CHRISTIAN WEISE. Mattheson stated that in 1673 he wrote a treatise, *Vom Gebrauch der Con- und Dissonanzen*, but this too seems not to have survived.

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GEORGE J BUELOW

Edelmann, Otto (b Brunn am Gebirge, nr. Vienna, 5 Feb 1917). Austrian bass-baritone. He studied at the Vienna Academy of Music with Lierhammer and Grüner Graarud, and made his début in 1937 at Gera as Mozart's Figaro. From 1938 to 1940 he was engaged at Nuremberg, but his career was interrupted when he was conscripted into the army and later taken prisoner by the Russians. In 1947 he joined the Vienna Staatsoper, where he made his début as the Hermit in *Der Freischütz*, and was soon fulfilling engagements abroad. At the first two postwar Bayreuth Festivals in 1951 and 1952 he sang Hans Sachs, a role in which he was also heard in New York and at the Edinburgh Festival. He sang Baron Ochs in the first opera performance in the new Salzburg Festspielhaus in July 1960. His repertory also includes Leporello, Rocco, Amfortas, Heinrich (Lohengrin), Gurnemanz, Plunkett (*Martha*) and Dulcamara. He was made an Austrian Kammersänger in 1960.

HAROLD ROSENTHAL

Eden, Gilles [Aegidius] **van den**. See EFDEN, GILLES VAN DEN

Eden-Tamir Duo. Israeli piano duo. It was formed in 1952 by Bracha Eden (b Jerusalem, 15 July 1928) and Alexander Tamir (b Vilnius, 2 April 1931). They both studied at the Rubin Academy of Music, Jerusalem (Tamir with Schroeder, Eden with Schroeder and Tal), graduating in 1952, in 1955 they continued studies with Vronsky and Babin at the Aspen Music Festival. They made their début in Israel in 1954, then appeared in New York (1955) and Rome (1956), where they won the 1957 Vercelli Competition, in 1957 they also appeared in London and Paris. They are directors of the Fannie and Max Targ Music Centre, Jerusalem, and Tamir teaches at the Rubin Academy. The duo have had considerable influence on the development of the repertory and have made an important contribution to the revival of neglected works for two pianos and piano duet, including works by Czerny, Clementi, Dussek and Hummel, and the original two-piano version of Brahms's Piano Quintet in F minor. Besides many works from the standard repertoires they play much contemporary music: in 1955 they gave the American première of Lutoslawski's Paganini Variations, and in 1968, with Stravinsky's permission, gave the first public performance of the piano duet version of *The Rite of Spring*. Tamir has made several transcriptions for piano duo and duet (including those of Weinberger's *Schwanda* and Rakhmaninov's Symphonic Dances), and has written a few works for piano duo, generally using electronic and *musique concrète* elements.

WILLIAM Y. ELIAS

Eder, Helmut (b Linz, 26 Dec 1916). Austrian composer and choirmaster. After graduating from the Linz Conservatory in 1948, he studied with David in

Stuttgart and with Orff and Fritz Lehmann in Munich. Eder then taught composition, basic principles and choral studies at the Linz Conservatory, where he was made professor in 1962. He was conductor of the Linz Singakademie (1953–60) and in 1959, together with Hans Paluj, he founded the first electronic studio in Linz and organized a series of concerts of avant-garde music there between 1966 and 1969. In 1967 he was appointed professor of composition at the Salzburg Mozarteum. He made a name primarily through his dramatic works, some of them broadcast by Austrian television.

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Chamber music, org pieces, songs, choruses, music for stage and radio.

MONIKA LICHTENFELD

Eder, Joseph. Austrian firm of music publishers. It was founded by Joseph Eder (b Vienna, 26 July 1760, d Vienna, 17 Feb 1835), who originally sold fancy goods and cheap engravings by the Prague publisher Balzer in the provinces. He later became a partner in the Vienna branch of Balzer's firm, and in 1789 its proprietor. On 16 September 1789 he opened a fine art and copper engraving shop in the Trattnerhof, Vienna, which moved from there to the house 'Zum Goldenen Krone' in the Graben on 20 June 1792. With his first music prospectus on 19 April 1794, Eder began a series of isolated attempts at publishing, which gained considerable impetus when Ignaz Sauer became a partner (of Joseph Eder & Comp.) on 2 November 1796, the partnership ended in January 1798, when Sauer founded his own music publishing firm Zu den Sieben Schwestern. Eder's brisk publishing activity is demonstrated by the fact that 511 works had appeared by 1808, the disturbances of war in 1809 and 1814, however, caused a standstill.

Eder's daughter married Jeremias Bermann (b 1770, d 2 Jan 1855), and Eder took his son-in-law into the firm in 1811 (from 25 April 1812 the firm was once again known as Joseph Eder & Comp.). At the time of the Vienna Congress (1815) numerous works appeared in joint publication with the Vienna firms Steiner, G. Cappi, Mollo, Mechetti, Mäusch, Weigl and Traeg. When Eder retired in 1817 Bermann took over the business, adopting the name Besitzer der Joseph Ederschen Kunst- und Musikalienhandlung. The firm had been stagnating since 1816; despite a revival of activity that can probably be attributed to Joseph Czerný's collaboration, from 1828 it issued printed music only sporadically. In that year Jeremias Bermann took on his son Joseph Bermann as a sleeping partner, which legal position was recorded when the firm was renamed Bermann & Son. The firm had become unimportant as music publishers, and on 19 October 1847 Jeremias Bermann returned his licence (Joseph Bermann had obtained a licence for a music business on 11 August 1847).

The firm's output consisted mainly of compositions by minor masters resident in Vienna as well as occasional arrangements of works by Haydn and Mozart.

the only original edition is Beethoven's op.10 (Beethoven's 'Pathétique' Sonata and the variations on *Tändeln und Scherzen* were taken over from F. A. Hoffmeister, and *Das Glück der Freundschaft* op.88 from H. Löschenkohl). J. B. Vanhal is represented by 60 works from his late period.

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 A Weinmann *Verzeichnis der Musikalien des Verlages Joseph Eder-Jeremias Bermann* (Vienna, 1968)

ALEXANDER WEINMANN

Edgecumbe, Richard, 2nd Earl of Mount-Edgecumbe *See* MOUNT-EDGECUMBE, RICHARD.

Edinburgh. Capital city of Scotland and its seat of government until 1707. It was the largest town in Scotland before 1800 and its artistic capital until 1880, when these features were ceded to Glasgow. Edinburgh's main periods of musical excellence were the 16th and 18th centuries, though there have been interesting, but so far inconclusive, local developments since the mid-1960s. The city's modern musical reputation, however, rests largely on its annual festival, inaugurated in 1947.

1 General history 2 Festival

1 **GENERAL HISTORY** During the 16th century Edinburgh's musical life revolved round the court at Holyrood Palace. A native school of partsong and instrumental composition grew up, modelled largely on the French school but with its own characteristic sentiment and delicacy. With James VI's removal to London in 1603 this tradition was broken, and its records nearly lost also, since music printing did not reach Scotland until 1610 and even then was rigorously controlled by the Reformed Church. Although a nominal Chapel Royal was retained at Holyrood for some decades into the 17th century, Charles I brought musicians from London for his Scottish coronation (1633). 1635 saw Edinburgh's outstanding musical publication before the mid-18th century: *The Psalmes of David*, edited by Edward Millar and printed by Andro Hart, a collection of 200 harmonized metrical psalm tunes, some set contrapuntally.

After 50 years of stagnation Edinburgh's music re-awoke with the growing fashion for Baroque music and secular concert life; the first Edinburgh public concerts are thought to have been given in 1693. In 1728 the Edinburgh Musical Society was formed and gave weekly concerts; St Cecilia's Hall was built for it in 1762. Music publishing, especially of local chamber and orchestral music by McGibbon, McLean, Oswald, Barsanti and Kelly, restarted in Edinburgh in 1727 and had grown to a sizable business by 1760; by 1800, however, it had declined to ephemeral pulp-production, a decline from which Edinburgh music publishing has not recovered, despite some fine isolated folksong publications during the 19th century.

Around 1800 improved communication with London and a sharp withdrawal of aristocratic interest in art music combined to quench local performance and com-

position. The Edinburgh Musical Society ceased to exist in 1798. However, a new popular interest in choral music led to the mounting of four Edinburgh festivals in 1815, 1819, 1824 and 1843 in the Assembly Rooms in the New Town; the Edinburgh Choral Union (later the Edinburgh Royal Choral Union) was founded in 1858. By the late 1880s there were signs that Edinburgh was ready for resident professional music-making: the Choral Union's concerts became increasingly adventurous (narrowly averting financial disaster in 1886 and 1887), interest was being taken in local composers (MacCunn, Drysdale and Sveinhjörnsen) for the first time since 1800; and an ill-fated journal, the *Scottish Musical Monthly*, appeared for a few issues in 1894. At this point, however, the Scottish Orchestra (later the Scottish National Orchestra) was formed in Glasgow; it depended heavily for its survival on regular visits to Edinburgh, and attained an unchallengeable position as Scotland's leading instrumental ensemble.

The University of Edinburgh, founded in 1583, established a music department (the first in Scotland) in 1861. Tovey, the seventh holder of the chair of music there, created the Reid Orchestra in 1916 in an attempt to provide Edinburgh with a home-based ensemble. His programme planning was highly imaginative, including both the standard repertory and pioneer performances of works of such diverse composers as C. P. E. Bach and Hindemith, but he was hampered by having to use part-time players, by inadequate rehearsal time and by an unsympathetic local press. The orchestra broadcast frequently until 1935, when the BBC formed its own orchestra in Glasgow, its most noteworthy performance was probably that of Tovey's own Cello Concerto, with Casals as soloist, in 1934.

The Edinburgh Festival (see below) was inaugurated in 1947, and has since presented an annual display of international talent; but it is generally agreed that this does more for Edinburgh's tourist trade than for its indigenous musical life. Scottish Opera was founded in Glasgow in 1962 and has given regular seasons in Edinburgh, but tended to strengthen Glasgow's position even further as Scotland's artistic centre. It was only from 1968, the year that Leonard Friedman created the Scottish Baroque Ensemble, that Edinburgh entered an era of musical professionalism comparable to that of Glasgow after 1890. The reopening of St Cecilia's Hall by the University of Edinburgh and the foundation of Napier College music department (also in 1968), together with the foundation of St Mary's Junior Music School (1972) and of the Scottish Chamber Orchestra (1974), have revitalized Edinburgh's musical life. There has also been an upsurge of interest in modern opera, unprecedented in the city's history. Premières have been given of John Purser's *The Undertaker* (Scottish Opera, 1969), Bryan Kelly's *The Queen in the Golden Tree* (Lansdowne House School, 1974), Reginald Barrett-Ayres's *Hugh Miller* (Opera Sigma, 1974), Edward Harper's *Fanny Robin* (Edinburgh University Opera Club, 1975), Robin Orr's *Hermiston* (Scottish Opera, 1975) and David Johnson's *Thomas the Rhymer* (South Side Opera, 1976). After long years of debate Edinburgh still had no opera house in 1980, despite the evident demand for one.

2 **FESTIVAL.** The Edinburgh Festival features musical and non-musical arts. It is organized by the Edinburgh Festival Society with funds principally provided by the

City of Edinburgh and the Scottish Arts Council. Since its inception in 1947 the festival's musical character has been international in outlook, with an emphasis on established artists and ensembles of wide renown performing an assortment of standard and some contemporary works. The festival usually begins on the third Sunday in August, and continues for three weeks.

The scheme grew from a suggestion by Rudolf Bing which originally aimed at finding an additional outlet for the Glyndebourne Festival (of which he had been the pre-war general manager) when its opera productions were resumed after the war, coupled with the desirability of renewing cultural contact with other countries. Bing was appointed artistic director at Edinburgh and organized the first three festivals. He was succeeded in 1950 by Ian Hunter, from 1956 the director was Robert Ponsonby, from 1961 the Earl of Harewood; from 1966 (when the appointment was renamed 'festival director') Peter Diamand; and from 1979 John Drummond.

On matters of policy and finance the director is responsible to the Festival Society, of which the chairman *ex officio* is the Lord Provost of Edinburgh with strong civic representation. The festival is dependent on a grant voted annually from city funds £20,000 in 1947, rising eventually rather than steadily to £106,500 in 1976, plus £90,000 from the Lothian Regional Council and £195,000 from the Scottish Arts Council (In 1977 the Lothian Regional Council voted not to make a grant to the festival.) Artistic aims have consequently been questioned by the civic authorities on several occasions, and increases in the grant opposed in spite of the festival's proven economic benefit to the community. This was put at more than \$35,000,000 a year (£15,200,000 at 1974 rates of exchange) by a study carried out in 1974 by the Greater Philadelphia Cultural Alliance in preparation for a planned Philadelphia Festival in 1976, and summarized in its report.

Besides its historical significance and distinctive architectural character, Edinburgh had the initial advantage for a festival of an adequate concert hall (the Usher Hall) and three principal theatres. The King's and Royal Lyceum Theatres are now municipally owned, the Empire Theatre has become a gaming-house, and from 1967 was too expensive to rent for festival purposes.

The city corporation was repeatedly advised that a festival of Edinburgh's scope and standing justified the building of an opera house, but it equally repeatedly declined to take the financial responsibility. An agreement in principle to build was nevertheless accepted in 1960; a site was reserved near the Usher Hall, and plans were commissioned from an architect. The site continued to remain vacant even after an offer by the national government in 1971 to meet half the cost of building on condition the city financed the rest. The government's offer was withdrawn in the straitened economic circumstances of 1975 and the scheme was then abandoned – one of the worst examples of civic procrastination in Britain.

Structural and electrical improvements have helped the King's Theatre to house a variety of opera productions as a primary festival feature each year. Until 1955 these were regularly presented by the Glyndebourne Festival company, except in 1952 when the Hamburg Opera became the first foreign opera company to appear at the festival. Visiting companies have successively

presented productions from: Hamburg (1952, 1956, 1958); Milan (1957); Stuttgart (1958, 1966); Stockholm (1959, 1974); Belgrade (1962); Naples (1963); Prague (1964, 1970); Holland (1965); Munich (1965); Florence (1969, 1971); Frankfurt (1970); West Berlin (1971, 1975); Düsseldorf (1972, 1976); Palermo (1972); Budapest (1973) and Zurich (1978).

In some years these have alternated with, or been supplemented by, certain domestic companies, including a further visit by Glyndebourne (1960), and seasons by the Covent Garden Opera (1961, 1965), the English Opera Group (1962, 1963, 1968, 1973) and Kent Opera (1979). Scottish Opera, formed in 1962, first participated in the festival in 1967, and has since done so in each year except 1969 and 1973. The Edinburgh Festival Opera, an ad hoc ensemble for specific productions, was first formed in 1973 to present *Don Giovanni*, which was repeated in 1974 and followed by *Le nozze di Figaro* in 1975–6 and *Carmen* in 1977.

Much attention has always been given to the scope and character of festival concerts. The standard was set by the early consent of Bruno Walter and the Vienna PO to perform at the first festival, although the inaugural concert fell to the Orchestre des Concerts Colonne from Paris, under Paul Paray. Most of the principal European orchestras have since taken part, as have several American orchestras and an annual succession of leading international solo artists and ensembles.

Attempts have occasionally been made to give some overall pattern to the planning of concerts. In 1953 the programmes illustrated 'Four Centuries of the Violin', and in 1961 Lord Harewood introduced the practice of featuring representative selections from the work of individual composers, beginning with Schoenberg, but this did not continue after Peter Diamand succeeded him. Direct commissions of new works have been few and irregular, preference being given to the repetition of contemporary works which have already made an impact elsewhere. An Edinburgh Festival Chorus (originally the Scottish Festival Chorus) was formed in 1965 with Arthur Oldham as chorus master, and has annually participated in choral concerts with widespread acclaim.

The festival has featured a variety of classical, ethnic and modern dance, with performances by domestic and/or foreign companies each year except 1965 and 1969. Some of the wider international contacts at which the festival has aimed were first established through the medium of dance: the Yugoslav Ballet in 1951 was the first participant from eastern Europe; the Azuma Kabuki Dancers from Japan brought the first oriental representation in 1955, and the Ballets Africains in 1957 was the first illustration of an indigenous African idiom.

Scotland's native musical heritage has been represented through the *ceilidh*, programmes of Gaelic songs and pipe music. What began as a demonstration of Scottish regional dancing and piping in the precincts of Edinburgh Castle developed into one of the most popular annual entertainments with a mass audience, the military tattoo, for which the organizing responsibility is undertaken by the army authorities.

Besides the official events, which have included late-night musical revue and cabaret, each festival attracts a polyglot assortment of supplementary entertainments collectively known as the 'Fringe'. Most of these ventures, utilizing all manner of small halls and other available premises, incline to forms of theatrical drama.

mixed-media and revue, but may occasionally embrace opera, dance and other music. The performances may have an amateur or professional basis, and the presentations usually include a high proportion of university representation (mainly British, Commonwealth and American).

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DAVID JOHNSON (1), NOEL GOODWIN (2)

Edison, Thomas (Alva) (b Milan, Ohio, 11 Feb 1847; d West Orange, NJ, 18 Oct 1931). American inventor. He had only a few months of formal schooling, then was a newsboy and a food hawker on trains, then a telegraph operator; he was deaf from the age of 12. In 1870 he invented an improvement to ticker-tape apparatus for which he received \$40,000. He invested this in a laboratory and began the systematic pursuit of inventions that characterized the rest of his life. His chief contribution to musical acoustics was his invention (1877) of the 'talking machine' or phonograph. In some respects it resembled, in principle, Léon Scott's 'phonograph' of 1857 improved upon by K. R. Koeng. The sound was focussed through a horn vibrating a diaphragm and an attached stylus. For the phonograph, this device provided a visualization of the motion on a carbon-coated disc, but for Edison's phonograph it made a permanent record as a groove on a cylinder. For

Edison's instrument a reversal of the process provided the reproduction of the sound.

See also SOUND RECORDING, TRANSMISSION AND REPRODUCTION, §6
 JAMES F. BELL

Editing. The editing of music is the art of preparing it for publication, especially music composed by someone other than the editor.

1. General 2. Music to 1400 3. Music of the 15th and 16th centuries 4. Music from 1600 to 1750 5. Music from 1750 to the present day

1. **GENERAL** The problems of editing music are so many and so varied that this article aims merely to explain fundamental principles and report some of the most widely adopted solutions for works from various periods; it cannot serve as a set of instructions for editing a particular composition or works from any one repertory, each of which poses different sets of questions and requires different solutions. The most detailed information about the techniques of editing particular repertoires can be found in the sets of guidelines prepared for editions of the complete works of individual composers and for historical editions in general. Sets of instructions for editors are sometimes printed in the first volume of a series, or separately as pamphlets. *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben*, edited by von Daelen, contains declarations of the editorial principles followed in several series that publish music from a number of different historical periods; and Georgiades's *Musikalische Edition im Wandel des historischen Bewusstseins* includes essays dealing with the techniques of editing various kinds of music.

With some notable exceptions (like Tylman Susato's publication of Josquin Desprez' music in the 1540s, more than 20 years after the composer's death), musicians in earlier times did not show much interest in editing older music until the 18th century, as the brief history of editing in the article **HISTORICAL EDITIONS**, makes clear. With the greater confidence of past ages, and the total absence of that stylistic selfconsciousness that characterizes the 20th century, earlier editors often 'improved' on the work of the composer whose music they were editing by bringing it into line with the aesthetic and technical standards of a different age. Our greater awareness of our own ethnocentric limitations and our greater respect for the artefacts of the past have led us to set for ourselves different ideals. In general, 20th-century musicians feel that the responsible editor should try to make as clear as he can the best intentions of the composer, and he should differentiate as simply as possible between his own suggestions for realizing the composer's intentions and the markings found in the musical sources on which he bases his work. But whereas the ideals of an editor are simple to understand and easy to state in the abstract, many problems arise in practice that are either extremely difficult to resolve without great good taste, skill, patience and hard work, or else they cannot be resolved at all within the guidelines stated above, because the musical sources are either ambiguous (intentionally or not) or contradictory. Before he can finally determine all the details of his edition, the ideal editor must, first, assess the reliability of the sources that transmit the composition he is preparing for publication; second, if the composer revised his work, or changed it in any way, the editor must take all the competing versions into account; third, he must consider the original notational system and how best to translate it into equivalent or nearly equivalent



Thomas Edison with his cylinder phonograph in the West Orange laboratory, New Jersey, 1906

modern terms; fourth, he must investigate the traditional relationship between the written versions of compositions in a particular repertory and the way they actually sounded in performance; and fifth, he must make his editorial decisions keeping in mind the nature of the audience for which his edition is intended and what use they will make of it. Those five aspects of the process of editing constitute, in fact, the principal difficulties encountered by editors, regardless of the style or genre of music with which they are dealing.

If only a single source for a composition exists, an edition must obviously be based on it alone, regardless of its reliability. If the first edition of a composition is the only one known to have been prepared by the composer, if he supervised the copying of the sole manuscript source, or if a holograph of the composition survives, the editor's task in selecting the best version is made relatively simple. (Difficulties however arise when, for example, a holograph and an early printed edition supervised or used by the composer both survive, and they supply contradictory evidence; in such cases some editors, such as Georg von Dadelsen, Wolfgang Schmieder and Wilhelm Altmann, prefer to accept the readings of the printed edition, while others, such as Heinrich Schenker and Paul Mies, give preference in principle to the manuscript.) If a composition survives in a variety of sources, manuscript and printed, none of which is known to have been approved by the composer, then the editor must take pains to determine the reliability of his sources and their mutual relationships. In the first place, a careful and accurate description of the sources is a prerequisite in assessing how closely each reveals the intentions of the composer. Besides considering the contents of the entire source, the editor must often take into account the way a manuscript was put together (its structure in fascicles, for example, and whether or not there are indications that it was assembled at one time), the evidence of watermarks in helping to establish its date and provenance, the number and character of the scribes, whether or not it contains corrections (and whether they are in a contemporary or a later hand), and so on. Once they have been described, the sources must be evaluated. Some editors adopt the procedures of classical philology in attempting to establish relationships among manuscripts (filiation). Most modern editors agree that it is better to base a new edition on one good source than to publish a conflation resembling nothing that existed at or soon after the period of the work itself.

Whatever the policy in choosing a single reliable source, an editor must also test the composition for inner consistency and must correct patent errors, either by conjecture or by emending the adopted version by readings from other sources. Such corrections and emendations must be noted in the edition, either in footnotes or in a critical commentary. No consensus of opinion has been reached, however, about the additional information that needs to be included in a critical commentary: musicians increasingly agree that a comprehensive list of variant readings from all sources serves little purpose. Masses of small details are so difficult to control that most supposedly comprehensive lists contain many errors and omit much. Moreover, long lists of uncritically assembled variants are not only untrustworthy but also difficult to use, since unimportant details are mixed with significantly different readings in a jumble that is virtually impossible for the

reader to disentangle. It may be, then, that if a critical report were to include ample descriptions and evaluations of each of the sources, the list of variant readings could best be restricted to important or musically significant differences.

If a composer changed his composition in some way – by reworking some passages, for example, or by revising the orchestration, deleting sections or rearranging them – the editor must make an interpretative judgment about the version that he intends to publish. Such judgments are seldom easy to make, and there are apt to be valid arguments to support every possible alternative. It does not always follow that the composer's final judgment on the form his work should take must be respected. Composers of opera in the 18th and 19th centuries, for example, often wrote new arias for revivals and rearranged sections or roles to meet local conditions; in such cases, a version of the opera close to that of its first performance may be most appropriate for the critical edition of the work (an attitude taken by the editors of the new edition of the works of Rossini). Some might argue, too, that the versions of Bruckner's symphonies and Musorgsky's operas made by musicians other than the composers are to be preferred to the originals on aesthetic grounds, although others hold the view that an editor has the responsibility to present all the evidence in a way that enables each reader to form his own opinions.

Editors must carefully consider the nature of the notational system originally used for the composition they intend to publish in order to decide how best to make the composer's intentions intelligible to performers and scholars. Such problems become more acute the earlier the music. But even 19th-century scores raise problems not easily solved. Puccini, for example, often wrote phrase markings into his composing scores that were later translated (by someone else) into practical directions for bowing and articulation, the modern editor must accordingly decide whether to indicate his musical intentions (leaving the performer to adapt them for practical use), or to include the tonguing and bowing marks from the scores used at the first performances under the composer's supervision (while possibly leaving the scholar or conductor in doubt about Puccini's original conception). 18th- or 19th-century scores sometimes indicate phrasing and articulation in an abbreviated fashion, one or two slurs, for example, serving to indicate that an entire movement or section should be phrased in similar fashion; in such cases, an editor must sometimes make difficult decisions about the original intentions of the scribe or composer. Moreover, not all 18th- and 19th-century performing directions mean the same now as they did when they were first used, and an editor must decide whether to leave the original markings and explain their meanings in a footnote or preface or to change the markings to correspond with their current meaning. Following the general principle that it is best to present the evidence in a way that allows each individual to form his own judgment, the former course is generally to be preferred, especially since the precise meaning of many earlier signs of articulation and ornamentation may be in doubt (or may have expressed some ambiguity or a possibility of choice on the part of the performer).

The notational systems of music before 1600 are so different from current ones that the problem of translating them into equivalent or nearly equivalent modern

terms is more difficult than for later music, and in some cases it is insuperable. Diastematic notation of some medieval monophony and polyphony indicates only the general shape of a melody already known to the performers who used the manuscripts; and the notation of secular monophonic music in the Middle Ages and some early polyphony does not indicate rhythm precisely (or else scholars do not agree about its meaning). Modern editions of those repertoires necessarily involve a high degree of speculation and subjective conjecture on the part of the editor.

With later medieval and Renaissance polyphony, the meanings of almost all rhythmic signs are clear (although there is still some doubt about the precise significance of, say, proportional signs). But the question arises about how best to indicate the original longs, breves and semibreves in modern note values. To transcribe a breve in 16th-century polyphony as a modern breve, for example, may mislead modern musicians into supposing that the tempo of the music was very slow. On the other hand, to transcribe a 16th-century breve as a modern minim presents a note picture that is equally misleading in suggesting too fast a tempo; most modern editions of 16th-century music thus transcribe breves as semibreves. For that reason modern editions are traditionally said to be in a rate of reduction of 2:1 (and 13th- to 15th-century music is generally reduced by 4:1, 8:1 or even 16:1, depending on the period and style). It might be better to call such a change one of 'translation' rather than of 'reduction', that is, the modern note values purportedly suggest to modern musicians approximately the same musical responses as the original notation did to earlier musicians.

Moreover, most polyphonic music before 1600 is transmitted not in score but as separate parts without bar-lines (either laid out on two facing pages of a manuscript in so-called choirbook format, or in individual partbooks). The process of making a score from the parts inevitably raises the question of barring. Many scholars have felt, however, that bar-lines imply a strong metrical structure, foreign to many of the musical styles of the late Middle Ages and the Renaissance, in which melodic lines unfold in irregular groupings of note values. To avoid this difficulty Heinrich Besseler devised *Mensurstriche* – lines that go between but not across the staves at regular intervals – to make clear the way the musical lines coincide while preserving their irregular rhythms. Following Besseler's lead, many modern editors have used *Mensurstriche* in their editions of Renaissance music, even though Lowinsky has shown that the earliest scores, beginning in the mid-16th century, did in fact use regular barring across the staves. Various other solutions to the problem of metrical organization in 15th- and 16th-century music (like Gombosi's irregular bars, which in effect furnish an analysis of the rhythmic foreground of a composition, or Van Crevel's *tactus* wedges, small triangles placed above the staves at regular intervals) have not been widely adopted.

A central difficulty in preparing editions that attempt to reveal the composer's intentions and yet supply modern musicians with versions of the music from which they can perform concerns the fact that composers in earlier times often left aspects of their compositions incomplete in order to accommodate the desires and resources of varying groups of performers. In short, there was often a discrepancy between the way

a composition looked on paper and the way it sounded in performance. Thus composers in the 17th and 18th centuries supplied by means of figured basses more or less complete sets of instructions to keyboard players for inventing their own accompaniments, but the character of the accompaniment – whether thick- or thin-textured, contrapuntal or homophonic, or imitative or chordal – was left entirely to the judgment and good taste of the player, who might vary his realization according to the kind of instrument he played, the number and proficiency of the musicians he accompanied, the size and acoustic of the hall, and so on. Thus no ideal realization, equally appropriate for all circumstances, can be made; and Baroque composers notated their music in the most efficient way possible to achieve good performances by leaving some options open to the performers. Some modern editors, among them those responsible for the Neue Bach-Ausgabe, have adopted the attitude that respect for the composer's intentions suggests that the figured basses be left unrealized, even though that decision makes the music more difficult of access to musicians not trained in Baroque performing techniques. Other modern editors, including many of those who make so-called 'performing editions' of Baroque music, write out their realizations in four real parts that seem more like academic exercises than stylish and idiomatic versions for performance. But stylish and idiomatic versions – like the musicianly realization by Thurston Dart of Purcell's *Dido and Aeneas*, a model of its kind – are open to the charge that they are personal and idiosyncratic, and not equally appropriate for all conditions and occasions. A middle ground between the two extremes of a wholly idiomatic realization and a full contrapuntal one has also been sought by some editors, who supply a thin and mostly chordal accompaniment fashioned in a way to enable the inventive performer to devise a more elaborate part relatively easily, and yet minimally acceptable as it stands. That solution, too, is not completely satisfactory.

Similar irreconcilable problems face the editor of music from before 1600, much of which fails to indicate compositional details that later came to be considered a part of the original conception of a work. Thus 15th- and 16th-century composers omitted accidentals that they evidently expected performers to supply by the rules of *MUSICA FICTA*. 14th- and 15th-century composers failed to make clear their precise intentions with regard to the way syllables of text fitted the notes. Throughout the Renaissance and probably earlier, certain composers tolerated (and some may even have encouraged) a degree of unwritten melodic ornamentation in performance; and most allowed and expected performers to score compositions for the combinations of voices or instruments (or both) that seemed to them best. The evidence of the sources seems to suggest that all these aspects of a composition were a part of the largely unwritten tradition of *PERFORMING PRACTICE*, that is, features of the music that the composer had not fixed immutably, either in writing or in his mind. Accidentals, for example, had to be applied differently if certain kinds of instruments without a full chromatic compass were employed, and depending upon the kind and amount of ornamentation added. It seems likely that much music in the 15th century was composed without attempting to invent melodic lines that expressed either the meaning or the formal structure of the text in all its details; hence singers may have been trained to apply

the text to music following conventions that may have changed from time to time and from place to place, and that survive only in late and partial explanations. Moreover, most music in the Renaissance did not exploit the idiosyncrasies of particular instruments or of the human voice, and hence it can be performed – and was evidently intended to be performed – by varying combinations of musicians: unaccompanied singers, instrumental ensembles, some combination of the two, or even in arrangements for solo voice (or voices) and lute (or lutes). The modern editor who attempts to fix in writing a version acceptable to the composer or the performers of the time runs the risk of misleading modern musicians by implying that the printed version is the only acceptable, or the best, one. On the other hand, the modern editor who includes only as much information as he can convincingly demonstrate was a part of the composer's original fixed intentions may produce a quasi-facsimile that must be 'edited' again (either in writing or in performance) before it can be used. And there seems to be no single solution to the problem of editing medieval and Renaissance music that does not involve equally unsatisfactory compromises between scholarly idealism and pragmatic realism.

The final form an edition takes must be determined in large part by the purpose for which it is intended, whether for scholars in libraries or performers in the concert hall. On one extreme, a facsimile of the original source, or a diplomatic transcription which attempts to translate into modern typography all the details of the original, will satisfy some needs better than a more heavily edited version. For many purposes scholars can work with facsimiles nearly as easily as with the original printed scores or manuscripts, and even performers have begun to realize the importance of learning to play directly from old notations, an exercise that illuminates many aspects of performing practice by forcing musicians to solve problems in the way their earlier counterparts did. So-called Urtext editions – which purport to reproduce the composer's score without editorial intervention – are a special kind of diplomatic transcription. The term is used chiefly in connection with German editions of keyboard music of the late 18th and early 19th centuries, for which the earliest printed edition (or the version in the collected works of a particular composer) clearly offers a good reading of the compositions. Urtext editions gained wide acceptance among 20th-century musicians who were reacting against the heavily edited versions of the German classics made by virtuoso performers or famous teachers of the late 19th and early 20th centuries.

At the other extreme, some editions attempt to include all the information necessary for a performance of the composition: precise tempo indications, detailed dynamics, phrasing and articulation markings, and so on, and even, for medieval, Renaissance and Baroque music, suggestions for scoring and ornamentation. Such decisions about the details of performance go beyond what can be demonstrated as historical truth, and at least some of the suggestions are based on an intuitive understanding of the music, presumably on the basis of the editor's superior knowledge of the style. Such editions are as necessary and valuable as facsimiles, but serve different needs. Heavily edited 'practical' editions make the music immediately accessible to a wide range of musicians, and furnish a basis for a continuing scholarly dialogue about the state of knowledge of older

performing practices. Moreover, if the editor has taken care to distinguish his emendations and suggestions from the information supplied by the original sources, many performing editions can at the same time satisfy scholarly standards.

The purely scholarly edition, which carefully indicates all or at least the most important variants and reproduces as many of the features of the original notation as the editor supposes are important to an understanding of the composer's intentions, has the great advantage of presenting all the information necessary for each individual to form his own judgment about any particular feature of the work. But that advantage is sometimes won at the expense of presenting a complicated note picture. Moreover, scholarly editions do not necessarily concern themselves with those aspects of the score that most help the musician to prepare a convincing performance. Scholarly editions are thus sometimes difficult or impossible to use for performances without more or less extensive re-editing. Performing editions which include detailed instructions for phrasing, tempo and dynamics, but place little emphasis on variant readings and the less obviously practical features of the original notation often simplify the note picture to make the volume easier to play from, but may do so at the expense of including enough information to allow a critical user to challenge any of the editor's decisions. Obviously the desire to show the performer exactly what to play, without giving him confusing alternatives, must to some extent conflict with the scholar's desire to present all the evidence, whether or not its relevance is immediately clear. Moreover, performing editions run the risk of introducing the precepts and prejudices of the editor's own time, thus obscuring or obliterating altogether the composer's intentions. In many cases, of course, a combined-purpose edition, offering enough essential source information for scholars with enough practical advice about interpretation for performers, is not only possible but desirable, and in fact there are relatively few practical editions that cannot be used at all by scholars, or scholarly editions that are impossible to adapt for performance.

Along with establishing the best version of the notes of a composition, editors of vocal music must in addition take responsibility for editing the literary text set by the composer. The sources of the text may need to be investigated separately from the sources of the music in an effort to ensure that the words appear in the form intended by the composer. Moreover, whenever possible, editors should help the scholar or performer by furnishing translations of obscure or difficult texts into languages known to the audience for whom the edition is intended. In many instances, and probably more often than is now the case – the text should be established by a philologist as expert in literary matters as the principal editor is in musical ones.

Not the least of the editor's tasks is to supply the publisher with a clean copy of the music, carefully written out and ready for the printer. Copy should be carefully read over before being sent to a publisher, and editors should try to be consistent about matters of detail. For example, they need to adopt a standard policy about key signatures (whether or not to modernize them); about the order of instruments in an orchestral score (whether or not to retain the composer's original layout or to follow modern conventions); about the transposition of orchestral instruments; about clefs

(whether to preserve C clefs, for instance, or to make use only of treble, bass, and treble transposed down an octave); and other such apparently minor matters that, unattended, may needlessly delay publication or, after publication, will confuse those who try to play or study the music. Donato's *Preparing Musical Manuscript* (Englewood Cliffs, NJ, 1963) gives detailed instructions for copying music clearly and unambiguously; and the small pamphlet *Editing Early Music* (London, 1963), prepared by editors from Novello and Co., Oxford University Press and Stainer & Bell, offers excellent practical advice in succinct form on the preparation of printer's copy.

2. MUSIC TO 1400. Some early chant manuscripts and a few sources of medieval polyphony, such as the Winchester Troper, indicate neither the precise pitch nor the rhythm for each note. Musicians who wish to study these repertoires must work either with the original sources or with facsimiles. Properly speaking an edition cannot be made, since the sources do not furnish sufficient information to clarify the nature of the music. Scholars can get an approximate idea of the music by comparing whatever versions exist of the same compositions in later and more fully notated manuscripts, or they can make largely conjectural transcriptions, based not on verifiable evidence but on intuition. Similarly, music originally notated in a system that indicates pitch clearly but not rhythm – plainchant, secular medieval monophony and early polyphony – poses almost insurmountable problems to the editor.

The desire to reinstate Gregorian chant in its proper place in the Roman Catholic liturgy furnished the most important impetus to the preparation of new editions. In the late 19th and early 20th centuries scholars in the Benedictine monastery of Solesmes in France, Pothier, Mocquereau and others, led the investigation which resulted in the publication of the *Liber usualis* and many other chant books, and Paléographie Musicale, a series of facsimiles with extensive commentaries and some transcriptions. To an extent the practical requirements of the liturgy have conflicted with the purely scholarly aims of discovering and understanding the earliest forms of the chants. Pothier and his circle, for example, were not above composing some chants and were understandably more interested in the place of music in the liturgy than in historical and philological research. The liturgical reforms of the Second Vatican Council, which reduced the importance of chant, may, paradoxically, stimulate more historically and paleographically centred studies of the repertoire.

One of the central concerns of chant scholars has been the interpretation of rhythm. The monks of Solesmes believe that all notes are equal in duration, in opposition to the mensuralists (Jeannin, Dechevrens and others), who claim that early medieval manuscripts indicate at least two durations, long and short. Even the Solesmes school, however, has not been unanimous in its interpretation of rhythm. Pothier, an 'accentualist', believed that chant should be stressed according to word accent, whereas his student Mocquereau, whose views have prevailed in the Solesmes editions, rejected the view that text accent is the principal rhythmic element in favour of a more complex theory that sees chant divided into groups of two, three or more notes, each group articulated by a stress or ictus more or less independent of the text. The chant editions prepared by the Solesmes

monks are quasi-facsimiles, with indications for rhythm following Mocquereau's theories. That is, the music is written in neumes – single notes and ligatures in square notation – on a four-line staff using C and F clefs and with the rhythm indicated by various signs evolved at Solesmes (they are explained in more detail in the prefaces to most editions of the *Liber usualis*). This method of transcription has been widely accepted even though it does not necessarily constitute the ideal method for revealing the nature of the original sources. Some scholars have modernized the forms of individual notes in editing chant: they write round black note heads (that is, present-day crotchets without stems) for individual notes, and tie together by a slur series of notes originally written as ligatures.

Some editors of secular medieval monophony, such as VanderWerf, advocate editing the songs of trouvères and troubadours in similar fashion, as a series of stemless note heads, neutral in rhythm. Some earlier scholars, notably Aubry and Beck, devised the theory that all or most trouvère songs were sung in modal rhythms, and they imposed their views in their editions of secular monophony. Editions of medieval secular songs have thus largely depended on an assessment of the nature of the rhythm, which was not clearly indicated by the sources. While many present-day scholars reject the modal theories, no consensus of opinion has been reached about the best way to present the music, either in neutral rhythms or in a way that leaves the individual scholar or performer free to make his own judgments.

None of the manuscripts containing early medieval polyphony – neither the 12th-century Codex Calixtinus associated with the pilgrims of Santiago de Compostela in Spain, nor the several sources that reveal the 12th-century repertory of the monastery of St Martial in Limoges – indicates with certainty the rhythm of the music. As with chant and secular monophony, the principal difficulty in preparing editions of these repertoires involves the method devised to indicate rhythm. Some scholars (Bruno Stäblein, for example) have imposed modal rhythms on the music, others (like Theodore Karp) attempted to assign particular meanings to notational signs, such as two-note (binary) ligatures; and still others (notably Friedrich Ludwig and Higiní Anglés) offered transcriptions either in free rhythms like those of plainchant, or in time values determined by a subjective interpretation of the sense of the music. The latter sort of transcription makes no claims to historical authenticity, of course, but offers a method of performing the music today.

13th-century motets and the two- and three-part organa associated with the Cathedral of Notre Dame in Paris in the 12th and 13th centuries are more clearly notated with respect to rhythm than earlier manuscripts. Many scholars hold, for example, that two-part organa in the style of Léonin were originally sung with modal rhythms, but they disagree about transcriptions of particular compositions. Many of the details in the edition of the *Magnus liber* offered in William Waite's *Rhythm of Twelfth-century Polyphony* (1954), for instance, have been challenged by other medievalists.

Later organa in the style of Pérotin and 13th-century motets are generally notated in a manner that clearly differentiates between longs and breves, but often leaves smaller note values ambiguous: a circumstance that partly explains why notational styles changed so rapidly

during the 13th century, and why modern scholars disagree over the merits of editions and transcription methods. Moreover, much of the polyphony of the late 12th and 13th centuries consists of compositions constructed by adding lines to previously written pieces or by incorporating elements of pre-existent musical material into the new work. Two-part clausulas (composed as sections of organa), for example, can be transformed in various ways into two- or even three- or four-part motets with the addition of new texts and new melodic lines. Perhaps critical editions of this music should include all the available related compositions (even though the transformations sometimes involve considerable changes of detail), a task Hans Tischler set himself in preparing an edition of the earliest motets. A central problem of planning such an edition is the difficulty of incorporating all the information from a complex of compositions into easily readable form.

By the 14th century, notational systems had been devised capable of recording unambiguously almost every conceivable rhythm (the French system, explained by Vitry, is more flexible than the Italian, and eventually replaced the latter everywhere in western Europe). Apart from solving the not inconsiderable problems of transcribing rhythmically difficult passages and eliminating the errors of the original scribes, editors of 14th-century music do not have to face fundamental issues about the meaning of notational signs that editors of earlier music must deal with. On the other hand, 14th-century music does contain a number of mensuration signs – C, Ċ, O and Ȯ, for example, and the letters that indicate Italian *divisiones* – which presumably establish tempos and rhythmic relationships according to a simple arithmetical scheme. Moreover, by the end of the 14th century notation had become so complicated, partly through the addition of special signs invented to express composers' rhythmically intricate conceptions, that the correct rhythm is not always easy to determine, and a transcription into modern notation may obscure the character of the original. Thus Willi Apel, in his editions of late 14th-century French music, sometimes included alternative versions above the staves to clarify details of the original notation (and his editions have been criticized as containing errors of transcription). Some editors of 14th-century music, and especially of isorhythmic motets, attempt to offer a simple analysis of the structure of the music in the way it is barred: that is, the cantus firmus in the tenor voice is presented in longer bars than the faster-moving upper voices, and double bars or more heavily printed barlines mark off repetitions of the tenor's rhythmic patterns or pre-existent melody.

The convention has grown up that most music of the *Ars Antiqua* – that is, of the late 12th and early 13th centuries – be transcribed in a reduction of 8:1, with the original breve equal to a modern crotchet. Music of the 14th century and early 15th is generally transcribed in a reduction of 4:1, an original breve equalling a modern minim; Renaissance music is now often transcribed in a reduction of 2:1 or even with no reduction at all. Reducing the original note values and setting down the rhythms in a way intelligible to modern musicians and yet true to the sources are among the principal problems of editing medieval music, once the fundamental difficulties of establishing the literary text and the music (assembling and evaluating all the known sources for each composition) have been dealt with. So

little is known of the performing conventions of the Middle Ages that editors have (probably wisely) avoided adding directions for performance more detailed than *musica ficta* and text underlay.

3. MUSIC OF THE 15TH AND 16TH CENTURIES. Unlike medieval manuscripts, 15th- and 16th-century musical sources offer no fundamental ambiguities about the notation of rhythm, save for a few relatively unimportant details, such as the transcription of *minor color*. (Coloration – the use of red notes or filled-in note heads to designate variations from normal note values – generally indicates triplets, usually at the level of breves and semibreves, *minor color*, consisting of a blackened semibreve followed by a blackened minim, however, is more often transcribed in dotted note values, as a dotted quaver followed by a semiquaver in the normal reduction of 4:1, a solution challenged by some scholars.) One outstanding difficulty in transcribing Renaissance music – perhaps the chief remaining ambiguity of the mensural system – concerns the interpretation of proportions, those mensuration signs that indicate changes of tempo or of rhythmic relationships according to a simple arithmetical scheme. For example, a number of signs designate a shift from duple to triple mensuration, among them 3, 3/2, C³ and C³. Most of them indicate either *proportio tripla* (a tempo three times as fast as the original), or *proportio sesquialtera* (a tempo one and a half times as fast as the original, with three semibreves, say, of the new tempo equal to two of the old), but scholars do not agree either about the meanings of particular signs (which may, indeed, have been used inconsistently by scribes) or about the solution of particular passages. Even the simplest proportional sign, Ċ, which designates duple proportion (note values twice as fast as normal), apparently did not have a completely fixed meaning. It became the most common mensuration sign for most late 15th- and early 16th-century music, and by then may merely have suggested a tempo slightly faster than C. On the other hand not infrequently a composition was copied under the sign C in some manuscripts and under Ċ in others, but with the same note values, to confuse the situation further, a few compositions from the late 15th century are copied under the sign C in some manuscripts and under Ċ in others, but with the note values halved. Towards the middle of the 16th century, moreover, C came to identify special repertoires, such as madrigals notated with many small values – so-called *madrigali a note nere* or *madrigali cromatici* (the latter because of the fast notes and not the presence of accidentals) – and it may be argued that such compositions ought to be transcribed at a different rate of reduction from the main corpus of mid-16th-century music.

The designation of simple triple and duple proportions are among the least complex of the problems facing editors of certain repertoires of Renaissance music. Ockeghem, for example, on occasion made use of extremely intricate proportional systems, and Heinrich Isaac's *Choralis constantinus* poses similarly difficult questions of interpretation. The meaning of the proportional signs is relatively clear when two or more are used simultaneously, since the melodic lines fit together in only one correct way; it is more difficult to interpret proportional signs used successively, because there is no equally convincing way to prove the correctness of the editor's interpretative decision. In general, an editor

should include in his edition the original mensuration signs, so that the reader can challenge editorial decisions which, as we have seen, may affect the rate of reduction.

As complicated as the proportional system is, however, its decipherment does not usually constitute an editor's main problem, since most 15th- and 16th-century music is not notated with complicated combinations of mensuration signs. Rather, the principal difficulties in editing most Renaissance music generally come about either from the uncertainty of determining the provenance and date of the sources, or because composers left many decisions to performers and hence did not fix them in writing. Many 15th- and 16th-century compositions appear in a number of manuscripts and printed volumes of music. Very few of the sources can be shown to be in the hand of the composer, or even to have been prepared in a city or court at a time when the composer was active there. Some sources date from after the composer's death, and some come from places where he never worked. In short, it is seldom possible to be certain that the composer himself supervised the preparation of his music, or that he would have approved the form in which it appears in the sources. The first and often the most difficult and time-consuming task of the editor of Renaissance music is to assemble and evaluate all known sources in an effort to determine which is closest to the composer's conception.

Having compared the sources, established their relationship to one another, and dealt with all variant readings, the editor is still faced with the fact that most 15th- and 16th-century music has survived in a form that leaves undetermined some features that were later considered to be a part of the composer's original conception, notably *musica ficta*, text underlay and scoring. Apparently these were aspects of the music that performers varied to meet different circumstances of performance, hence there is no single correct way of editing, or performing, the music (since there was no single 'correct' version). As composers became more concerned to write a kind of music that closely reflected both the form and the meaning of the texts they set, they began to invent melodic lines to fit single words, phrases or even complete texts. Beginning with the later works of Josquin and the music of Adrian Willaert – that is, during the first half of the 16th century – music came to express either the form or the content of the words, or both, so well that problems of text underlay either disappear, or become easier to solve, especially since several theorists (Lanfranco, Zarlino and Stocker) set down rules for adding words to music. But accidentals were applied to written music not only following the conventions of *musica ficta*, but also taking into account the limitations of certain instruments, and, to judge from the corpus of lute intabulations of vocal music published during the 16th century, personal taste. And most music could be sung *a cappella*, or with instruments doubling or substituting for singers, or played by instruments alone. Thus the conventions of performance during the Renaissance present the modern editor with a quandary. Either he fixes in print a single possible reading of a piece, at the risk of misleading modern scholars and performers by suggesting to them that his version is 'definitive', or he leaves open all the choices that the composer gave performers, and risks omitting sufficient information to allow the composition to be performed or even studied intelligently without being subjected to a further and possibly more conjectural editorial process.

In transferring the separate parts of the original sources into modern score, the editor must decide whether to use bar-lines, *Mensuralriche* or some more radical procedure. The convention has grown up that editors should precede the actual transcription by a few bars in quasi-facsimile, indicating the original clefs, key signatures, time signatures and one or more of the original note shapes (to remind the user of the rate of reduction). Most modern editors substitute modern clefs (treble, bass and transposing treble) for the original C clefs, and indicate ligatures by square brackets above those notes tied together in the source, and coloration by interrupted brackets.

A special problem arises in transcribing the tablatures for lute, guitar, cittern and other plucked string instruments that began to be copied and published in the 16th century. Tablatures indicate which fingers are to be pressed down on the fingerboard, and in which order; they do not specify pitches. Transcriptions into staff notation thus invariably limit the player's choice to an instrument tuned to a particular pitch. Moreover, tablatures do not show how long each note is to sound, but merely specify when it should begin. Accordingly, a literal transcription will obscure the part-writing implied but not explicitly set down in the tablature. Some modern editors (Schrade, Gullino and Lefkoff, for example) have published 16th-century lute music on single staves, in the manner of guitar music, but the preferred method of transcription (recommended, for example, by the colloquium on lute music sponsored by the Centre National de la Recherche Scientifique in Paris in 1957, and described in the report on the meetings, *Le luth et sa musique* CNRS Neuilly-sur-Seine 1957) is to write out the implied contrapuntal texture on two staves, as in keyboard music, even though such a procedure may occasionally produce results that cannot be played literally on the instrument for which it was intended (for example, when one note is sustained against another, although both must be played on the same string).

4. MUSIC FROM 1600 TO 1750. Some of the more difficult editorial problems of medieval and Renaissance music do not apply to music written after 1600. The editor of Baroque music need not, for example, concern himself with the propriety of adding bar-lines when transforming sets of parts into score, for the convention of the bar-line was firmly established in the 17th century (even though it was often applied inconsistently; the editor must decide whether to preserve the details of the source or adopt modern conventions). Baroque sources generally indicate more clearly than earlier manuscripts and printed books how the syllables of text are to be added to the notes in vocal music; and accidentals are more copiously supplied in Baroque than in earlier sources (Donington's *A Performer's Guide to Baroque Music* explains in detail how different Baroque conventions concerning accidentals were from modern practice, he offers excellent advice on translating these discrepancies into sound editorial policy).

Some of the problems of editing Baroque music, however, are in principle no different from those facing editors of earlier music. The first, that of assembling, comparing and evaluating all known sources of a composition, remains. In many cases, the process of identifying the best source is easier for Baroque than for earlier music, because more autographs and more edi-

tions supervised by the composers themselves survive (which is not to say that source evaluation is any less important). The recent study of the sources of Bach's cantatas has forced a revision of the chronology of those works; the continuing evaluation of Handel's manuscripts will certainly produce versions of his music closer to his own conception than those now available; and similar investigations, not yet undertaken, of the manuscript sources of music by other composers (for example Schütz) may lead to reassessment of both the modern editions and the chronological order of their works. Moreover, critical editions of compositions in certain genres – 17th- and 18th-century operas and cantatas, for example – can be made only after a search for concordances among many manuscripts hitherto little studied. On the other hand, autographs, authorized copies, and early printed editions of music by Bach, Handel and Schütz necessarily constitute the principal core of material used in the preparation of critical editions of their works, just as, for instance, the 28 volumes of manuscripts from Marc-Antoine Charpentier's own library, now in the Bibliothèque Nationale, or the three sets of *grands motets* (two manuscript and one printed) by Michel-Richard de Lalande, will inevitably become the most important sources for critical editions of the works of those composers.

Certain features of Baroque music create editorial difficulties special to that period, notably the realization of figured basses, the indication (or otherwise) of wholly or partly unwritten traditions of ornamentation, and the interpretation of directions about performance that are inconsistently applied. There is no completely satisfactory solution to the dilemma posed by the presence of a figured bass, given that composers intended performers to prepare their accompaniments themselves and to vary them according to inclination and performing conditions. The modern editor may choose to leave the figured (or unfigured) bass unrealized, following the composer's intentions but possibly hindering a satisfactory performance of the work by insufficiently trained modern performers. He may choose to realize it in what he takes to be a stylistically authentic manner, in which case his version may be not only subjective and idiosyncratic, but also possibly inappropriate for some circumstances and misleading to performers who may (mistakenly) take it as definitive. He may choose to offer a very simple accompaniment, indicating the correct harmonies and arranged in a way to facilitate a more elaborate version by an inventive performer; but that solution leaves him open to charges that he is unimaginative and insensitive to the style of the music. Too many editors prepare a thick, full accompaniment in four real parts, which demonstrates their proficiency at academic counterpoint but does not supply an adequate version for intelligent performers.

The convention has grown up that signs used to indicate graces – ornaments on a single note or used to connect two notes, such as trills, mordents, turns, appoggiaturas and the like – should be left in modern editions as they were in the sources, with some explanation of their meaning, if need be, added by the editor in footnotes or prefaces. That solution seems to be preferable to the writing-out of such ornaments, not only because of possible ambiguities in interpreting obsolete signs (and ambiguities inherent in the signs themselves), but also it preserves the psychological difference between understanding a note as principal or as decora-

tion. If further ornaments are added by editors, they should be clearly distinguished from the originals, by the use of brackets or a different typeface or by some other means. No similar convention about divisions or *passaggi* – longer melodic variations performed in some circumstances by Baroque musicians – has grown up. Some editors print their own alternative, highly decorated versions of, for example, Italianate slow movements (where such divisions were commonly applied, and may even have been obligatory) above the staff, in the manner of Telemann's *Methodische Sonaten*, where alternative versions, highly decorated, are supplied for specimen movements of almost every sort. Some editors suggest in a footnote or preface that such divisions ought to be added, but make no specific suggestions; others merely print the simple version without comment. Editors of Baroque operas, on the other hand, seldom include proposals for the varied repeat sections expected of singers in da capo arias or suggest which phrase-endings in recitatives can or should be sung with appoggiaturas (as for example is done in the Neue Mozart-Ausgabe).

Directions for performance – dynamics, phrase markings and the like – are often entered inconsistently into Baroque sources. One or two slurs may suffice to suggest how an entire section should be phrased, a rhythm may be dotted for the initial bar and left plain for the rest of the section; a section marked *p* may imply that the previous section needs to be played *forte*. In such cases an editor is doubtless justified in making explicit what probably were the implicit intentions of the composer. But in his zeal for consistency he must guard against making interpretative decisions that are properly within the province of the individual performer. Thus he ought not to resolve some kinds of inconsistency that are open to more than one acceptable manner of performance. Passages in which triplets coincide with dotted figures, for example, ought to be left as they were in the original score, since there is room for disagreement about which rhythm should predominate or whether the two should sound simultaneously. Similarly, it may be prudent to leave unmodified upbeat figures in which the first note should almost certainly be played short since disagreement is often possible about the 'correct' resolution of such passages, some discretion in the matter may well have been left to the Baroque performer. To write out passages where overdotting is implied or where *notes inégales* are appropriate (in 17th- and 18th-century French music, and music influenced by French practice) would be even more questionable, but the wise editor will indicate clearly the possibility of alterations to the printed score in small notes or rhythmic symbols above the staff, a preface, or footnotes, and not obscure the original notation.

5. MUSIC FROM 1750 TO THE PRESENT DAY. Late 18th- and 19th-century composers marked their scores much more completely than earlier composers had done. Beethoven best represents this new attitude towards written music: he specified dynamics, phrasing and articulation, and even attempted to fix tempo precisely with the aid of the newly invented metronome (more precise than the measurements by heartbeat, walking speeds or pendulums used by some Baroque theorists). Most later composers followed his example by preparing their scores in so detailed a way that virtually every decision about performance was set down in writing.

leaving performers merely to follow their instructions. The composers' care in controlling the details of their work also affects the role of the editor, who is called upon to make many fewer musical judgments. Indeed, the new relationship between written music and the way it was intended to be performed constitutes the biggest single difference between editing music written after the late 18th century and earlier music.

Since an editor of late 18th- or 19th-century music may often hope to discover the composer's intentions with regard to the smallest details of the score, he must be doubly on his guard to identify the best possible source on which to base his edition. This goal is not always easy to accomplish, partly because so few basic bibliographical works – necessary to identify and locate copies of compositions – deal with the 19th century. Moreover, in some genres (such as early 19th-century German opera) full scores were never published, and manuscript copies have either been lost or are difficult to locate. Even when autographs, authorized copies or first editions supervised by the composer exist, an editor must still sometimes reconcile contradictory evidence found in apparently equally reliable sources. Thus the three versions of some of Chopin's music published in various European cities during his lifetime include significantly different readings; there seems to be no way to determine which source most reliably records the composer's intentions. In dealing with longer works, like operas, where cuts or conflations of two or more versions (often originally made to suit particular singers or opera-house circumstances) have become traditional even though they distort the composer's ideas, editors can sometimes exert a crucial influence in correcting a corrupt situation.

Since late 18th- and 19th-century scores were so frequently issued in a form that suggests the composer's expectations are fully explained, editors must take extra precautions, too, to mark clearly those compositions or passages from compositions that are not fully written out, or where the performer still has options from which to choose. Thus the editor of Mozart's piano concertos should make his readers aware of the fact that the piano parts include some abbreviations (simple chords where arpeggios were probably intended, passages in slow movements that should be ornamented, figured basses during *tutti*s, and the like). Moreover, the editor should alert the performer or scholar to the passages where cadenzas or 'lead-ins' may be added, and to the sorts of cadenza that might be stylistically appropriate. Similarly, editors of 19th-century operas should explain the conventions that permitted singers to decorate their lines, and perhaps they should even indicate where and how such decoration might be applied.

As 19th-century scores are so fully marked, editors must serve the same function as copy-editors of prose, that is, they must try to make the work as consistent within itself as they can in an effort to clarify the composer's real intentions. Thus, if a passage is written differently when it repeats (if, for example, the first theme group in a sonata-allegro form has dynamics or articulation different in the recapitulation from those in the exposition), the editor must decide whether or not the differences are intentional; if they are merely oversights on the composer's part, he must reconcile them or at least call attention to them in a footnote. An editor must also consider carefully whether or not to modify passages where the composer's intentions apparently

had to be modified to take into account the limitations of the instruments for which he was writing, limitations that do not exist on present-day instruments. Thus the editor of Beethoven's symphonies must decide whether to adjust those passages where notes were omitted that are impossible to play on a hand horn but entirely feasible on a modern valve horn. In 'correcting' such passages, an editor might argue that he is following scrupulously the composer's real intentions, even while departing from his explicit instructions. Such 'improvements' must be made sparingly, and must be clearly marked as editorial additions, however, for such a line of reasoning easily leads to over-confidence and encourages an editor to suppose that he knows more than the composer.

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Editio Musica Budapest. Hungarian firm of music publishers. It was founded on 1 July 1950 as Zeneműkiadó Vállalat, the successor of the Hungarian music publishing companies Rózsavölgyi és Társa, Rozsnyai, Kálmán Nádor, Ferenc Bárd, Magyar Kórus (publishers of choral music) and Imre Cserépfalvi (the youngest of them). Editio Musica is now the only music publishing firm in Hungary, in accordance with the socialist reorganization of economic life.

The first publication was the first book of Bartók's *Gyermekeknek* ('For children'), which represented the guiding principle of the enterprise: 'to serve Hungarian music, particularly music for the training of musicians and the education of the common man wishing to improve and advance his or her knowledge'. The first managing director, László Korvin, and the artistic director, András Rékai, had to rely on 'outworkers' for editorial and similar work; but in 1953 the firm acquired its own printing works and thus was able to make long-term plans and cooperate with music publishing companies outside Hungary. In 1955 Béla Tardos, a professional pianist and composer, was appointed director; he organized the editorial side into two separate departments, one for music and another for musical literature, and encouraged the employment of professional musicians with practical ability and theoretical knowledge. From the 1960s connections were established with similar undertakings abroad, and in

1961 László Eöszé was appointed deputy director and artistic manager. After the death of Béla Tardos (1967) László Sarlós was appointed director.

The firm is active in six main areas: publishing contemporary Hungarian music; early music, particularly from the Esterházy Archives now in the National Széchényi Library, the main series being *Musica Rinata*; major Hungarian works, including early Hungarian music and a new complete edition of Liszt; modern Hungarian classics, including works by Bartók, Dohnányi, Kodály and Leó Weiner, and a series edited by the Bartók Archive of the Hungarian Musicological Institute; educational works (the best-known aspects of the company); and musical literature, notably the collected editions of writings by Bartók and Kodály, the folk music collections edited by László Lajtha, and *Melodiarum Hungariae Medii Aevi* edited by Benjámín Rajeczky.

Editio Musica Budapest has exchange arrangements with Boosey & Hawkes (London, Paris and Bonn), Eulenburg (Zurich), Suvini Zerboni (Milan) and Universal (Vienna).

JOHN S. WEISSMANN

Editions, historical. The term 'historical edition' may be applied to any music publication that is devoted to a past repertory. The class of historical edition most valuable for the study of original versions of past music is the 'scholarly' or 'critical' edition. Prepared on the basis of a critical evaluation of all known primary sources, this class of edition is designed to present the most authoritative authentic version of its contents, with editorial material clearly distinguished from the original. The scholarly edition may be contrasted with the 'practical' or 'performance' edition, which is usually produced from unstated or secondary sources and may incorporate additions or changes designed to help the modern performer.

Historical editions are subdivided here according to content. 'Collected editions' refer to those publications that present a complete repertory, either the complete works of a single composer (also known as a 'complete edition' or 'Gesamtausgabe') or those multi-volume series in which the majority of individual volumes present a unified musical repertory derived from the same or from closely related original sources (also known as 'Denkmäler' or 'monuments'). 'Anthologies' refer to historical publications of selections and excerpts from a variety of musical sources; these are subdivided into 'small anthologies' and 'extended anthologies' (containing five or more volumes published over a period of five or more years).

Facsimile series (not, strictly speaking, editions), in which sources are reproduced with or without additional editorial comment, are included under collected editions of music and collected editions of theoretical works.

See also ANTHOLOGY

1 Introduction 2 Single-composer complete editions 3 Other collected editions 4 Collected editions of theoretical works 5 Anthologies: (i) Extended (ii) Small vocal (iii) Small instrumental (iv) Small general.

1. INTRODUCTION.

(i) *Historical editions to c1850.* Until the second half of the 18th century music publications were devoted principally to new or nearly new works. When an older work was printed, it was almost certainly one that was sufficiently popular to have remained in the performing

repertory of the locality of the publication: for instance, works of Palestrina were still printed in 1689 in Rome (*RISM* 1689¹), and Tudor church music was published as late as 1641 in London (1641²). The awakening interest in music of the past which produced the first modern histories of music also led to the first true historical editions, and it is significant that early writers of music histories also edited historical music collections (Burney's *La musica che si canta . . . nella Cappella pontificia* (1771) and Martini's *Esemplare, ossia Saggio . . . di contrappunto* (1774–5)). Paralleling this interest in the revival of forgotten music was the recognition that music of the past still in use ought to be presented accurately in its own terms, and editors began to search out original sources in order to produce authentic readings. Early examples of such editions are Boyce's *Cathedral Music* (1760–63) and Arnold's publication of the same name (1790). The same interest in an accurate musical text also led to efforts to produce uniform editions of the entire musical works of favourite individual composers. The first of these, also edited by Arnold, was intended to comprise the works of Handel, but was never completed (1787–97). Other early complete-works editions similarly remained unfinished. Mozart (1798–9 and 1798–1806), Haydn (1802–43), Clementi (1803–19), Beethoven (1828–45), Schubert (c1835) and again Handel (1845–58).

Apart from these unsuccessful attempts at complete editions, most historical editions of this period were small anthologies containing vocal polyphony from the 16th century onwards. Instrumental anthologies began to appear around the turn of the century in smaller quantity, they include Cartier's *L'art du violon* (1798) and Clementi's *Selection of Practical Harmony* (1801–15). By the early 19th century the success of the small historical anthology was such that more extensive publications and series began to appear, such as Latrobe's *Selection of Sacred Music* (1806–25) and the *Auswahl vorzüglicher Musikwerke in gebundener Schreihart*, published in 16 volumes under the auspices of the Königl. Akademie der Künste in Berlin (1835–41).

A few early editors prepared anthologies with quite specific limitations, thereby foreshadowing the future development of the historical edition. Burney's collection cited above presents only music performed in the papal chapel during Holy Week, and Vincent Novello's *The Fitzwilliam Music* (1825) confines itself to works of Italian composers found in manuscript in the Fitzwilliam Museum. A geographically selected repertory is presented in Cichocki's *Chants d'église . . . des anciens compositeurs polonais* (1838–9), and a special and cohesive repertory is singled out in F. H. von der Hagen's *Minnesinger* (1838–61). The second volume of Crotch's *Specimens of Various Styles* (c1807–9) may be considered the first history of music in examples.

Editorial criteria did not, properly speaking, exist during this early period. Each editor followed his own judgment, which was often tempered by an assumption that the integrity of the source could be superseded by his own more advanced musical knowledge. For instance, having made an agreeable piano accompaniment from a figured bass line, an early editor could see no reason to encumber his edition with the now unnecessary figuration. He was also likely to accept a single source as authoritative in attributions, and rarely sought out concordant sources. Furthermore, many aspects of early notation were clarified only by later

scholars. For these reasons, early historical editions are useful today less for their content than as illustrations of the history of music scholarship.

(ii) *Historical editions c1850–c1950.* A second phase in the development of historical editions may be said to have started around the mid-19th century, characterized by the publication of large collected editions in which completeness became the rule rather than the exception, and by publications in which the criteria of modern editing began to be established. The new phase was first apparent in collected editions of single composers. In 1851 the Bach-Gesellschaft issued the first volume of a critical edition of Bach's complete works, inaugurating an era of vigorous activity in complete editions that lasted until World War II. A very large number of these were published by Breitkopf & Hartel in Leipzig, with initiation dates as follows: Bach (1851), Handel (1858), Palestrina (1862), Beethoven (1862), Mendelssohn (1874), Mozart (1877), Chopin (1878), Schumann (1880), Grétry (1884), Schubert (1884), Schütz (1885), Lassus (1894), Berlioz (1899), Schein (1901), Victoria (1902), Haydn (1907) and Brahms (1926). Other sets attaining completion or substantial proportions during this period are: Purcell (1878), Sweelinck (1894), Rameau (1895), Obrecht (1908), Josquin Desprez (1921), Scheidt (1923), Monteverdi (1926), Monte (1927), Musorgsky (1928), M. Praetorius (1928), Lully (1930), Byrd (1937) and Pergolesi (1939), as well as several smaller complete presentations, such as Adam de la Halle (1872) and Machaut (1926). While some series failed to attain their goal of completeness (such as the Lassus edition of 1894–1926, which ceased before publishing any masses, and the Haydn edition of 1907–33, abandoned after 11 volumes), most are at least reasonably complete, and many remain the standard reference editions of today.

Collected editions of other kinds also first appeared during this period. An early example of the new type which became a model for later publications is Chrysander's *Denkmäler der Tonkunst* (1869–71). Two features of this edition that have become standard in later large-scale publications are the use of different editors for individual volumes, coordinated by a general editor, and sub-series (in this case, the complete works of Corelli and Carissimi, proposed, but not completed in this series). Eitner's more extensive *Publikationen alterer praktischer und theoretischer Musikwerke* (1873–1905) shows the same tendency to completeness within individual volumes or sub-series, several of its volumes being devoted to complete 16th-century printed sources. Less praiseworthy is his double numbering system (volume and Jahrgang), a practice used widely in later collected editions and one that has created confusion for both librarians and researchers.

The repertory of collected editions is generally limited, often to a specific geographical region. *Denkmäler deutscher Tonkunst*, initiated in 1892 by a committee of German musicians including Chrysander, Brahms, Spitta, Joachim and Helmholtz, with the support of the German government, was the first major national series. It was soon followed by the *Denkmäler der Tonkunst in Österreich* (1894), also supported by government funds, under the general editorship of Guido Adler. So predominant did the geographical orientation of series become that many bibliographic lists of historical editions observe a subdivision by

country (as in the excellent listing by Basso cited below).

Along with complete-works series and other kinds of collected edition, the older anthology type, and particularly the extended anthology of five or more volumes, continued to appear, exemplified by the well-known publications of Proske (*Musica divina*, 1853–59) and Maldeghem (*Trésor musical*, 1865–93). These and other anthologies remained for decades the only modern sources of a sizable body of music, particularly the Renaissance repertory, not then available in complete works or collected editions, and many have still not been completely superseded.

The growing awareness in this period that a modern edition should mirror the composer's intention in terms of his own time rather than repaint it in terms of the editor's time is demonstrated by the development of more sophisticated techniques of editing. Although the individualistic and intuitive approach continued to be used, editors increasingly felt it important to indicate original notation (such as ligatures and continuo figures), note editorial changes, and compare and evaluate sources.

(iii) *Recent historical editions.* A new phase in historical editions started shortly after World War II with a strong upsurge in the number of new publications and a renewal of activity in many dormant series. This growth can be attributed partly to the solid foundation laid by earlier historical editions, which had to some extent facilitated the rapid growth of the study of historical musicology. Another important factor is the advance in reprographic techniques, which has enabled scholars to consult a variety of widely distributed sources by means of relatively inexpensive microfilms or prints, and publishers to produce editions and facsimiles more economically as well as to reprint important earlier editions for wider distribution.

An important trend in recent years has been the reassessment of many older complete-works sets, leading in some cases to revised editions (e.g. the works of Purcell, rev. 2/1961–, and Victoria, rev. 2/1965–) and in others to the appearance of supplementary series containing material omitted in earlier series (e.g. Hess's 14-volume supplement to the old Beethoven edition and the Leipziger Ausgabe of Mendelssohn's works). But the most important result of critical re-examination has been the commencement of entirely new complete editions under the direction of international committees of scholars, such as the new complete works of Bach (initiated in 1954), Handel (1955), Mozart (1955), Beethoven (1961), Schubert (1964) and Berlioz (1967). Most of these new editions propose a broader coverage than their predecessors, including such material as the composer's arrangements of other works, early versions, sketches, documentary or pictorial biographies, and facsimiles.

Numerous other complete-works series have appeared in recent years for composers whose works have not previously been published in this way. Many are extensive separate publications (e.g. the complete editions of several Russian composers published by the Moscow State Music Publishers), while others are embedded in other collected editions, distributed at random like the Morales edition in *Monumentos de la música española*, or in proper sub-series such as the Berwald edition in *Monumenta musicae svecicae*. Extremely important in this last category is *Corpus mensurabilis*

musicae, a collected edition devoted mainly to complete editions of medieval and Renaissance composers.

Activity in the publication of other collected editions has paralleled that in complete editions: many older sets or parts of sets are appearing in revised editions, and many new series have been inaugurated. A high proportion of these select a coverage limited by geographic or chronological bounds, including several new national sets as well as a growing number devoted to smaller local divisions, such as territories, counties or cities.

Three types of publication previously found only occasionally are now appearing in increasing quantity. The first is the edition that includes both editorial information needed by the scholar and that required for a modern performance, while retaining the relatively inexpensive format of the typical performing edition. Early examples of this type are *Das Chorwerk* (initiated in 1929) and *Hortus musicus* (1936), and two among a host of recent series are *Le pupitre* (1967) and *Musica da camera* (1972). The second type of publication enjoying greater popularity is the facsimile series. Of the few that can be cited from the previous period, only *Paléographie musicale* (1889) attained substantial size, a more recent example is *Veröffentlichungen mittelalterlicher Musikhandschriften* (1957). A third type of modern publication which was rare in earlier periods is the extended series devoted exclusively to music theory, either editions of the original (as in *Corpus scriptorum de musica*, 1950–), translations (as in *Musik Theory Translation Series*, 1963–) or facsimiles (as in *Documenta musicologica*, 1st ser., 1951–).

Editorial techniques used in modern historical editions are discussed in EDITING. A critical commentary (or textual commentary; in German *Kritischer Bericht* or *Revisionsbericht*) is generally provided to discuss any pertinent aspects of the original source(s) that cannot conveniently be incorporated into the printed musical text; this is frequently issued as a separate publication. The need for additional commentary will vary according to the nature of the music concerned, as, for example, translations of texts in obsolete languages, evaluation of multiple sources, inclusion of related music (e.g. the model of a parody mass), thematic lists of related works, comments on performing problems, biographies of obscure composers and facsimiles of original sources.

2 SINGLE-COMPOSER COMPLETE EDITIONS. An attempt has been made to list the major complete editions, including those that from their titles appear to have been intended as such. Also included are editions of a composer's complete works in a particular medium if these comprise almost his entire output. The complete editions of minor composers which form only part of a volume have been omitted. Titles (omitting the composer's name), editor(s) (if they are named on the title-page), sponsoring organization(s) and publication details as they appear in the edition are given. If no more volumes are to be published, the date of the last volume and the total number of volumes in the edition is provided, the total number of volumes is not given if the edition is complete in one volume, or if the edition is still in progress. (The details of publication for Russian editions are in some cases incomplete.)

Abel, C. F. *Kompositionen, gesammelt neuengerichtet*, ed. W. Knape

(Cuxhaven: Knape, 1958–74), critical commentary published separately. Adam de la Halle *Oeuvres complètes (poésies et musicales)*, ed. E. de Coussemaker, Société des Sciences, des Lettres et des Arts, Lille (Paris: Durand & Pédone-Lauriel, 1872/1965).

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Albert, Prince Consort: *The Collected Compositions*, ed. W. G. Cusins (London: Metzler, 1882/1969).

Albinoni, T.: *Gesamtausgabe der Instrumentalmusik*, ed. W. Kolneder (Berg: Amadeus, 1974–), unnumbered ser.

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- Barbireau, J.: *Opera omnia*, ed. B. Meier, CMM, vii/1-2 (1954-7), 2 vols., incl. collected works of Barbington
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Sämtliche Compositionen erste vollständige Gesamtausgabe, ed. F. Liszt and C. Geissler (Wolfenbüttel: Holle, 1857-69) [inc.]
Werke vollständige kritisch durchgesehene überall berechnete Ausgabe (Leipzig: Breitkopf & Härtel, 1862-88/R), in 25 ser.
Supplemente zur Gesamtausgabe, ed. W. Hess (Wiesbaden: Breitkopf & Härtel, 1959-71), 14 vols.
Werke, ed. J. Schmidt-Görg, Beethoven-Archiv, Bonn (Munich and Duisburg: Henle, 1961-), (40 vols planned, in 14 ser.)
- Benevoli, O.: *Opera omnia*, ed. L. Feininger, Societas Universalis Sanctae Ceciliæ (Trent, 1966-), some vols duplicated in Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae
- Berlioz, H.: *Werke*, ed. C. Malherbe and F. Weingartner (Leipzig and elsewhere: Breitkopf & Härtel, 1899-1907/R), 20 vols in 18 ser. [inc.] repr. with addl items
 New Edition of the Complete Works, ed. H. Macdonald, Berlioz Centenary Committee, London, and Calouste Gulbenkian Foundation, Lisbon (Kassel and elsewhere: Bärenreiter, 1967), 25 vols planned, in 7 ser.
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Faugues (vii)

D-Mbs Clm 4660 (ix), *W* 1099 (ii), *E-Mn* 20486 (i), *Scs* 5-1-43 (viii), *F-Dm* 517 (xii), *Pn* n a fr 4371 (xiii), *GB-Lwa* 33327 (v), *I-F* Plut 29 1 (x-xi), other MSS (iii-vi)

Zrodla do historii muzyki polskiej (ŻHMP), ed. Z. M. Szwedkowski (Kraków: Polskie Wydawnictwo Muzyczne, 1960)

J. Golabek (iii-iv), G. G. Gorczycki (vii), J. P. Habermann (xi), I. Janiewicz (xviii), F. Maillon (xx), K. Pietrowski (xxii), J. Wański (v), M. Wronowicz (viii), M. Zwierchowicz (xiv), anon (xxiii)

Dances in tablatures (i ii, vi, ix, xix), in *PL-Kj* 127/56 (xvi), Laments (xv), Pastorales (xii), Polonaises (xi, xiii, xvii, xxi)

4 COLLECTED EDITIONS OF THEORETICAL WORKS

Antiquae musicae italicæ scripturæ, *Antiquæ Musicae Italicæ Studiosi* (Bologna, 1966)

(ser) Gaffurius (iv), Prosdocimus de Beldemandis (iii), Spataro (v), others (i)

Bibliotheca musica bononiensis, section 2 *Teoria* [facs], ed. G. Vecchi (Bologna: Forni), vols ci-cvii contain treatises on dance: for vols of music see §3 above

Aaron (viii-xii), Agazzari (xxxvii), Andrea da Modena (ccii), Angleria (lix), Artusi (xxxvi), Banchieri (xxiv, xxvi, xxxi), Berardi (xla-b), Bonietempo (xlviii), Bottrigari (xxvii-xxix), Burzio (iv), Ceiome (xxv), Cerreto (xxx), Corrette (cxxxv), Dalla Casa (xxiii), Diruta (cxxxii), Doni (xlix), Finck (xxi), Foliani (xiii), Fux (xvi), Gaffurius (v-vii), Galilei (xxii), Ganassi (xviii, xviii-b), Gervasoni (liix), Keppeler (lviii), Lago (xvii), Lanfranco (xv), Lichenthal (xlviii), Mancini (xli), Manfredini (lixxii), Marpurgo (cxxxvi), Mei (xxxv), Milizia (lxiv), Momigny (xvi), Penna (cxxxii), Pisa (xxii), Ramos de Pareia (iii), Sabbatini (lxva-b), Sacchi (xlv, lxi), Spataro (xiv), Tevo (xlvii), Tosti (i), Vannoe (xvi), Zaccaroni (i ii), Zuccolo da Bologna (xxxiv), others (xix)

Treatises from section 4 *Musica practica*: Calvi (ccxi), Lorenzoni (ccii), Martini (ccii), Mattei (ccii), Tomeoni (ccv)

Bibliotheca organologica, ed. P. Williams (Amsterdam: Knuf, 1966), devoted mainly to reprints of treatises on the history, design and construction of the organ, but also includes treatises on the technique of playing, e.g. Banchieri (xxvii), Diruta (xlv) and Türk (v)

Collezione di trattati e musiche edite in fac-simile (Milan: Bollettino Bibliografico Musicale, 1930-1935)

Agazzari, Banchieri, Caffi, Fantini, Galilei, Ganassi, Gerbert, Mei, Piccini, Rutini, and other vols

Corpus scriptorum de musica (CSM), ed. G. Reaney, American Institute of Musicology (Rome, 1950)

Aribo (ii), Aurelian of Réôme (xxi), J. Boen (xix), Egidius of Zamora (xx), Franco of Cologne (xviii), Guido of Arezzo (iv), Guillelmus Monachus (xi), Hothby (x), Jacques de Liège (iii), Jehan des Murs (xvii), Johannes Afflighemensis (i), Marchetto da Padova (vi), Odington (xiv), Tinctoris (xxi), Ugolino of Orvieto (vii), Vitry (viii), Wilhelm of Hirsau (xxiii), anon (v, ix, xvi), others (xii-xiii, xv, xxiv)

Critical Texts, Colorado College (Colorado Springs: Colorado Music Press, 1977)

Alexander de Villa Der? (v), Antonius de Leno (i), Tallanderius (iv), anon., 15th century (ii-iii)

Dictionary musicum [facs] (Buren: Knuf, 1966)

Brossard (i), Demantius (iii), Eck (iv), Janovka (ii)

Die grossen Darstellungen der Musikgeschichte in Barock und Aufklärung (GDMBA), ed. O. Wessely (Graz: Akademische Druck- und Verlagsanstalt, 1964)

Forkel (viii), Gerbert (iv), Hawkins (v), Martini (iii), Printz (i); others (ii)

Divitiae musicae artis, ed. J. Smits van Waesberghe, Schola Palaeographica Amstelodamensis (Amsterdam: Knuf, 1975), ser A edns., ser B commentaries

(ser A) Beruo of Reichenau (vi), Guido of Arezzo (iii v), Henricus of Augsburg (vii), anon., 11th century (i)

Documenta musicologica (DM), 1st ser. *Druckschriften-Faksimiles*, Internationale Gesellschaft für Musikwissenschaft (Kassel and Basle: Barenreiter, 1951-), for 2nd ser see §3 above

Aaron (xxix), Adlung (iv, xviii), Bédos de Celles (xxiv-xxvi), Bermudo (xi), Bourgeois (vi), Bovicelli (xii), Burmeister (x), Burney (xix), Coclenco (ix), L'Estocart (vii), Majer (viii), Mattheson (v), Pontio (xvi), Praetorius (xiv-xv, xxi), Prelleur (xxvii), Quantz (ii), Rhau (i), Salinas (xiii), Spöhr (xx), Türk (xxiii), Vannoe (xxviii), Vicentino (xxvii), Virdung (xxxi), Walther (iii), Weigel (xxii), Werckmeister (xxx)

Early Music Theory in the Low Countries, ed. F. R. Nowske, Society for Dutch Musical History (Amsterdam: Knuf, 1969)

J. A. Ban (i), Q. van Blankenburg (iv), C. Douwes (ii), A. Papius (vi), others (iii, ix)

Monuments of Music and Music Literature in Facsimile, 2nd ser *Music Literature* (New York: Broude Bros., 1965), for 1st ser see §3 above

Aaron (lxvi, lxix), Agricola (xxxiv), Alsted (xxxv), Altenburg (xxxvi), Avison (iv), Banchieri (ci), Bedford (xii), Bemeltzrieder (xviii), Bérard (lxxxv), F. Blanchinus (ix), Bonaventura da Brescia (lxxxvi), Bononcini (lxxxviii), Burney (lxx, cxvii), Caroso (xlvii), F. de Catagnères-Chateaufort (cxxxviii), Caus (lxxxv), C. Compagnon (lxxxiv), Corrette (xiii), F. Couperin (xxiii), Cousineau (lxxxvi), D'Alembert (xix), Descartes (lxxxviii), Fuller (xc), Feuillet (cxxx, cxxxv), F. gliani (xciii), Frosch (cxxxix), Fux (xxiv), Gaffurius (xxi), Gähle (xx), Gallini (xlvii), Gasparini (xiv), Glarean (lxv), Grassineau (xi), Grétry (cii), Heyden (cxxxix), Holder (xxxi), Hoyle (lxvii), Kircher (xlv), Lacusagne (xxvii), Lampe (xxix), Locke (xvi, xxx), Mace (xvii), Manfredini (x), Marpurgo (cxxxix, cx), Meibom (li), Negri (cxli), Noverre (xlvii), Pepusch (cxxxvii), Ptolemy (lx), J.-P. Rameau (iii, vii, liv, cxxxvii, cxxxviii), P. Rameau (xlv), T. Ravenscroft (xxii), Rossetti (cxxxvi), Roussier (xli), Salmon (xi), Serre (lii, liii), Soler (xlii), Tartini (viii, lixiv), Tigrini (xxv), Tinctoris (xxvi), Tosi (cxxxiii), Turner (cxxxvii), Valerius (lxiii), Zarline (i, ii), others (cxxxix)

Musicalogical Studies and Documents (MSD), ed. A. Carapetyan, American Institute of Musicology (Rome, 1951), for vols of music see §3 above

(only treatises given) Cardan (lxxxii), Cochlaeus (xxiii), Descartes (viii), Gaffurius (xx, xxxiii), Glarean (vi), Heyden (xxvii), Mei (iii), Muffat (iv), Odington (cxxxii), Prosdocimus de Beldemandis (xxix), Tinctoris (v), others (ix, xvi)

Musical Theorists in Translation, Institute of Mediaeval Music (New York, 1959)

Ad organum faciendum (vii), Anonymous IV (i), B. de Bacilly (vii), Bernier (v), Corrette (ix), Huygens (iv), Ioulie (vi), Nivers (iii), Robert de Handlo (ii)

Music Theory Translation Series, ed. R. L. Crocker, Yale University School of Music (New Haven: Yale U. Press, 1963)

Gasparini (ii), Zarline (ii)

Publikationen alterer praktischer und theoretischer Musikwerke vorwiegend des XV- und XVI- Jahrhunderts (PAMw), ed. R. Fitner, Gesellschaft für Musikforschung (Berlin: Bahn und Liepmannssohn, and later vols., Leipzig: Breitkopf & Härtel, 1873 1905/R1967), for vols of music see §3 above

(vol. Jg) M. Agricola (xx, Jg xxiv), Glarean (xvi, Jg xviii), M. Praetorius (xiii, Jg xii), Virdung (xi, Jg xi)

The Flute Library, ed. F. Vester (Amsterdam: Knuf, 1973)

Corrette (vi), Delusse (x), Devienne (vii), Fürstenau (viii), Granom (xi), Giann (ix), Heron (xii), Lindsay (xiv), Mahaut (iv), Ribick (xiii), Tromlitz (i ii), J. de Vaucanson (v), others, post-1800 (iii)

Translations, Colorado College (Colorado Springs: Colorado Music Press, 1967)

Aaron (iv), Aurelian of Réôme (iii), Coclenco (v), Enchiridion (vii), Johannes de Grocheo (ii), Lippius (viii), Listenius (vii), Tinctoris (iii)

Veröffentlichungen der Musik-Bibliothek Paul Hirsch (VMPH), ed. J. Wolf (Berlin: Breslau, 1922-30, Kassel: Barenreiter, 1934, and Cambridge: Novello, 1947), for vols of music, see §3 above

Bottrigari (v), Caza (i), Conforto (ii), Listenius (viii), Spataro (vii)

Veröffentlichungen des Fürstlichen Instituts für Musikwissenschaftliche Forschung zu Buckeburg (Buckeburg, and Leipzig: Siegel, 1919-23, and Kistner & Siegel, 1924-); 2nd ser.: *Tafelwerke*, vol. iii devoted to a treatise of Ganassi, for 1st ser., see §3 above

5 ANTHOLOGIES. The anthologies listed below are all printed collections devoted to works in the concert repertoire. Other types not included here

are ethnomusicological collections, tune books, hymnals or other editions designed for liturgical use, or collections with a large proportion of arrangements. Although the list contains some early anthologies of special interest, emphasis has been laid on those published after 1930 because the editorial standards in these publications are generally higher. Earlier editions of special interest, however, have also been included. Because the list is selective only a small number of anthologies devoted to a single type of composition, e.g. sonatas, have been cited. Sheet music series (e.g. *Latin Church Music of the Polyphonic Schools*) and unnumbered series (e.g. *Antica musica instrumentale italiana*, ed. R. Fasano) have been excluded. General editor, sponsoring organization and publication details as they appear in the edition are provided for each entry. Earlier copyright dates are given in angular brackets / . If the anthology contains more than one volume, the number of volumes is also given. A list of composers is provided for extended anthologies of special interest.

(i) *Extended*

- Accademia musicale*, ed. C. H. Sherman (Columbia, Missouri: U of Missouri Press and Mainz: Universal, 1969.). Bach, Biber, Charpentier, Haydn, Holer, Hummel, Martin y Soler, Ordóñez, Scarlatti, Vanhal, Wagenseil.
- Äldre svensk musik*, Gunnar Wennerbergs Sällskapet (vols. i-iv) and Svenska Samfundet för Musikforskning (vols. v-ix) (Uppsala: Nordiska (i-iv) and Stockholm: Gehrmans (v-ix), 1935-45), 9 vols., Roman, Ron, Westström.
- Alte Klavier-Musik*, ed. F. Pauer (Leipzig: Senff, 1860-67; R1919 23), 2 ser. of 6 vols. each.
- Alte Meister-Sammlung werthvoller Klavierstücke des 17. und 18. Jahrhunderts*, ed. F. Pauer (Leipzig: Breitkopf & Härtel, 1867-81), 6 vols.
- Anthologie des maîtres religieux primitifs des XVI^e, XVII^e et XVIII^e siècles*, ed. C. Borde, Association des Chanteurs de St-Gervais (Paris, 1893 5), in 2 ser., alternative title: *Repertoire des chanteurs de Saint-Gervais*.
- Anthology of Music*: see *Das Musikwerk*.
- Anthology of Organ Music*, ed. G. Phillips (London: Hinrichsen, 1939 71), 2 ser. of 6 vols. each.
- Antiqua: eine Sammlung alter Musik* [vocal and inst. works] (Mainz: Schott, 1933.).
- Archives du chant: repertoire des chefs-d'oeuvre lyriques des XVI^e, XVII^e, XVIII^e siècles accompagnés de chants du moyen âge, et précédés d'une riche collection des hymnes, proses et antienne* (Paris: Delsarte, c1865, some vols. publ. by Choudens), 26 instalments.
- Arts instrumentalis* [concertos, 1650-1850] (Hamburg: Sikorski, 1955.).
- Ausgewählte Madrigale und mehrstimmige Gesänge berühmter Meister des 16. 17. Jahrhunderts*, ed. W. B. Squire (Leipzig and elsewhere: Breitkopf & Härtel, 1895 1913), 50 instalments, also appeared as *Select Madrigals and Part-songs by Composers of the 16th and 17th Centuries* (1903).
- Auswahl vorzüglicher Musikwerke in gebundener Schreibart von Meistern alter und neuer Zeit* [vocal and inst. works of the 17th-19th centuries], Königliche Akademie der Künste, Musikalische Section (Berlin: Trautwein, 1835 41), 48 instalments in 16 vols.
- Basilica: Messen und Motetten altklassischer Vokalpolyphonie*, ed. H. Lemacher and K. G. Fellerer (Düsseldorf: Schwann, 1952.).
- Biblioteca classica dell'organista* (Brescia: Paideia, and Kassel: Bärenreiter, 1969.).
- Cadernos de repertório coral*, ser. *azul*, ed. M. de Sampaio Ribeiro (Lisbon: Sasseti, 1954.). Martins, Cardoso, Pedro de Cristo and others.
- Cantantibus organis: Sammlung von Orgelstücken alter Meister*, ed. E. Kraus (Regensburg: Pustet, 1958.).
- Cantus selecti musicæ sacrae in Polonia saeculi XVI et XVII hodiernis choris accommodati*, ed. W. Gieburowski (Poznań: Barwicki, 1928 39).
- Capella: Meisterwerke mittelalterlicher Musik*, ed. H. Besseler (Kassel and Basle: Bärenreiter, 1950.).
- Cello-Bibliothek* (Mainz and elsewhere: Schott).
- Chorbuch*, ed. F. Jode (Wolfenbüttel and Berlin: Kallmeyer, 1927-31), 6 vols.
- Christophorus-Chorwerk* [sacred choral music], ed. F. Schieri (Freiburg: Christophorus-Verlag Herder, 1954-).
- Colección Higinio Anglés, cuadernos de música antigua española*, ed. J. M. Llorens (Barcelona: Diputación Provincial de Barcelona, 1974.).
- Collectio operum batavorum saeculi XVI*, ed. F. Commer (Berlin: Trautwein (vols. i-iv), Mainz and elsewhere: Schott (v. viii), Berlin: Bahn, and Amsterdam: Eck & Lefebvre (ix-xii), 1884-88), 12 vols.
- Collegium musicum. Auswahl alterer Kammermusikwerke für den praktischen Gebrauch*, ed. H. Riemann and others (Leipzig and elsewhere: Breitkopf & Härtel, 1903-); also known as *Breitkopf & Härtel's Kammermusik-Bibliothek*.
- Collezione settecentesca Bettarini*, ed. L. Bettarini (Milan: Casa Editrice Nazionale, 1969-); Alberti, Ferradini, Hasse, Pergolesi, A. Scar-

- latti, Vento.
- Concertino* [chamber music and works for small orch.] (Mainz: Schott, 1958-).
- Concerts spirituels (série ancienne): documents pour servir à l'histoire de la musique religieuse de concert* (Paris: Schola Cantorum, c1900), 78 vols.
- Continuo Series* [insts.] (London: Chester, 1953-).
- Corona. Werkreihe für Kammerorchester*: see *Deutsche Instrumentalmusik*.
- Das Kammerorchester: eine Sammlung unbekannter Meisterwerke aus der Vor- und Frühklassik* (Zürich: Hug, 1941.).
- Das Musikwerk: eine Beispielammlung zur Musikgeschichte* (Mw), ed. K. G. Fellerer (Cologne: Arno Volk, 1951., Eng. trans., 1959-75, as *Anthology of Music*), anthologies of music organized by genre, tapes and cassettes of music examples available in the recording series *Opus Musicum*.
- Der Bläserchor*, ed. H. Monkemeyer (Celle: Moeck, 1965-), Bendusi, Cabezon, Mainiero and others.
- Deutsche Instrumentalmusik. Werkreihe für Kammerorchester*, ed. A. Hoffmann (Wolfenbüttel: Möser, 1937-), nos. 37- as *Corona Werkreihe für Kammerorchester*.
- Die Gitarre in der Haus- und Kammermusik (1800-1840)*, ed. H. Albert (rev. E. Schwarz-Reiffingen (Frankfurt: Zimmermann, 1956.).
- Die hohe Schule des Violinspiels. Werke berühmter Meister des 17ten und 18ten Jahrhunderts*, ed. F. David (Leipzig: Breitkopf & Härtel, 1867 72, rev. 2/1903 ed. H. Petri, in 2 vols.), 23 instalments.
- Die Orgel: ausgewählte Werke zum praktischen Gebrauch*, 2nd ser.: *Werke alter Meister* (Leipzig: Kistner & Siegel, 1957.).
- Diletto musicale* [vocal and inst. music, Baroque to 19th century] (Vienna and Munich: Doblinger, 1957.).
- Early Hebrew Art Music* [vocal], ed. I. Adler (Tel-Aviv: Israeli Music Publications, 1965.), title also given in Ger., Heb. and Fr.
- Early Keyboard Music*: see *The Golden Treasury of Piano-music*.
- Early Music Series*, ed. H. M. Brown (London: Oxford U. Press, 1974), A. Agricola, Busnois, Maschera, Parsley, Power, Walther and others.
- Early Organ Music* (London: Novello, 1958-).
- Ecole classique de l'orgue: see Oeuvres d'auteurs classiques pour orgue ou harmonium*.
- Flautario: L'ensemble- und Solomusik für die Blockflöte*, ed. H. U. Staeps (Vienna and Munich: Doblinger, 1966-).
- Florilegium musicae antiquae* [chamber music for vv and insts], ed. I. Ochlewski (Kraków: Polskie Wydawnictwo Muzyczne, 1962-).
- Hausmusik* [mainly inst. works] (Vienna: Österreichischer Bundesverlag, 1947.).
- Hispaniae schola musica sacra: opera varia (saecula XV, XVI, XVII et XVIII)*, ed. F. Pedrell (Barcelona: Pujol, 1894-8/R1971), 8 vols.
- Historical Organ-recitals*, ed. J. Bonnet (New York: Schirmer, 1917-29), 5 vols.
- Hortus musicus* (HM) [pre-Classical and Classical works of all genres, mainly chamber music] (Kassel and Basle: Bärenreiter, 1936.).
- Kammermusik-Bibliothek*: see *Collegium musicum*.
- L'arte musicale in Italia*, ed. I. Torchi (Milan: Rome: Ricordi, 1897 1908/R1968), 7 vols.
- Le trésor des pianistes*, ed. A. and L. Farrenc (Paris: Farrenc, 1861 72/R1977), 23 vols.
- Leuckartiana: alte Musik*, 1st ser. *für verschiedene Instrumente*, 2nd ser. *klassische Bläsermusik* (Munich and Leipzig: Leuckart, 1914-).
- Liber organi*, ed. E. Kaller and others (Mainz and elsewhere: Schott, 1931 58), 12 vols., organized by country of origin.
- Lira sacro-hispana: gran colección de obras de música religiosa*, ed. H. Eslava y Elizondo (Madrid: Salazar, c1869), 10 vols.
- L'offrande musicale* [ouvertures], ed. A. de Almeida (Paris: Heugel, 1961 5), 20 instalments, some also issued in miniature score.
- Ludus instrumentalis* [chamber music, 1650-1850] (Hamburg: Sikorski, 1955.).
- Masterpieces of Organ Music*, ed. N. Hennefeld (New York: Liturgical Music Press, 1944-).
- Moecks Kammermusik* (Celle: Moeck, 1939-).
- Musica antiqua polonica* (MAP) [vocal and inst. works] (Kraków: Polskie Wydawnictwo Muzyczne, 1969-).
- Musica divina, sive Thesaurus concentuum selectissimorum... compositionum*, ed. C. Proske (annus i) and J. Schrems (annus ii) (Regensburg: Pustet, 1853 69/R1973, partial rev. 2/1881-4, ed. F. Haberl).
- Musica instrumentalis: eine neue Werkreihe für Melodiennstrumente*, ed. E. Kraus (vols. i-iii) and H. Monkemeyer (iv-) (Zürich: Pelikan, 1954-).
- Musica italiana: italiensche Musik des 17. und 18. Jahrhunderts*, ed. L. Rovaltkay (Wolfenbüttel: Möser, 1976-), Buonamante, G. B. Vitali.
- Musica liturgica*, ed. R. J. Snow (Cincinnati: World Library of Sacred Music, 1958-); Aretino, Corteccia, Isnardi, C. Porta, V. Ruffo, Sermisy.
- Musica practica* [chamber works for vv and insts], ed. R. Heyden and W. Twittenhoff (Hanover: Nagel, 1937-).
- Musica rinata* [chamber works for vv and insts], ed. J. Vécsey

- Budapest: Zeneműkiadó Vállalat, 1963-6, and Editio Musica, 968]; Albrechtsberger, Drúzeczy, Gassmann, Gayer, Haydn, 'aisiello, Sussmayr, Werner
- issa sacra*, ed. F. Commer (Berlin: Westphal (vol. i), Berlin and *olen Bote & Bock* (ii iv), Berlin: Trautwein, Bahn (v xvi) and Regensburg Manz (xviii), 1839-87/8), 28 vols., vols. i-iv also pubd is vols. i-iv of another ser. with same title by Bote & Bock
- issa sacra* (Berlin: Bote & Bock, 1839-96), 16 vols.; vols. i-iv also pubd as vols. i-iv of Commer's *Musica sacra*; for discussion of the publishing history of these 2 ser see G. Reese *Music in the Renaissance* (New York, rev. 2/1959), 889
- usic at the Court of Kroměříž* (London: Musica Rara, 1974), Biber, Bruckner, Schmelzer, Veyanovsky
- usic for Wind Instruments by 18th-century Masters*, ed. J. Marx (New York: McGinnis & Marx, 1945-), little-known works by Bach, Cambini, Corelli, Fasch, Galliard, Mozart, Porpora, Stamitz, Vanhal, Vivaldi
- usic of the Great Churches*, ed. P. M. Young (New York: Broude Bros., 1974-), in 9 ser., organized in relation to cathedrals
- faskalische Formen in historischen Reihen*, ed. H. Martens (Berlin: Vieweg, 1930-37), 20 vols., new ser. with same title (Wolfenbüttel: Moseler, 1958-68), 17 vols.
- Ausik am preussischen Hofe* [vocal and inst works], ed. G. Thourlet (Leipzig and elsewhere: Breitkopf & Härtel, 1896-1906), 20 vols.
- Ausik am sächsischen Hofe* [vocal and inst works], ed. O. Schmid (Leipzig and elsewhere: Breitkopf & Härtel, 1898-1905), 9 vols.
- Musiques françaises/Old French Music/Französische Musik* [insts], ed. G. Migot (Geneva: Siecle Musical, 1948-54), 72 instalments
- Vagels Musik-Archiv* [NM] [chamber works for insts] (Hanover: Nagel, and Kassel: Bärenreiter, later Kassel: Nagel, and London and New York: Bärenreiter, 1927)
- Nine Centuries of Music by Women* (New York: Broude Bros., 1977)
- Norsk musikkksamling*, ed. Ø. Gaukstad, Universitetsbiblioteket (Oslo, 1953-), Berlin: Freithoff, Nesenus and other Nor. composers
- Oeuvres d'auteurs classiques pour orgue ou harmonium*, ed. A. Guilmant (Mainz: Schott), under this general heading are 2 ser. of org music: *Ecole classique de l'orgue* (Paris: Durand, 1898-1903), 26 vols., and *Repertoire des concerts du Trocadéro* (Paris and elsewhere: Schott, 1892-7), 4 vols.
- Old English Organ Music for Manuals*, ed. C. H. Trevor (London: Oxford U. Press, 1966-72), 6 vols.
- Organo hispanica ibérica Musik des 16. 17. und 18. Jahrhunderts für Tasteninstrumente*, ed. G. Doderer (Heidelberg: Müller, Süddeutscher Musikverlag, 1971-)
- Organum: ausgewählte ältere vokale und instrumentale Meisterwerke*, ed. M. Seifert, later H. Albrecht (Leipzig: Kistner & Siegel, 1924-5)
- Österreichische Kirchenmusik*, ed. K. Pfannhauser (Vienna: Doblinger, 1946-55)
- Oude meesters* [org], ed. S. Schultema (Hilversum: Harmonia, 1949-69), 7 vols., title also in Eng.
- Oxford Keyboard Classics*, ed. H. Ferguson (London and New York: Oxford U. Press, 1972-)
- Penn State Music Series*, ed. D. Stevens, Pennsylvania State U. (University Park, Penn. (vols. i-) and London (ix-), 1963-), Batten, Chilot, Dandrieu, Dering, A. Ferrabosco (i), Gabrichi, Handel, Hassler, La Rue, Marenzio, Monteverdi, Mozart, Perti, Poglietti, Rosengrave, Wert, Willaert and others
- Perlen alter Kammermusik deutscher und italienischer Meister* [chamber works], ed. A. Schering (Leipzig: Kahnt, 1904-38), 214 instalments
- Polyfonia española* (Madrid: Union Musical Española, 1952)
- Publications de la Société Belge de Musicologie*, 1st ser. see *Flores musicales belgicæ*, §(ii) below
- Raccolta di musica sacra in cui (contengono) i capi lavori de' piu celebri compositori italiani, consistente in messe, sequence, offertori, motetti, salmi, inni, responsori*, ed. P. Alfieri (Rome: Pittarelli, 1841-6), 7 vols.
- Recueil des morceaux de musique ancienne, exécutés aux concerts de la Société de musique vocale religieuse, et classique, fondée à Paris en 1843, et sous la direction de M. le Prince de Moskowa* (Paris: Pacini, 1843), 11 vols.
- Renaissance and Baroque: a Collection of XVI and XVII Century Compositions, originally written for the Guitar*, ed. H. Bellow (New York: Colombo, 1964-8), 9 vols.
- Repertoire des chanteurs de Saint-Gervais* see *Anthologie des maîtres religieux primitifs*
- Repertoire des concerts du Trocadéro* see *Oeuvres d'auteurs classiques pour orgue ou harmonium*
- Repertorium musicae sacrae ex auctoribus sacrali XVI et XVII*, ed. F. X. Haberl (Regensburg and elsewhere: Pustet, 1886-1903), 22 instalments in 2 vols.
- Sammlung Sondheimers* see *Werke aus dem 18. Jahrhundert*
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SYDNEY ROBINSON CHARLES
(lists with JULIE WOODWARD)

Editions Russes de Musique. Russian music publishing firm. It was founded in 1909 by Sergey Koussevitzky and his wife Natalya with the aim of subsidizing the propagation of new Russian music. Any losses were borne by the Koussevitzkys, and all profits accrued to the composers. The venture was highly successful, both artistically and financially. To ensure copyright protection the firm was first legally established in Berlin as the Russischer Musikverlag, with offices in Moscow and Paris, and later in London, New York and Leipzig. The main office was moved to Paris in 1920. Originally, to ensure artistic integrity, selection of works was determined by majority vote of a jury composed of Scriabin, Rakhmaninov, Metner, Ossovsky, Struve and Koussevitzky. However, their rejection of Stravinsky's *Petrushka* was reversed when Koussevitzky threatened to withdraw from the jury. Such conflicts were obviated when, in 1914, Koussevitzky purchased the firm of A. Gutheil, which became an autonomous branch of Editions Russes under his control. Gutheil's catalogue, begun in Moscow in 1880 as successor to the St Petersburg house of F. Stellovsky, already contained important works by Prokofiev and Rakhmaninov, and the purchase included valuable unpublished manuscripts by Glinka, Dargomizhsky and others. From its beginning, Editions Russes offered substantial advances and profit sharing both to promising young Russian composers and established Russian masters. These circumstances, combined with artistic foresight, accrued significant benefits to the composers, the firm and the art. Among the most noteworthy publications are Scriabin's *Prometheus*, Stravinsky's *Petrushka*, *The Rite of Spring* and *Symphony of Psalms*, as well as works by Metner, Prokofiev, Rakhmaninov and Taneyev. Other composers well represented include Arensky, Balakirev, Berezovsky, Catoire, Konyus, Vernon Duke, Grechaninov, Lopatnikov, Nabokov and Ziloti. The firm also published Rimsky-Korsakov's *Principles of Orchestration* in Russian, French, German and English, and the Musorgsky Ravel *Pictures at an Exhibition* (commissioned by Koussevitzky). On 1 March 1947 the catalogue of Editions Russes de Musique was purchased by Boosey & Hawkes who continue to publish much of it and hire out its opera and orchestral works.

ROBERT S. NICHOLS

Edlerawer [Edelawer], **Hermann** (fl. 1440-45). Composer, and Cantor at the Cathedral of St Stephen in Vienna. The assertion that he was a theologian is false. He was merely the reader of replies made by Aeneas Silvius Piccolomini to theses propounded at the University of Vienna (*D-Mbs* Clm. 5311, f. 165). In his *Lauda Sion* the superius paraphrases the chant, and the verse 'In figuris' has an indication for 'faulx bourdon' (in *D-Mbs*). Edlerawer's other compositions are less elaborate and largely functional. They are important as evidence of what is apparently the earliest surviving Viennese polyphony. Fauxbourdon should probably be added to the Credo and *Que corda*, but will not fit the Kyrie, *Beata viscera* and the textless piece.

WORKS

- All Edlerawer's works appear with their ascriptions in *D-Mbs* Clm 14, 274.
- Kyrie domnicale, 2vv (superius paraphrases Kyrie 'Dominator Deus').
- Credo domnicale, 2vv (superius closely follows Credo 1 the

following 'Amen', 3vv, is unrelated)
 Lauda Syon, 3vv (sequence, also in *I-TRmn* 93, superius paraphrases chant, Ct missing from last verse and cannot be replaced by fauxbourdon)

Que corda nostra, 2vv (sequence, text by Notker, superius paraphrases chant, with migration to I)

Verbum bonum, 2vs (sequence, chant in T marked 'Faulx bourdon')

Beata viscera, 2vs (superius closely follows chant)

[textless on f 103], 2vv (form like that of a rondeau)

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H J Moser 'Hermann Edlerauer 1440/43/44 Wiens frühester Polyphonist', *Die Musikerziehung*, vii (1954-5), 35

DAVID FALLOWS

Edle van Ghelenschen Erben. Austrian firm of music publishers, founded as VAN GHELEN.

Edlund, Lars (b Karlstad, 6 Nov 1922) Swedish composer, teacher, conductor and harpsichordist. After attending the Ingesund Music School and the Stockholm Musikhögskolan (1942-7) he went to study further at the Basle Schola Cantorum and elsewhere. He was a church organist (1948-60) and was then appointed to the Stockholm Musikhögskolan as teacher of aural

training, the subject of his internationally known *Modus novus* and *Modus vetus*. Previously a composer of liturgical music, after his move to Gotland in 1971 he produced a number of original, intense and effective pieces. In 1967 he founded the Camerata Holmiae, an ensemble of vocal soloists, which he conducts.

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(selective list)

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ROLF HAGI UN1)

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